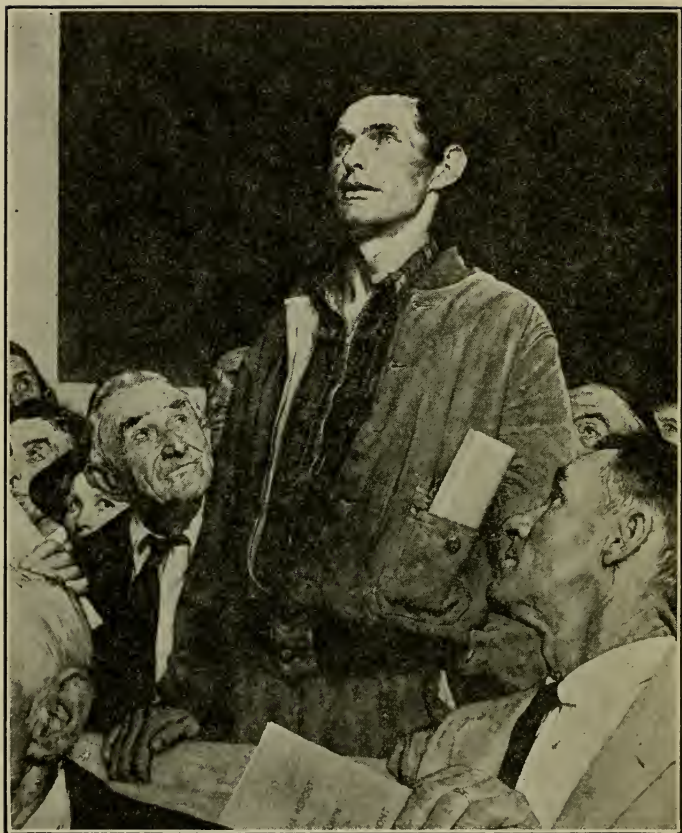




SPEECH FOR ALL

LYMAN M. FORT



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FREEDOM OF SPEECH

Freedom of speech calls for ability to speak.

SPEECH FOR ALL

BY

LYMAN M. FORT

SUPERINTENDENT OF SCHOOLS
SIOUX FALLS, SOUTH DAKOTA

1944

ALLYN AND BACON

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PREFACE

944
"The ability to speak well has many applications in army life. The soldier is called upon to repeat instructions, to give directions, orders, and commands, and to report the results of an errand, an exercise, or a mission.

Speech Dept.
"One of the principal characteristics of men selected for promotion is their ability to speak clearly before others. An officer in the stress of battle frequently maintains the morale of his men through the confidence inspired by his voice. Therefore, training in speaking is of great value to the Army, and the high school can render a valuable service in developing this skill to the highest point each student is capable of reaching.

"Few persons seem to be able to give clear directions. This ability has great importance in the Army, and it can be developed in the high school. Informal directions should be given in a simple, clear manner. Formal directions, on the other hand, are more in the nature of a speech." *

These excerpts show that the Army requires speech for all, not merely for those who are interested in perfecting themselves in speaking; and what the Army thinks important is equally valuable in civilian life.

Schools emphasize the importance of written composition, but pupils speak much more often than they write; training

* These paragraphs were prepared jointly by the National Council of Teachers of English, the United States Office of Education, and the Civilian Pre-Induction Training Branch, Industrial Personnel Divisions, Headquarters, Army Service Forces.

in speech should therefore be given at least as much attention as training in writing.

One reason why schools have been reluctant to require speech for all has been the lack of suitable material. This text is an attempt to supply that need. It appeals particularly to the student who is frightened at the prospect of making a speech. It seeks, through a gradual process that is surprisingly painless, to let the less-confident student discover within himself a power of oral expression that he little realized he could so easily develop.

The exercises have undergone the gruelling test of trial and modification. Only actual practice with many types of students could show whether or not exercises would get results. Hundreds of students have patiently submitted to tests and proved that the material in this text will work.

The book is flexible enough to permit the teacher to organize a course to cover two semesters, where special emphasis is desired for such fields as debate, dramatics, or radio. The new interest in radio, for example, may call for extended treatment of that topic. For a shorter course, the basic principles given in the text will suffice.

The enthusiastic co-operation of speech teachers and others throughout the nation has been of great assistance in the preparation of the book. Those to whom the author is especially indebted are the following:

Mary Elizabeth Gilmore, Director of Radio Speech, Portland Public Schools, Portland, Oregon, for her contribution in the section on "The Radio."

Mary Strahon Ritter, former Director of Speech, Washington High School, Sioux Falls, South Dakota, for her help in the chapter on "The Voice."

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Bergliot Stephenson, for assistance in suggestions for the use of the library.

Speech teachers and administrators in many schools, for illustrative material. Among these, the author wishes to thank in particular Principal E. E. Morley, Doctor Dina Rees Evans, and P. A. Cooley, Cleveland Heights High School; Clarence A. Peters and James H. McBurney, School of Speech, Northwestern University; Superintendent M. P. Gaffney, New Trier High School, Winnetka, Illinois; Maybelle Conger, Central High School, Oklahoma City, Oklahoma; Principal Ralph F. Essert, Santa Monica Technical High School, Santa Monica, California; Principal O. G. Prichard, East High School, Des Moines, Iowa; Principal John O. Fry, Hamilton High School, Hamilton, Ohio.

L. M. F.

A soldier must be able to understand what he reads and to retain it. He must be able to speak clearly and to the point. An order given must be an order understood and obeyed. A badly stated order can cost lives.

— LIEUTENANT GENERAL BREHON SOMERVELL

CONTENTS

PART I. SPEECH PRODUCTION

| | PAGE |
|---|------|
| CHAPTER I. GETTING THE RIGHT START | I |
| 1. Why Speech for All? | I |
| 2. Having Something to Say | 9 |
| CHAPTER II. THE OPPORTUNITIES FOR EXPRESSION | 26 |
| 1. Conversation | 26 |
| 2. Group Discussion | 50 |
| 3. The Radio | 57 |
| CHAPTER III. THE TOOLS FOR EXPRESSION | 69 |
| 1. Choice of Words | 69 |
| 2. Forceful Sentences | 84 |
| 3. Correct Use of the Tools | 90 |
| CHAPTER IV. THE MATERIALS FOR EXPRESSION | 100 |
| 1. Sources of Material | 100 |
| 2. How to File Material | 108 |
| CHAPTER V. THE VOICE — THE INSTRUMENT FOR EXPRESSION | 115 |
| 1. The Quality of Voice | 115 |
| 2. Four Factors in Voice Control | 119 |
| 3. Choric Reading — An Application of Voice Study | 141 |
| CHAPTER VI. THE SPEECH — THE PRODUCT FOR EXPRESSION | 146 |
| 1. Determining the Purpose. | 146 |
| 2. The Outline | 151 |
| 3. Holding the Interest of the Audience | 168 |
| 4. The Personality of the Speaker | 177 |
| CHAPTER VII. DELIVERING THE SPEECH | 187 |

PART II. SPEECH CONSUMPTION

| | |
|--|-----|
| CHAPTER VIII. THE USE OF CRITICAL THINKING | 197 |
| CHAPTER IX. DETECTING FALSE REASONING | 202 |
| 1. Are the Facts Right? | 204 |
| 2. Is the Reasoning Sound? | 212 |

PART III. FORMAL SPEECH

| | PAGE |
|--|------|
| CHAPTER X. PARLIAMENTARY PROCEDURE | 233 |
| CHAPTER XI. DEBATE | 248 |
| 1. When Is There an Argument? | 248 |
| 2. The Brief | 255 |
| CHAPTER XII. DRAMATICS | 284 |
| 1. Important Principles in Dramatics | 286 |
| 2. Rules of Acting | 301 |
| 3. Producing the Play. | 309 |
| 4. The Experimental Theater | 320 |
| 5. Technical Terms of the Theater | 323 |
| 6. Stage Diagram | 328 |
| 7. Theatrical Supply Houses | 329 |
| 8. One-Act Plays | 331 |
| INDEX | I |

PART I. SPEECH PRODUCTION

CHAPTER I

GETTING THE RIGHT START

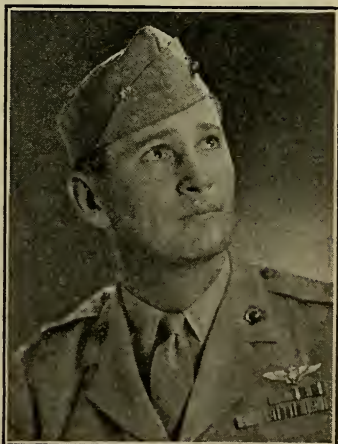
I. WHY SPEECH FOR ALL?

There is no accomplishment which any man can have which will so quickly make for him a career and secure recognition as the ability to speak acceptably.

—CHAUNCEY DEPEW

Unexpected Speech Situations.—Little did Joe Foss realize when he was a junior in high school that the course in speech which he had to take was to mean so much to him. Little did he think, while he was making his marvelous record as a flying marine ace in the southwest Pacific, that he would soon be doing a great deal of public speaking. He had a job to do out there, and he was doing it with all of the skill and daring of a thoroughbred.

In that job Joe shot down twenty-six Jap planes. Hailed as America's number one hero, he was called back home



MAJOR JOE FOSS

First to equal Rickenbacker's record of downing twenty-six enemy planes

to an ovation such as few receive. His name was in the headlines, his picture in the magazines. The President called him to Washington for a citation.

Everybody wanted to see him and to hear about his adventures. He had to speak not only to small groups of friends, but also to schools, clubs, defense plant employees, on bond drives, and over the radio. You can readily see why Joe was grateful for the speech training that he had received during his high school years. He did not consider himself a great speaker, but with the adventures which gave him his record as a flying marine ace, he was able to thrill audiences from coast to coast, and so to inspire the home front.

How many other boys returning from the war found themselves in similar positions? They talked to school assemblies; they appeared before Kiwanis Clubs; they spoke to Chamber of Commerce groups, to church congregations, and to many other audiences large and small. And how often did these boys say to themselves, "How I wish that somebody had made me take more public speaking in high school!"

Many war correspondents were suddenly forced into the limelight by unusual circumstances and into speaking engagements where they either had brilliant careers or lost out according to whether they knew how to speak in public effectively or were very tedious.

Unexpected speech situations may be in store for any one of you now in high school. You may be elected to a popular position in school and suddenly asked "to say a few words." You may help to win some important game or win some outstanding award for yourself; you may be the lucky person at a raffle; you may be the witness at some exciting

event or accident; you may be the hero in a storm; and even though you may perhaps not be outstanding in any particular activity, you may be singled out in a dozen possible ways and asked over the radio or at a banquet to say something in public. And who can predict what opportunities in conversation may await any one of you? Unexpected speech situations should be anticipated.

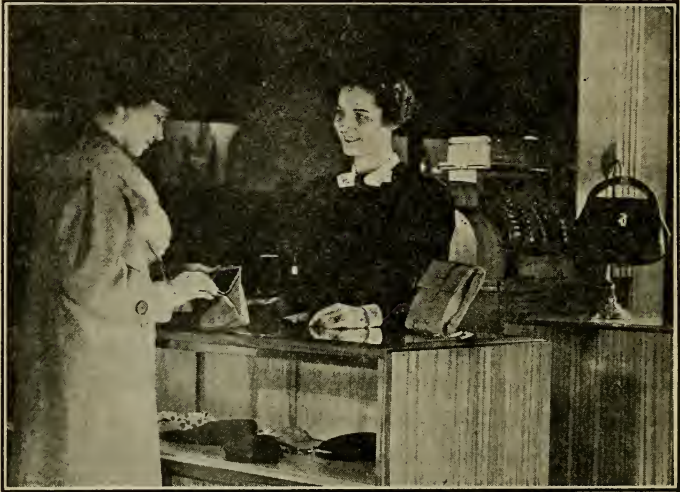
Business Demands. — A high school principal frequently received practical suggestions from business men with whom he occasionally had lunch. These men did not hesitate to speak frankly and their judgment was good.

"I am making a change in our English course this fall," he began one noon. "I am requiring every student in high school as part of his regular English course to spend one semester concentrating on how to make simple and direct speeches. What do you think, Mr. Wilson, as superintendent of a factory, about this plan?"

"In my judgment you could hardly do anything that would be more acceptable to the business men in this community," Mr. Wilson replied. "No one even argues that matter any more. Just the other day I was going through my factory, and I noticed a young foreman explaining a new machine to a group of men whom he had called together for that very purpose. I asked him afterwards where he learned to talk so easily and so forcefully to those men, and he told me that his teachers in high school had always required him to do so much talking in front of the class that he thought nothing of it. We are giving him a nice advance in salary because any man who can save time by talking as he did to groups instead of to individuals is worth more to us."

"What you say about the men goes for the girls, also,"

added the manager of a large department store. "I often have occasion to call together the girls in our store, and I am always impressed with the ease with which some of the girls express themselves and the poise which they show in



Courtesy Detroit Public Schools

IN A DEPARTMENT STORE

Salesgirls need training in persuasive speech as well as in proper poise.

contrast with the trouble which others have in putting their ideas into words. Many of them get along well in conversation, but just ask them a question in the group meeting and they get all confused. It would suit me to have all girls required to take some speech work, and they would enjoy the results.

"If I could offer one suggestion," he continued, "it would be that you do something to help boys and girls to make better impressions when they come to us for interviews. Right now they can get jobs easily, but the time will come

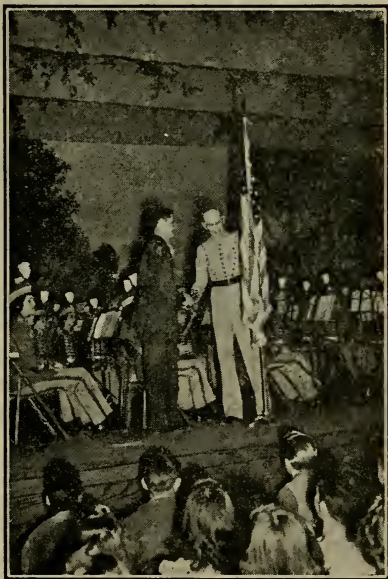
when the student who knows how to make a favorable interview will have a decided advantage over the one who makes a poor impression. I have heard other business men make the same comment."

Membership in Organizations. — "I never was so disgusted in all my life," said Mr. Williams to his family when he returned from an important meeting of the farmers in that part of the state. "I have been a farmer all of my life, and I know a few things about what is best for agriculture; but there I sat like a bump on a log and listened to those slick fellows from somewhere put over their scheme on the rest of us, while all I could do was to get red in the face."

"Why didn't you get up and tell them what you thought, Dad?" asked one of his sons.

"That is a fair question all right, and that

is what burns me up. I can talk man to man with any of them, but when it comes to standing on my feet in front of a crowd I am so scared that I can't even spit. I get all bewildered and make a fool of myself. You kids don't know how lucky you are to be going to a school



ON HIS FEET BEFORE A CROWD

Here Major Foss is about to speak at the assembly in his old high school—the school in which this book was developed.

where you have to learn how to talk in front of a crowd of folks."

Can you imagine any kind of business or trade organization where you will be satisfied to be only a voting member? You will want to have a part in the business transacted. Even when the business is done mostly by a board of directors, you will want to be able to appear before them without confusion. You can easily learn how to do this in high school, and you will reap the benefits for the remainder of your life.

A Patriotic Privilege. — Dick was a sophomore in high school, and he prized a serious letter which he received from "Somewhere in the Pacific" written by his older brother.

Dear Dick,

In your last letter you asked for my advice as to whether you should take speech in high school. Now I could give you the usual answer about how it will be important to you no matter what business you take up, but I am going to make it stronger than that. I believe that it is your patriotic duty to take speech.

Over here in the southwest Pacific we think seriously about democracy and freedom of speech. If we are willing to fight that you may have that freedom, then we think that you should be willing to work so that you can use that freedom effectively for democracy. As I see it, your job has three tasks for you to do.

In the first place you should study the problems that you are bound to face so that you will have some intelligent ideas about them.

Your second task is to be ready to stand on your feet when the time comes to discuss these problems and take action. That part will take a little nerve, but our job over here takes some nerve also. In the end you will be worth something for democracy when the time comes to act.



BEFORE A GROUP *Courtesy U. S. Office of Education*

As a result of demonstrations like this, students are sure to improve in recitations, explanations, and reports.

Your third task is not often mentioned. We hear much about *producing* speeches but not so much about *consuming* them. You can be sure that you will be bombarded with all kinds of speeches. That is part of democracy. You will be consuming speeches in your classes, over the radio, at church, over the counter, in the salesroom, and in your home. You will be asked to swallow speeches setting forth all kinds of crack-pot schemes, and it will be your job to sift the bad from the good. In other words you will become a speech consumer.

Our job is a tough one, Dick; but you have a tough job also if you are going to make democracy work.

School Situations. — You should get immediate returns in school from ability to talk before groups. You will

acquire a new power that will bring you early and profitable returns. Here are a few of them:

- Improvement in class recitations
- Better explanations in laboratories
- Better oral reports in other classes
- Participation in discussions in clubs or council
- Participation in home room activities
- Preparation for college activities
- More pleasure out of conversation
- Ability to analyze (or consume) the other fellow's speech
- More poise in meeting strangers
- More poise in making interviews

EXERCISES

1. Are we right in concluding that practically all kinds of business present advantages to the person who has speech ability? Can you name a few types of business which are exceptions?
2. Give two possible situations where ability to speak was an advantage to a soldier.
3. List five types of business where speech ability is of special value.
4. Why do you think that the Northwestern School of Dentistry requires a grade of B in speech for graduation?
5. Why should a certain university require students of architecture to take public speaking?
6. Give several instances you know of where people have been called upon suddenly to speak over the radio.
7. If a student has to give a report in the history class, do you think that he should be allowed to give the same talk in his speech class and get credit for it?
8. In a class in speech should the amount of improvement that takes place be considered more important than the ability to speak effectively?

9. Be prepared to introduce yourself to the class, telling your name, your former home if you are a new student, the subjects you are taking, any activities in which you are interested, or any other facts which you think might be of interest to the class.

10. What is your answer to the statement that speech may be all right for boys but not important for girls?

11. What would lead Dr. Ball of the University of California to state that students in education must pass a course in speech?

12. If you were hiring a teacher and noted that he had done considerable speech work in college, would you let that influence you in his favor even though he were teaching some other subject besides speech?

13. If you can find the April, 1927, copy of the *Reader's Digest*, a few students might comment on the article that appears under the title, "Speech Is Golden." Another interesting article is in the March, 1935, issue, under the title, "How Good Is Your Speech?"

14. Make some additions to the list of immediate returns mentioned on page 8.

2. HAVING SOMETHING TO SAY

Any beginner is apt to have "buck fever." What such a man needs is not courage, but nerve control, cool-headedness. This he can get only by actual practice. This is largely a matter of habit, in the sense of repeated effort and repeated exercise of will-power. If the man has the right stuff in him, he will grow stronger and stronger with each exercise of it.

— THEODORE ROOSEVELT

Mr. Miller, the speech teacher, looked forward eagerly to meeting his new classes in speech. It would be different now, since all of the students in school were required to take the course. Formerly just those who were already

interested in speech were in his classes, but now he saw before him a most interesting task.

He realized that many of the students would have no hesitation about talking in front of the class, but he knew also that there would be a few who would feel embarrassed about appearing before the others. He wanted to make it as easy as possible for them; so he laid his plans with great care. He had overheard one of the junior boys say, "I never could make a speech in a hundred years," and so he spotted that boy for his plan.

When the class met for the first time he proceeded to put the members at ease. "There is no reason for anyone to be uneasy in this class," he began. "You folks are all going to have to talk somewhere. You just can't possibly escape. It will be our business to make that experience just as agreeable for you as possible. You do a lot of talking all of the time, but those to whom you talk are not lined up in rows of seats in front of you, and there are not very many of them listening to you. With a little extra effort, and so gradually that it is almost painless, you can soon be just as much at home in talking to several people as you are in talking to one or two. As long as this is a speech class I am going to ask you to stand while reciting. George, do you mind standing while I ask you a few questions?"

George was on his feet immediately. This was not so bad, and he guessed he could do that much without any trouble.

"George, I should like to ask you a few questions about your work last summer. What did you do?"

"I worked at the beach as a life-guard."

"That is what I understood, but I wanted to make sure. What were your main duties?"

George explained his usual procedure at the beach, and concluded by mentioning the fact that he also gave a few lessons in swimming.

"Would you mind telling us something about the steps that you take in teaching the beginner to swim?"



LEARNING TO SWIM

Courtesy American Red Cross

The instructor is speaking to the class while one of the pupils is demonstrating.

"One of the first steps is to help the person to get rid of the fear of the water. It seems as though most people have put off learning to swim because they are afraid of the water. We take him where the water is very shallow, and we have several ways of getting him so that he is no longer afraid of the water."

"George, if you do not mind," continued Mr. Miller, "I wish that you would step up here in front of this group and explain as nearly as you can what happens when you have

taken a drowning person from the water. We will clear off the desk and use one of the boys here as a victim."

After George had given this demonstration, Mr. Miller thanked him, and then announced that he and George together had taken about twenty minutes. "In other words, George, you have made a speech of fifteen minutes to this group, and you have been able to do it in an interesting way, and with no special preparation."

"I wouldn't call that a speech," said George. "I just got up and answered your questions."

"Of course that is true, but after all a speech is only conversation of a sort. Some call it *heightened conversation*, and it has been called *conversation stepped up*; so your remarks could very properly be taken as a speech. You were so interested in what you had to say that you did not think of yourself, and consequently you did not feel very much embarrassment or fear of your audience."

"I guess you were giving me the swimming lessons that time," said George.

Overcoming Hesitation. — After George had taken his seat, Mr. Miller asked the class for some suggestions that would help young people to get rid of the hesitation which some of them have even though they would really like to learn to speak.

"Start out in shallow water," was one suggestion.

"Exactly," replied Mr. Miller. "I was hoping someone would say that. The analogy of the beginner in swimming is a good one. But how does a fellow start out in shallow water in speaking?"

That question called for a little thinking. The class agreed that for most of their members it was all right to ask them to plunge right in and speak in front of the class;

while for others it would be best to stand at their seats, and later on sit at tables in front of the class rising occasionally to answer questions or make remarks.

Two Important Rules. — “Your suggestion of the gradual approach is a good one, but we need another one used by the beginning swimmer.”

“The swimmer needs to practice a lot,” suggested one of the boys.

“There you have the two rules,” agreed Mr. Miller. “Let’s get them fixed in our minds right at the start.

“Rule Number One. *Make a gradual approach.*

“Rule Number Two. *Practice often.*

“These rules may seem very simple,” added Mr. Miller, “but they are sufficient if you want results. The gradual approach will be followed in this class. You can practice in your room at home, as you are walking to and from school, as you are riding in a car, and on every occasion that offers itself. Don’t be alarmed if you feel a little shaky occasionally, because you can wear off that feeling through practice. A reward awaits you which more than justifies the efforts which you will make.”

Ice-breakers. — “I wonder if we couldn’t make out a list of ice-breakers,” drawled one of the boys.

“That is an interesting term,” replied Mr. Miller. “Just what do you mean by ice-breakers?”

“I mean exercises or topics that would help to break the ice. Couldn’t we work up a list that would help anybody and everybody to get started without any special effort?”

“Can you give us an example of what you mean?”

“Vacations might help,” he replied. “I don’t mean a talk on what we did on our last vacation, because we have heard that too many times. We could put up a map of the

United States in front of the class, ask each one to tell where on that map is the place where he would like to go most of all for a vacation, and ask each one to give his reasons. One



Courtesy Ford Motor Company

THE WORLD GLOBE AT DEARBORN, MICHIGAN

One of the speakers is pointing out where the planes take off from South America for Africa and Europe.

minute each would take most of a class period."

"Why not take a map of the world?" added another student. "Each one of us, almost without any preparation, could use two minutes telling about some spot on such a map where a friend of ours was during the war."

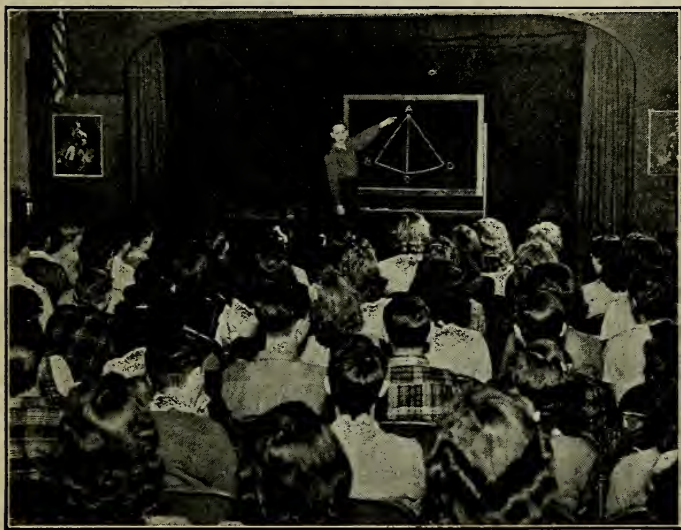
"I remember reading in an old copy of the *Reader's Digest* about a group of men in Kentucky who got together to learn how to speak in public," suggested

another student. "They called their club 'The Speak-easy.' I wonder if one of us couldn't report on how they got along?"

A search in the library brought to light the August, 1940, copy of that magazine, and an article entitled, "The Speak-easy Does It." A group of men in Lexington, Kentucky, felt that they were about the worst speakers that ever got into one room. At their first meeting they used as an ice-breaker the topic, 'How Public Speaking Affects Me'; and for their second topic they talked about their jobs. The

article seemed to be good for two or three reports to the class.

"I should like to have some of the boys explain the rules for the games we all attend," said one of the girls. "I went to several baseball games last summer, and I know that I could have enjoyed the games much more if someone had



Courtesy Cleveland Heights High School

A BLACKBOARD TALK

It is usually easier to speak before a class or a crowd if one has a diagram to help out the explanation.

explained some of the plays to me. Here we are starting our football season, and half of the girls as well as many of the boys do not know why the referees give the teams penalties during the game."

"I could stand some explanation of six-man football," added one of the boys. "There are games such as bad-

minton, billiards, touch football, bowling-on-the-green, and new games that come along from time to time that we should all like to know more about. Each student could make use of the blackboard for his talk and it would not seem so much like a regular speech."

Every Student Has Something to Say. — There is a vast difference between having to say something and having something to say. As George was coming to class he felt that he didn't have anything to say. But in a few minutes he discovered that he had. His comment indicated as much.

"I was just telling Ed on the way to class," he said, "that I did not have anything in mind that was any good for a speech. Now I believe that every member in this class has something that would be interesting to all of us if we could discover it."

One of the girls did not fully agree. "I think that is all right for those who have traveled or who have done some special work, but there are some of us who have not been around very much. What is the average student to do?"

"What do you plan to do when you get out of high school?" asked Mr. Miller.

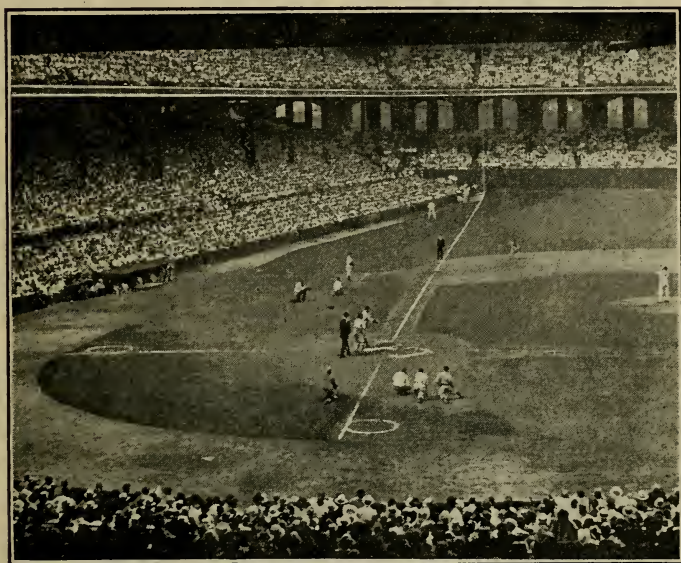
"I don't expect to go to college; so I couldn't talk about that. I may go to a beauty culture school. Do you think that would interest others in this class?"

"With some help from the library on your vocational interest, you will be surprised at the interest which every student will show toward some vocation entirely different from the one in which he intends to work."

"That doesn't help me any," said one of the boys. "I don't know what I want to become, and I don't have any idea in my head that is fit for a speech."

"What did you do last summer?" was the question put to him.

"Nothing except play baseball, and that wouldn't make much of a speech."



A BIG-LEAGUE GAME

Kaufman-Fabry

Baseball offers rare opportunities for narration, description, explanation, and argument.

"Don't be too sure about that," Mr. Miller replied. "I understand that you are a good pitcher, a pretty fair batter, and a rabid fan on big-league baseball. Let's ask this class how many would be interested in something about how to throw a curve or the coming world series. I am going to go further and ask as our next step to draw up a list of suggestions that will help the members of this class

to discover within their own experiences or interests topics for talks during the course."

As a result of the class discussions the following ideas for topics were suggested by the students.

1. *Other class assignments.* If a student has to prepare a report for the history class, demonstrate a theorem in geometry, explain an experiment in chemistry, give a report to the student council, give a talk in the home room, or give some other kind of class assignment that calls for a talk, he can use this class as a place to prepare his speech.

2. *Special experiences.* Some students have taken unusual trips, some have distinguished themselves in club work, have won recognition in 4-H Club activities, in Scout Work, in stock judging, or in dozens of other similar activities. Possibly some student has met some prominent person, or has witnessed an accident.

3. *Special interests.* In any class there will be several students with interesting hobbies. Photography, stamp collections, aviation, ships, scrapbooks of movie stars, scrapbooks of baseball players, knitting, trapping, hunting, all suggest activities and interests that will have an appeal. A student who had learned to train hawks in the summer time went through high school never thinking that he had an excellent topic for a talk in a speech class.

4. *Information about merchandise.* Students who work in stores or other business houses will have knowledge about new and interesting articles of merchandise. A student working in a wholesale food-supply house could gather together a large amount of information about tea, coffee, bananas, or other products. Changes in models of cars, new styles in clothes, novelties in department stores, new electrical devices, radios, musical instruments, all are typical of topics in this field.

5. *Special abilities.* An athlete may explain strategy in football, or what is expected of an end position; a musician may

tell about the French horn and demonstrate or tell about some other less-known instrument; a student interested in dramatics may tell about stage equipment. A special ability usually means a special knowledge and interest in that field.

6. *Vocations.* There are many vocations around us that are not familiar to everybody. The library will undoubtedly have much information that will be helpful. Poultry-raising, fur-farming, rabbit-raising, and salesmanship in some special field are examples of these.

7. *Colleges.* We don't all expect to go to college, but we like to know about them. Possibilities of scholarships will always be of interest to many students. Colleges are eager to send out descriptive circulars, and these together with information from people in your community will help toward a good talk.

8. *Student opinion.* We frequently draw hasty conclusions as to how students feel about much of their school life. It is illuminating to learn how students feel about school requirements, regularity of attendance, standards of scholarship, sportsmanship, conduct, examinations, vacations, etc. Students may offer their opinions objecting to certain school policies, or agreeing with some rules and explaining the reasons why we have the rules. If a student is in earnest about some matter, he will find a willing audience in his class.

9. *Opinions on out-of-school affairs.* Adults are always wanting to know what young people are thinking on such matters as war, politics, government, employment, labor, strikes, crime, religious matters, law observance, safety, and current affairs of all kinds.

10. *Incidents.* You have all observed some unusual incident, and your class will like to hear about it. True stories about dogs, horses, or other pets, narrow escapes, embarrassing situations, humorous incidents, all suggest possibilities in the field of stories.

EXERCISES

A. Be ready to comment, while standing at your seat or in front of the class, on one of the following, or select one from the lists submitted in the preceding suggestions.

1. Should we have vacation on Armistice Day?
2. An intramural softball league should be organized.
3. Our school should have military drill.
4. Semester final exams should be discontinued.
5. Our school should have caps and gowns for graduation.
6. What do you think of the rule adopted by one high school whereby a student must quit school permanently if he receives two failing grades at the end of the semester?
7. The most interesting item of news in the daily paper for last week.
8. What I like and dislike on the radio.
9. Our chances for a good football team this fall
10. How to identify different types of planes.

B. Ten classes of juniors in high school were asked to write down topics which they had found satisfactory for talks in class. The following are some of the topics submitted:

The Need for a High School Hangout

Gremlins

How the Cause of Yellow Fever Was Found

Some of India's Religions

What the Negro Has Contributed to the Musical World

The Most Interesting Person I Know

The American Indian Today

An Unusual Job

Three Unusual Hobbies

Little-Known Branches of the Armed Forces

Improvements Our High School Needs

How Inflation Works

How to Take Care of Animals

The Thing in School Which Antagonizes Me Most
What We May Expect from Science in the Future
My Favorite Sport and Why
A Thrilling Experience
Aviation in the Next Five Years
Book Review of *Mission to Moscow* (or Some Similar Book)
Why Jazz Is Popular
The Causes of Juvenile Delinquency
The Use of Leisure Time
Some Recent Discoveries in Medicine
What the Microscope Reveals
Why High School Students Do (or Do Not) Prefer "Boogie" to
Bach
Why Music Is My Hobby
Examples of the Intelligence of Animals
How It Feels to Be in an Air Raid
Some Famous Band Leaders
Dress of Today Compared with Yesterday
Some Race Problems within Our Borders
The Home of Tomorrow
How to Train a Hunting Dog
How to Pitch a Curve in Baseball
The Auto of the Future
How the Average Golfer May Improve His Score
Some Famous Generals in World War II
How Boys' Town Builds Men
Why I Like Playing the Piano
My First Choice for an Occupation and Why
First Impressions I Have Received of People
A Book I Read Recently and Liked
The College I Should Like to Attend
Dates Everybody Should Know
How to Do the Crawl in Swimming
What We Enjoy Doing on a Picnic
What Amount of Alcoholic Beverages Is Dangerous to Driving?

Why History Is Required
How to Control the Halls in Our School
How I Fixed My Rifle
Dances of Different Periods
Modern Deep-Sea Diving
The Development of Our Flag
My Closest Call in a Car
Interesting Limericks
A Few Choice Epigrams
How Not to Do First Aid
How to Build a Fire in a Rain
A Day at High School
My Most Embarrassing Moment
My First Impression of This High School
How to Catch Trout
Why I Like Lake Fishing
Changes in Football through the Years
My First Ride in a Plane
My Brother's Experiences as a Paratrooper
Does Scholarship Prevent One from Having a Good Time in
School?
My Ideal Girl (or Boy) Friend
The Type of Teacher Most Students Prefer
Exciting Experiences in Big Game Hunting
How to Build a Model Airplane
Two Pictures That I Like Best
My Most Unforgettable Character
Some Thrills of Auto Racing
Experiences of a Camp Counsellor
How to Handle a Canoe in Rough Water
My First Visit Away from Home
Features of a Farmyard That Appeal to Me
How to Improve Your Tennis Game
Must You Cheat to Be Popular?
My First Girl Friend

The Most Exciting Adventure of My Life
An Exciting Event in the Life of My Father
My First Overnight Hike
Why Nursing Appeals to Me
Experiences on New Year's Eve
What Is the Medicinal Value of Alcohol?
The Magazine I Like Best and Why
Outstanding Events of the Past Week
My Brother's Experiences in the War
Naval Superstitions and Customs
The Variety of Work Done by the F.B.I.
New Inventions
My List of Ten Greatest Athletes
The Origin of Certain Words
The Last Meeting of the Olympic Games
My Experiences in Hitch-Hiking
How Snooker Is Played
The Value of the Hi-Y in Our School
Should There Be Two Semesters of Speech?
The Uses Made of the Soybean
The Effect of the Pearl Harbor Attack
The Kinds of Perfume I Like
Men Who Died for a Cause
Should Girls Wear Slacks to School?
Some of the Fine Points of Photography
The Increasing Use of Plastics
The Point System for Extracurricular Activities
My Most Enjoyable Camping Experiences
The Possibility of a Family Airplane
Radio as a Career
The Most Unusual Character I Have Known
Possible Political Candidates
Religious and Scientific Views as to the Origin of Man
Radio City Music Hall
Why I Like Horseback Riding

My Favorite Radio Program and Why
Life as a Soda Jerk
Unusual Pets I Have Seen
Changes We Should Make in Our Immigration Laws
Projects Our Student Council Should Undertake
The Future of the Alcan Highway
Practical Use of Rocket Planes
Science Is Fascinating
What Science Has to Say about Smoking
Are We Making Sufficient Plans for the Social Life in Our
School?
Spanish Is the Coming Language
My Experiences with High-Speed Boats
Different Kinds of Lakes in Minnesota
What I Like about Being an American
Interesting Places I Have Seen
The Possibilities of Trapping in This Region
A Day on My Summer Job
How to Do Fancy Diving
How Sound Effects Are Made for the Radio
Some Problems We Face with South American Countries
The Value of Weight-Lifting as an Exercise
How Our School Can Provide Basketball for More Students
The Value of Foreign Languages
Should One Year of Algebra Be Required of All Students?
What I Like and Dislike about Modern Music
My First Attempt at Dancing
In What Ways Will Russia Be Our Rival in the Future?
How I Learned to Ice Skate
How to Do Clown Diving
The Subject I Like (or Dislike) the Most
Life on a Submarine
How to Rig a Sail
How to Train a Hawk
How to Hunt Crows

The Training of Air Cadets

Some Achievements Made by the Sulfa Drugs

The Technique of Roller Skating

Then and Now in Styles, Customs, Schools, Food, etc.

The Advantages and Disadvantages of Going to Annapolis

What Is Popularity?

Why I Like a Large (or Small) High School



CHAPTER II

THE OPPORTUNITIES FOR EXPRESSION

I. CONVERSATION

A single conversation across the table with a wise man is better than ten years' study of books.

— LONGFELLOW

Professor Thomas H. Briggs has given us what he calls the Golden Rule of Education: "The first duty of the school is to teach pupils to do better the desirable things that they are likely to do anyway."



Courtesy Santa Monica High School, California

A HIGH SCHOOL CONVERSATION

The ability to express oneself effectively is essential, even when serving on a ticket-selling campaign committee.

As you think of the speech activities that you "are likely to do anyway," is there any doubt as to which one heads

the list? Is there any language activity that even approaches conversation in the number of times it appears during your average day? If you can pick up a few ideas that will help you "to do better," you will add much to the enjoyment of your most common speech activity.

Kinds of Conversation. — Conversation may be classified in many different ways, but for our purposes we shall consider three types that are of interest to you:

1. *Social conversation.* This includes our everyday talk with friends, in our homes with the family, with guests, as a guest in other homes, and conversation at parties or other social functions.

2. *Conversation at school.* This includes class recitations and discussions, and participation in school activities. It overlaps social conversation to some extent.

3. *Business conversation.* This includes interviews, conferences, and sales talks.

Telephone conversation could be treated under the first or the third type above, as it is both social and business. However, there are certain special rules for telephoning which make it best to give it a separate treatment.

Social Conversation. — A well-known movie actress found herself one evening compelled to listen to a very bore-some companion. After she had endured his tiresome conversation about as long as she could stand it, she began to look for a way out. Finally he asked her the question that furnished her the opportunity.

"Is anyone driving you home this evening?" he asked.

"Yes, you are!" she blurted, and left the room without further ceremony, leaving her companion wondering just what she meant.

We don't receive many rebuffs as pointed as that one, but we often deserve rougher treatment than we receive. Our companions endure our poor conversation more patiently than we deserve. For their sakes as well as our own inter-

ests we should give attention to any suggestions that may improve our conversation.

Ten Rules for Conversation. — While we shouldn't try to converse by rule, the following hints will help make us better company.

1. *Practice the Golden Rule.* It is always good practice to follow the Golden Rule, but in conversation this rule has a particular value. You enjoy a good conversationalist and if you can discover what *he*



Courtesy Cleveland Heights High School

TWO GOOD CONVERSATIONALISTS

Both are at ease; both are interested; they are evidently applying the Golden Rule.

does for you to make you enjoy his talking, you will be in a position to try to do the same for him. You like to have others tell of interesting experiences; you like to have others skip the unnecessary details; you like to have others listen to your account without interruption; in fact if you were looking for one general rule to cover good conversation you could not find a better rule than to do unto others as you would have them do unto you.

2. *Devise a list of "starters."* The weather is all right

as a starter for most of us in spite of all of the jokes about it, but other topics would show more originality and even serve your purpose more effectively. Have you noticed how a well-chosen question will sometimes get the conversation started in one direction for a long time?

Much will depend upon the particular situation which you have to meet. Almost any group will have much in common, but it may take a little shrewd effort on the part of someone to make the common interest known. Once this becomes apparent the conversation will take care of itself.

Which of the following questions appeal to you as likely "starters"?

Do you have a dog? Have you observed any dog that is unusual in any way?

Are you interested in planes? What type do you prefer?

Do you think that the helicopter plane will become as common as automobiles some day?

Is there some activity that our school should promote?

Was there any special news broadcast today?

Did you see the last movie at the Palace?

What is your hobby?

Are you considering any special college after high school?

What sports do you enjoy the most?

What song seems to be most popular today?

Do you think the chances for jobs will improve?

3. *Make a special effort to be interesting.* Are you willing to take a little extra time to make your conversation more interesting? You know that you are to be seated at a banquet near a member of the faculty and also near one of the advanced students; so you take one hour to look through the latest news magazine. You feel pretty good

that night when you are able to add some item to the conversation that was news to your friends.

You know that you are going to meet a farmer; so you get some special farm information from a friend or from an



Official U. S. Navy Photo

GIVING VERBAL ORDERS

This man on a carrier is relaying orders to the gun crews. They must be clear, and they can hardly fail to be interesting.

general interest to soldiers. When going to the home of a man who enjoys outdoor sports, find a short article in a sports magazine that may help start a pleasant conversation with this man.

Had you ever thought that your voice may also help to make your conversation interesting? You may need to exert some effort to cultivate some variety in your voice, but it will pay. A droning monotone, or a "flat" voice,

article in a book or magazine. That not only gives you something as a good starting point, but makes your contribution interesting to the other party.

If you are to talk with an athlete, take a few minutes for a quick review of the sports page of the daily paper on the lookout for some interesting items; they might easily be items that he has not seen. If you are to visit with an army man, take time to read a special article in a magazine on a topic of

dragging along at the same pitch and same volume, will carry you a long way toward the high peaks of boredom, unless you sense the danger in time. Natural enthusiasm will ordinarily take care of variety in the voice.

Bringing in "bromides" (well-worn and trite expressions), relating incidents that all have heard several times, keeping yourself the center of your remarks, and frequently putting in such sparkling interjections as "Do you get me?" or "See what I mean?" are false methods to use, if you are seeking to be interesting.

4. *Avoid interruptions.* If you want to be a bore to your companion, you have only to make frequent interruptions. You can break right in, talk a little louder if necessary, and ride right over his story to get the floor. The fact that his voice is quiet does not give you any priorities in your conversation. If your companion starts a sentence and you unwittingly start one of your own at the same time, pause and say, "I beg your pardon," and insist that your companion go ahead. The courteous person will say nothing when you interrupt frequently, but in his mind he will put you down as a bore.

5. *Listen attentively.* This is not an easy rule to follow. Unless your companion is interesting, it will be difficult to keep your mind from wandering, and you will discover yourself nodding your head automatically without the least notion as to what he has said. Putting in an occasional grunt, or a "Hmmmmmm," or "That so?" or making some other equally intellectual effort, becomes a habit after a while, and your companion discovers that you are only present in person. The attitude of mind that pleases the one who is talking is to manifest real concern over *his* golf, *his* business, *his* opinions, or *his* tire trouble. Unless you

can develop an unselfish interest in the other fellow's life, you are in danger of slipping down the road traveled by the bores for centuries.

6. *Do not try to match his stories.* He has sought to make an impression upon you with his tale about measles; so



Courtesy Cleveland Heights High School

A SMART DOG

The young lady is evidently letting the young man carry off the honors with his story about his dog.

him take the honors and he will consider you an excellent conversationalist.

In general it is best to avoid telling of your ailments. Don't tell your friends about your indigestion; "How are you?" is a greeting, not a question.

7. *Omit details that are not essential.* Did you ever encounter the person who could leave out no detail? He

why should you recall one about scarlet fever? He enjoyed telling you about his tonsillitis; so why should you go him one better and relate your trouble with appendicitis? He thought that he had a good hunting story, and now you take all of the joy away with one that is bigger and better. He thought that his dog was smart, and he was not expecting you to tell about your intelligent pup. It is human nature to want to match his stories with bigger and better ones; but let

has the floor, and he knows you are too polite to throw him out; so he makes the most of it. He stops in the middle of his story to argue with someone as to what the man's name was, whether it was Monday or Tuesday, whether his grandmother or Jim's aunt was involved, whether they had ice-cream or pie for dessert. Other non-essentials lure him off the road over and over, and he is uncomfortable if he cannot stop to include them. You probably know some friend who inspires a sigh in everybody when he or she gets started on one of those non-stop flights that never end until every detail has been covered. Only a first-class, grade A bore will do it.

8. *Don't monopolize all the time.* A very highly cultured lady with a mind full of interesting thoughts discovered that she was developing a habit of taking much more than her share of the time; so she asked her daughter one evening to check her with a watch and pencil to see what part of the time she consumed. There were half a dozen in the party that evening, and she was somewhat startled to be told after her guests had left that her share of the conversation was close to ninety per cent. Only an accurate check would have convinced her that she was "hogging" the conversation.

A talented young girl, who was full of ideas and enjoyed talking, began to realize that her boy friends did not seem to continue with her to the place where they ever got serious. Magazine advertisements for certain commodities offered no solution, and she continued to wonder what was wrong, until her brother with cruel frankness told her that no man wanted to marry a woman who did all of the talking.

A person with a broad and cultural background of study and travel may need to heed this caution as much as the

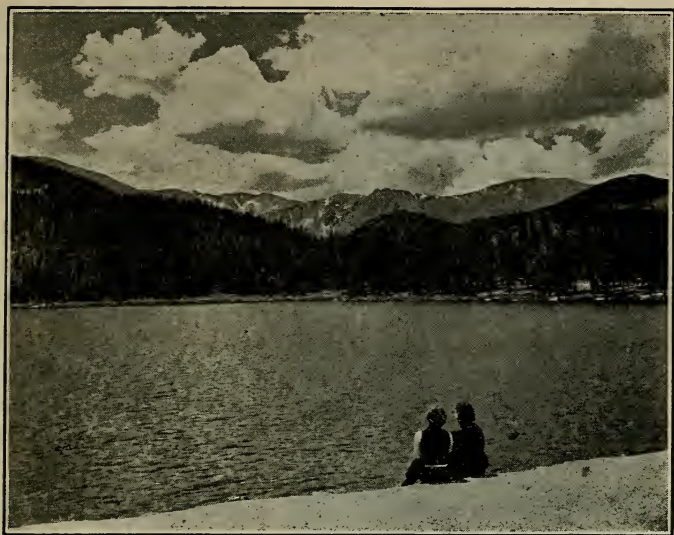
average person. No amount of information or travel entitles one to the spotlight perpetually unless the folks who are listening insist on his continuing with the monologue.

9. *Do not side-track the conversation.* If your friend says, "I was talking with a man from Detroit by the name of Jones," that should not cause you to get excited and break in with an inquiry as to what is his first name, what is the color of his hair, how old a man is he, and how tall. Neither is that your cue to take up the conversation right there and tell all you know about your John Jones regardless of whether your friend is through with his story.

If someone barely mentioned Colorado, you should not plunge in with an account of your summer in the Rockies. If he barely mentioned fishing, you must not yield to the temptation to relate your favorite tales. If he says that he stopped for gas in Kalamazoo, that should not be your opening wedge to mention a lady in that city who used to correspond with your brother's wife whom you haven't seen since the year they had that awful flood, etc., etc. However, if you do yield to the temptation and permit a digression, you are going to win your friend's admiration if you say, "I am sorry that I got off on that by-path. Now what was it you were going to tell us about Kalamazoo?"

To say, "I believe that I interrupted you a while ago," or "Please finish what you were saying when I broke in," will automatically disqualify you for high honors among the bores of the community.

10. *Talk about pleasant matters.* If you wish to be pleasing in conversation, talk about matters that are pleasant. Do not complain, find fault, or criticize. Let your thoughts be happy, constructive, and optimistic. If someone asks for your opinion, you will want to be frank but tactful.



A SUMMER IN THE ROCKIES

O. Roach, Denver

Beware of side-tracking the conversation, even if you have a scene like this which you would like to describe.

However, the habit of voluntary and unnecessary criticism will soon rule you out as a desirable conversationalist.

Conversation at School. — This is also social conversation, but there are a few special rules to be observed.

1. *In class recitations.* Possibly the one quality that needs to be emphasized most is clearness. Mumbling the words, talking too fast or in a low tone, using a few words instead of a complete sentence, and the wrong use of words combine to give recitations a lack of clearness.

It is no simple matter to be clear. However, if you can acquire the ability to be clear in your recitations, you will probably find that this ability will be helpful in other types of conversation.

2. *In school activities.* Rules are important but it is well not to become so overconscious of them that your conversation becomes artificial or stilted. You will want



Courtesy Cleveland Heights High School

"Ruth Jones, this is Ed Williams."

tion becomes artificial or stilted. You will want above all to be natural in your expression. It is difficult enough to carry on conversation, especially in mixed groups, and it is not wise to burden yourself with too many rules all at once. Taking up one or two principles at a time until they are well in hand is probably a more effective procedure.

3. *Introductions.* The following rules should usually be followed in making introductions:

- a. Introduce the boy (or man) to the girl (or woman).

EXAMPLES:

Miss Smith, this is Mr. Brown.

Ruth Jones, this is Ed Williams.

- b. Introduce the younger person to the older person.

EXAMPLES:

Mother, this is George Jones.

Father, may I present Mary Brown?

Professor Jones, this is my brother Ed.

- c. At school introduce your parents to your teachers.

EXAMPLE:

Miss Jacobs, this is my mother.

- d. At home introduce your teachers to your parents.

EXAMPLE:

Father, this is Mr. Evans.

- e. Respond to the introduction by saying, "How do you do," or "How do you do, Miss Smith."

It is usually not appropriate to say, "Pleased to meet you," although there are times when you may say sincerely, "It has been a real pleasure to meet you."

EXERCISES

A. Have students in pairs present themselves before the class as A and B, and call upon some other student to introduce them as follows:

1. A is John Smith and B is Helen Jones.
2. A is Mr. Jones, age 60, and B is Mr. Brown, age 20.
3. A is your mother and B is your boy friend.
4. A is your father and B is your girl friend.
5. You are at school. A is your teacher and B is your father.
6. You are at home. A is your mother and B is your teacher.

B. From your library get a book on etiquette and comment on special situations that arise in introducing people.

C. Questions for class discussion.

1. If you must interrupt a conversation, how may you do it courteously?
2. What is gossip? What is objectionable about it?
3. Is conversation about oneself objectionable even though it is not boastful?

4. Which do people talk most about, principles, persons, or things?

5. If you were to be entertained in the home of a farmer, what are a few questions that you would use to start conversation?

6. What would you say to a person who makes a statement with which you flatly disagree?

7. What do you think of the definition of a bore given by Ambrose Bierce — "A person who talks when you wish him to listen"?

8. Does it detract from your enjoyment of conversation to be able to draw out the other fellow by good questions?

9. Is it a sign of intelligence or ignorance to have many questions in your mind for others to answer?

10. To what extent should one use slang in conversation?

11. What is your opinion of "gushing"?

12. The following adjectives apply to conversation or the people who are conversing. Can you add to the list?

| | | | |
|---------|-------------|----------|-------------|
| tedious | stimulating | crude | congenial |
| alert | glib | dull | superficial |
| shallow | natural | empty | irritating |
| brisk | vigorous | gracious | inane |

D. Activities.

1. Make a list of six suggestions on "How to Be a Bore."

2. Make a list of difficulties which you have in conversation.

3. Select five adults at random and ask them to name three qualities which they admire most in a good conversationalist.

4. Make a list of five situations where conversation would be difficult.

5. Prepare a list of ten "should's" and ten "should not's" in conversation.

6. Ask some employer in your community for his suggestions regarding the matter of interviews.

7. Report on some article on conversation which has appeared in a recent magazine or book.

SUGGESTIONS:

The Rotarian, "Easy Lesson in Being Liked," November, 1943.

Reader's Digest, "The Art of Opening a Conversation," November, 1937.

D. Carnegie, "How to Win Friends and Influence People," pp. 114-124.

Loren Carroll, "Conversation, Please."

8. Have each member of the class suggest one situation calling for business conversation, such as interviews, sales talks, etc., that will be suitable for presenting to the class. Following this, have students in pairs present before the class, or at their seats, conversations taken from the list prepared by the class.

9. Have students in groups of four or five each carry on conversation for twenty minutes and then report to the class on the topics used.

10. Have each student complete the following chart for conversational ability by adding five or six more questions. From these lists make out one chart for the class. When the class chart is made, have the students score themselves or score each other in pairs.

| QUESTION | (0) VERY GOOD | (1) POOR | (2) AVERAGE | (3) FAIR | (4) GOOD |
|--|------------------|-------------|----------------|-------------|-------------|
| 1. Do I consider the other fellow's interests? | | | (2) | | |
| 2. Am I careful not to interrupt? | | (1) | | | |
| 3. Do I listen attentively? | | | | (3) | |
| 4. Do I use good English? | | | (2) | | |
| 5. Do I avoid unpleasant talk about others? | | | | | (4) |
| 6. | | | | | |
| 7. | | | | | |
| 8. | | | | | |
| 9. | | | | | |
| 10. | | | | | |
| 11. | | | | | |

Total score is sum of numbers in parentheses.

Business Conversation. — Do you feel very reluctant about having an interview with a business man in his office? Possibly one reason for your lack of confidence is the fact that you have never received any instruction as to what to do and have not had any practice.

It is quite natural for you to feel backward about approaching a busy executive in his office, but it is also encouraging to know that successful business men are usually quite human and will as a rule make you feel right at home. The bigger the man's position the more simple and approachable he is likely to be. He would not be the president of a big company did he not have the ability to make others feel at ease in his presence. You may be surprised at how pleasant the interview will be.

The following suggestions have been contributed by men whose business it has been to have frequent interviews with young people, many of whom were looking for positions.

1. *Prepare for the interview.* If you are to consult a man about several matters, make a list of these points, and even take your list with you. A busy executive will appreciate the systematic preparation you have made. If you are applying for a position, learn as much as you can about your prospective employer and his business. A few questions on your part will be in order if they are intelligent and to the point. Find out what you can about the position and just how you can fit into that position.

2. *Be careful about appearance.* You will not want to display extreme styles in your clothes. Excessive use of cosmetics, nail polish, and perfume will not react to your advantage. You will want to give evidence of good health (not the drug store variety), for you will find the average employer interested in good health.

3. *Leave your parents at home.* It may be all right for you to let the employer know that you are the son of Ed Williams whom he probably knows, but bringing your father or mother along is an admission of weakness or lack of initiative. The employer will be quick to sense this fault.

4. *Don't wait for questions.* Help your prospective employer to find out as much about your personality as possible, and don't wait for him to ask all of the questions. Sometimes a few questions on your part along some line in which you have found out he is interested will get the conversation started, and before long you will feel quite well acquainted. Some men deliberately talk about matters not connected with the job just to sound you out. Show them that you have enthusiasm over something, whether it is related to the business or not.

5. *Be frank and sincere.* A flippant attitude is out of order. Let the employer sense the fact that you are businesslike, that you prefer to work for his company, that you like the nature of the work, and that your desire is not just a passing fancy. A frank answer to his questions will not be to your discredit.

6. *Show confidence.* Let the employer understand that you believe in your own ability to do the work. This does not mean a boastful air, but assurance that you can do the work satisfactorily. If you are shy and backward in your conversation, he may interpret that as a lack of faith in your own powers. Merely telling him what you have done will carry the right impression of confidence.

7. *Smile.* Your appearance will always be improved with a genuine smile. If you have a cheery disposition don't be afraid to make that fact known. You do not need to prepare some wisecracks — they might even be fatal —

but be ready to respond with a smile at the slightest provocation. Can you imagine a doctor hiring a girl as a receptionist if she carries a sober countenance throughout an interview?



A SUCCESSFUL INTERVIEW

Ewing Galloway

A pleasant smile always appeals to a personnel manager.

8. *Be considerate of the time used.* Do not wait for the employer to get up and move about as a hint that it is time to close the interview. Use your best judgment to determine when the interview has accomplished its purpose, or when you have used as much time as the case merits. He will appreciate your consideration.

9. *Make known your special abilities.* If you take pride in neatness, or accuracy, or some other ability, you have a right to make that fact known. Your choice of words,

your tone of voice, your general appearance will all be in evidence, but other traits may not be noticed unless specially mentioned. For example, a sample of your penmanship may be shown if that is to your advantage.

10. *Additional suggestions.* Here are a few special hints that will help:

1. Use the best English possible without being unnatural. "Yes, sir" sounds better than "Yeah" and "Uh huh." "I ain't," "he done," or "he don't" will not help you any.

2. Don't talk too much.

3. Sit down if you are invited to do so.

4. Give close attention to the remarks of the employer.

5. Keep your appointment promptly if a time is set.

6. If the employer offers to shake hands, give him a good handclasp that will not make him think of a clammy dish rag.

7. Don't chew gum.

8. If a girl, you had better wear hose.

9. Don't exhibit nervousness by poking holes in the furniture with your pencil.

10. Don't be too aggressive.

11. Do not show too much concern about vacations and pay for overtime.

12. If you do not smoke or drink, you can make this fact known without waiting for the questions.

13. Be prepared to answer if asked, "Why do you want this job?"

14. Plan how you are to bring the interview to a close.

EXERCISES

1. Students in pairs should stage interviews where a girl or a boy comes to apply for a job. Imagine several types of employers, some who are considerate, friendly, courteous, or talkative, and some who are gruff, brief, grouchy, or impatient.

2. Ask some person — a teacher, superintendent, or businessman — to come to the class and stage interviews with different students.

3. Arrange for an interview between one of the students and a businessman who interviews many young people. Ask him for his opinions about interviews and report the results to the class.

4. Write an imaginary interview in which you purposely violate some of the rules. Read this to the class and ask for their criticisms.

5. Stage an imaginary interview with the coach of a visiting team before the game.

6. Stage an imaginary interview with a speaker or musician who is to give a program in your community.

7. Stage an imaginary interview with a famous movie star who is visiting your city.

8. Stage an imaginary interview with a prominent man in your community and ask him to speak to your assembly.

9. Stage an imaginary interview with the mayor, in which you ask that he and his council consider some special proposition.

10. Make a list of five questions which you think an employer would have in his mind as he gave you an interview.

11. Make a list of five questions which you would ask as part of your interview.

12. Stage an imaginary interview with a college dean or president in which you are hoping to improve your chances of getting a scholarship.

13. Stage an imaginary interview with a famous baseball player.

Telephone Conversation. — The Northwestern Bell Telephone Company has published several suggestions on the use of the telephone in two pamphlets, "The Voice with a Smile" and "Making Friends by Telephone." They have

given permission to quote freely from these pamphlets. The following suggestions are taken from their publications.

1. *Put the winning smile in your voice.* Over the telephone, you hear voices which are pleasing, warm, friendly, helpful, convincing. You hear others which seem lifeless, mechanical, impersonal, indifferent. There's a world of difference in how they affect you, and what they accomplish. "The voice with a smile wins."

Your voice and manner of speech make up your telephone personality. That's the only part of you that others judge you by over the telephone. They will know you — believe you — like you — even though they never see you, if you put a winning smile into your voice.

Little expressions of consideration, like "Thank you," "I am sorry," and "You're welcome," when properly used, help to make friends. Other helpful things to remember are that people like to be addressed by name, and that it is just as necessary to be attentive in a telephone conversation as when talking face to face.

Your voice over the telephone is *you*. Though no smile or gesture can be seen at the other end of the wire, you can put a tone or a "sparkle" into your voice which will



THE VOICE WITH THE SMILE WINS

Can't you imagine how this boy's voice sounds at the other end of the line?

serve equally well. A mechanical sounding voice, however, is just as bad as an expressionless face.

2. *Speak close to the mouthpiece.* Your voice is carried most clearly by telephone when you speak directly into the mouthpiece, with your lips not more than half an inch away. If you change this direction or widen this distance, some of the sound that ought to reach the listener will stray elsewhere instead of into the telephone.

It's just as important to speak directly into and close to the mouthpiece as it is to keep the receiver close to the ear. Your telephone should be located conveniently, of course, so that you can use it with ease, and without being disturbed or disturbing others. When you speak into the telephone properly, no shouting or loud talking is necessary to make the person at the other end understand.

3. *Do not speak too rapidly.* Over the telephone it's more important to speak unhurriedly, as well as distinctly, than when face to face. This is because your listener cannot have the help of watching you, seeing your gestures and the changing expressions of your face. You save yourself and others a lot of time when you make yourself understood without having to repeat what you have said.

The voice of the telephone operator has been mentioned as expressing an interested and helpful attitude. This kind of voice is being heard more and more in all lines of business and social activity. If you also are frequently in telephone touch with other people, you will find it helpful to study the difference between a voice having a "personal tone of interest" (which is another name for the voice with a smile) and one lacking that expression of interest. This difference is suggested in the contrasting sets of words which follow:

| <i>The Voice Having Personal Interest Tone</i> | <i>The Voice Lacking Personal Interest Tone</i> |
|--|---|
| Pleasant | Expressionless |
| Friendly | Mechanical |
| Cordial | Indifferent |
| Cheerful | Impatient |
| Interested | Inattentive |
| Helpful | Repelling |

4. *Identifying yourself.* Saying "Hello" in answering the telephone is not businesslike. It is better to identify yourself, as, for example, "Miss Brown speaking," or "Service Department," or "Service Department, Miss Brown speaking." This permits the business to be transacted without unnecessary conversation.

When answering someone else's telephone, give that person's name in addition to your own, as for example, "Mr. Smith's telephone, Miss Brown speaking."

5. *Obtaining the caller's name.* When it is necessary to obtain the name of the person who is calling, it is best to make the query after you find out what is wanted and to do so indirectly, as for example, "May I ask who is calling, please?" or "May I tell Mr. Smith who called, please?"

6. *Be courteous in placing telephone calls.* When calling by telephone, as when calling in person, it is important to make a good first impression. It is desirable to place your own telephone calls so that you are sure to be on the line when the called person answers. Most persons are annoyed when they are called and then asked to wait.

When the person you call answers, a courteous, businesslike introduction of yourself makes a good impression. Say, for example, "Mr. Baker, this is E. R. Wood of the Midwest Company."

If you feel your conversation may take several minutes, it is courteous to ask the person you call if it is convenient for him to talk with you.

7. *Get the right number.* You risk wrong numbers if you call from memory. Unless you are absolutely sure, it's best to look up the number before calling. A wrong number wastes time and inconveniences the person called by error. If you receive a wrong number, always apologize, as, for example. "I must have called the wrong number — I am sorry to have bothered you."

8. *Close the conversation pleasantly.* The friendly way to end a telephone conversation is to say "Good-by" or, when appropriate, "Thank you." Always try to leave the customer in a pleasant frame of mind. And be sure the customer has hung up his telephone before you close the telephone door. Let him say "Good-by" before you hang up your receiver. Always replace the receiver gently.

Some Good Practice Sentences. — Each of the following sentences has a good mixture of vowels and consonants. Read them aloud, slowly enough to give every sound its proper value and to be conscious of your mouth action. They will give all-around exercise to your vocal apparatus and at the same time some very useful ideas to carry about with you.

It's a good plan to add other practice sentences, selected from your reading or made up by yourself. And then there are always those old tongue-twisters — like "Peter Piper picked a peck of pickled peppers" and "She sells sea shells." They are very good exercise for still or lazy speech organs.

1. For distinct enunciation, every word, every syllable, every sound must be carefully articulated.

2. Think of the mouth chamber as a mold, in which the correct form must be given to every sound.

3. Will you please move your lips more noticeably?

4. The teeth should never be kept closed in speech.

5. As your voice is the most direct expression of your inmost self, you should be careful, through it, to do yourself full justice.

6. You may know what you are saying, but others will not, unless you make it clear to them.

7. Through practice, we can learn to speak more rapidly, but still with perfect distinctness.

8. Good speech is within the reach of everyone, through conscientious practice.

9. The courtesy of face-to-face conversation, where the smile plays such an important part, can be expressed, over the telephone, only through the tone of voice and a careful choice of words.

Finally, here is a thought which was expressed by Alexander Graham Bell, the inventor of the telephone and one of the great voice teachers. It should prove especially valuable for use in practicing:

“Consonants give intelligibility to speech, but vowels give beauty of utterance. Consonants constitute the backbone of spoken language — vowels the flesh and blood.”

EXERCISES

Students in pairs, with the use of a dummy telephone receiver and transmitter, carry on conversation for class criticism, imagining the following situations:

1. Boy calls a girl and asks for a date.

2. Boy calls a boy and asks for advice on how to repair his bicycle, radio, gun, or some machine.

3. Girl calls girl and asks for recipe.

4. Girl calls businessman and asks for an interview.

5. Boy calls coach and asks to be excused from practice.
6. Boy calls principal's office and asks for permission to stay out of school for work.
7. Call a neighbor and tactfully tell him that his dog is disturbing your sleep.
8. Student calls owner of house and asks permission to shovel the snow, mow the lawn, or help with the garden.
9. Student calls prominent citizen and asks him to give a talk to the high school assembly or to a club.
10. Student calls college registrar by long-distance and asks for information regarding entrance.
11. Student calls teacher and asks for information regarding assignment.
12. Student president of club calls restaurant or hotel to make arrangements for a banquet.
13. Student calls proper city official and asks for permission to stage a parade through the business section of the city.
14. Student calls back after a message has been left for him.
15. Student calls to register a complaint.
16. Girl calls to leave a message for her father.
17. Boy calls to report an accident, giving accurate instructions as to place, time, and event.
18. Make a list of five common telephone situations that may be staged before the class.

2. GROUP DISCUSSION

The mastery of forceful speech is one of the noblest purposes to which a man can address himself.

—NEWELL DWIGHT HILLIS

Increasing Interest in Group Discussion. — Radio programs featuring such meetings as Town Meeting of the Air, organized movements for open forums throughout the

nation, various institutes of public opinion and international relations where audiences take part, and clubs such as the Knife and Fork Club with questions and answers featuring the programs, all indicate a growing interest in the type of meeting where the members of the group have a part in the discussions.



Courtesy Sioux Falls High School, S. D.

THE INTERNATIONAL RELATIONS CLUB HOLDS A MEETING

Types of Group Discussion. — There are many ways in which a group discussion may be conducted. If the meeting is in charge of a chairman, he may conduct the discussion himself or turn the meeting over to a speaker specially prepared on the topic under discussion. He may possibly talk for a while on the subject and then throw the meeting open for questions or comments.

In some instances the chairman may introduce from three to six people who have prepared on some special phases of the general question. He may ask them to talk for a short

time and when all are through, he will open the meeting for a general discussion. This type of meeting is sometimes called *symposium*.

The type which seems to be growing in popularity is called *panel-discussion*. This may take on a variety of forms, but in general is conducted as follows:

Selection of the panel. From four to eight people are chosen to occupy positions on the platform or at the front of the room. They usually remain seated during most of the meeting but may stand or not as the occasion demands.

A chairman is chosen to preside. The qualifications for the chairman may be simply what we would expect almost any member of the group to possess, but important panels call for people of very rare ability. Those who have listened to important panel programs over the radio are aware of the resourcefulness sometimes exhibited by talented chairmen.

Preparatory meeting for assignments. In preparation for a successful panel it is highly important that each participant know in a general way what is expected of him. He may be given some special phase of the subject upon which to be ready to answer questions, or he may be asked to be responsible for some interesting questions to raise during the discussion. He is not to prepare a speech, but he may be expected to state very briefly his answer to questions that may arise.

Procedure of the panel.

1. Chairman and members of panels take places on platform or in front of room.
2. Chairman briefly states the topic for discussion and introduces the members of the panel.
3. Chairman mentions any special rules of procedure, such as length of time anyone may speak, getting recognition from the chairman before talking, etc.

4. Chairman may start the discussion in a variety of ways. He may ask one of the members of the panel for a brief explanation of some phase not ordinarily understood, he may ask a question himself, or he may sit down and let the meeting begin with a question or comment by any member of the panel.



Courtesy Cleveland Heights High School

A PANEL DISCUSSION

5. Sometimes the plan works best to let the members of the panel discuss the question for several minutes before permitting any questions from the audience. There is no set rule for this, however, and the procedure should be elastic enough to adapt itself to the occasion. Sometime during the meeting it is advisable to have members of the audience participate.

6. Closing remarks by chairman. He may decide to offer a summary of the discussion or to mention the issues that have or have not arisen. Sometimes he may prefer to make no further comment,

Places for Panel Discussions. — The classroom itself offers a good opportunity for the panel type of discussion. A class may prepare a panel to carry on a discussion before the entire school in an assembly where they discuss matters in which the students are interested. They may also prepare a panel to carry on a discussion before some community group, such as a Parent-Teacher organization, a service club, a church organization, or some other special group meeting. In any community there are probably many places where adults would enjoy hearing a group of students carry on such a discussion or engage in the discussion along with them.

Questions Suitable for Panel Discussions. — The following list is offered merely as suggestions. Other topics of special interest will occur to different groups. Below these topics we have included a few phases or questions that may help to suggest others.

A. Our School Assemblies.

1. Purposes of assemblies.
2. Types students enjoy most.
3. Types most profitable for students.
4. Conduct of students in assemblies.
5. How finance assemblies?
6. How frequently should they be held?

B. Handling Traffic in our Halls.

1. To what extent can students control traffic?
2. Are present conditions satisfactory?
3. How do other schools meet this problem?
4. What conditions are undesirable?
5. Is this a faculty or student problem?

C. Limiting Student Activities.

1. Should a student be permitted to be a member of more than one club?
2. Should he be in several activities?
3. Should he hold office in several activities?
4. Which activities are most important?
5. What kind of system can be used most effectively?

D. A Student Recreation Center.

1. Is there a need for a recreation center in our city?
2. Who would own and control it?
3. How many evenings would it be open?
4. How would it be run?
5. What advantages?
6. What objections?

E. A Broader Health Program.

1. Should our school conduct a dental clinic?
2. Should students be required to have eyes examined?
3. Should all students be tested for tuberculosis?
4. Should every student be required to take a physical fitness examination?
5. Should the study of Physiology be required?

F. Studying International Relations.

1. How can we improve our study of Latin America?
2. What materials are available for studying about China?
3. How can we become informed as to India, Japan, Australia, and Russia?
4. Should new courses be required or elective?
5. Should we offer new courses or include these studies in present courses?

G. A recent topic discussed on the Town Meeting of the Air.

EXERCISES

1. Under three of the following topics, list three to five sub-topics or questions that will help in a panel discussion.

| | |
|-------------------|------------------|
| Divorce | Racial tolerance |
| Inventions | Propaganda |
| Aviation | Leisure time |
| Athletics | Going to college |
| Religious beliefs | Unemployment |
| Conservation | Hunting |
| Old age pensions | Relief |

2. Using some of the above topics or others that may be more interesting, divide the class into groups with three to five in each group. Each group should select one topic and prepare to carry on a discussion for at least fifteen minutes unless the class is too large. Some time at the end of each period should be allowed for criticisms from those who have listened to the panel discussion.

3. From the above discussions select one that will be suitable to give before some group of adults in the community or before the school assembly.

4. For several years the *Rotarian* magazine has frequently included "Yes" and "No" arguments on interesting questions. A list of all of the topics may be obtained by writing to The Rotarian, 35 East Wacker Drive, Chicago, Illinois. Rotarians in your community will be glad to give or lend their magazines for your use. Some of the topics are:

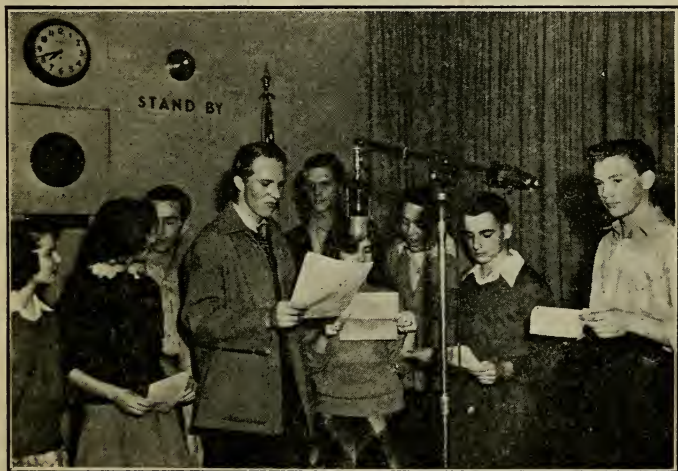
- Are Fraternities Worth While? September, 1937.
- Shall We Adopt the World Calendar? January, 1941.
- Should Governments Buy Advertising? July, 1943.
- Margarine vs. Butter, February, 1944.
- Work Your Way Through College, August, 1941.
- Should College Athletes Be Paid? October, 1938.
- This Tipping Business, June, 1940.

3. THE RADIO

*I breathed a song into the air;
That little song of beauty rare
Is flying still, for all I know,
Around the world by radio.*

— ARTHUR GUITERMAN

No one needs to be told today that the radio is becoming an increasingly important factor in modern life. With about twenty-five million receiving sets, one for almost



Courtesy Sioux Falls High School, S. D.

A CHANCE TO USE GOOD SPEECH

Candidates for the school "queen" and "marshal" broadcast from a radio station.

every home in the United States alone, we realize what a vital influence is exerted by the radio in our thinking and living.

One fact that is of special interest to all of us in school is the increasing use of amateurs on the radio programs. One

begins to feel that he can hardly escape his turn sooner or later. If you were to be called upon tomorrow, would you be able to acquit yourself in a creditable manner?

Characteristics of Good Radio Speech. — In radio speech one must strive for the highest degree of perfection in delivery and information. Care must be taken to use good diction, correct pronunciation, accurate enunciation and articulation, and vocal variety. Ideas need to be expressed clearly, accurately, and concisely.

1. *Diction.* Good diction can result from developing a simple, yet dignified vocabulary that is in good taste. Whenever you are in doubt about the correct use of a term, refer to a standard dictionary. Try always to use the word that says exactly what you mean. A radio audience is most critical and will challenge you on the slightest pretext.

2. *Pronunciation.* The speaker should make certain of the correct pronunciation of everyday English, including such words as:

| | | | |
|------------|-------------|-----------|---------------|
| acclimated | address | adult | advertisement |
| alias | ally | athletic | chic |
| comparable | defect | detail | discretion |
| economical | either | exquisite | extraordinary |
| finance | financial | financier | forensic |
| genuine | gesture | heroine | hospitable |
| illustrate | indict | infamous | influence |
| inquiry | interesting | isolate | juvenile |
| literature | mischievous | often | penalize |
| pianist | preferable | Roosevelt | romance |
| statistics | superfluous | textile | toward |
| viscount | xylophone | | |

Technical words, as well as foreign words and phrases, must be carefully studied for accurate pronunciation.

French proper names of geographical locations in the United States are frequently mispronounced. For instance, the final letter *s* in Illinois and in Des Moines should not be sounded. On the other hand, the pronunciation of some French names has been Americanized, such as Pierre (Pier) and Belle Fourche (Bel Foosh'). Members of a radio audience object to inaccuracies in pronunciation.

3. *Enunciation.* Frequently well-known speakers lose the important message for their radio audience, because they have been slovenly and careless in their enunciation and articulation. Some words often abused are:

| | |
|----------------------------------|---|
| again, <i>not</i> agin | going, <i>not</i> goin |
| architect, <i>not</i> artchiteck | hearing, <i>not</i> hearin |
| coming, <i>not</i> comin | just, <i>not</i> jist |
| forgetting, <i>not</i> forgittin | of, <i>not</i> uv |
| get, <i>not</i> git | something, <i>not</i> somethin or sumpm |

The radio speaker should make certain that he is sounding the final *ing*, *t*, *d*, *ed*, *b*, or *p*. However, in his eagerness to articulate these sounds clearly, he must beware of exploding on the sounds of *p*'s and *b*'s before the microphone. Likewise the final *s* must be a clean-cut sound without a tendency to sizzle it. If a radio speaker does not use good diction, correct pronunciation, and accurate enunciation and articulation, his audience will immediately question his intelligence and his ability to speak with any degree of authority on his subject.

4. *Vocal variety.* The personality of a radio speaker is judged primarily by his voice. Consequently, there must be variety, not monotony, in the tone if the continued attention of the audience is desired. The voice must be resonant, medium pitched, and full of animation. It should

portray a personality of friendliness, interest, sincerity, optimism, energy, and enthusiasm, and not one that is tiresome, lazy, nor dull. The best way to acquire such a voice is to speak in a natural yet earnest, conversational tone. In time these desirable qualities of an interesting personality will find their way into the radio voice.

The amateur radio speaker needs to strive for a natural conversational tone of speaking, for there are obstacles to overcome. A radio speech must be read from a manuscript to an invisible audience. It needs to be interpreted in a conversational manner before an imaginary audience. These results may be attained by practicing a conversational delivery rather than a reading one, imagining an audience, and receiving constructive criticisms from those who are listening.

5. *Rate of speaking.* The usual rate of radio speaking is a rapid conversational rate, approximately one hundred fifty words per minute. A speech should be typed, so that it can be read more easily. Double-space typing is preferred. Eight pages ($8\frac{1}{2}'' \times 11''$) of double-space typing are approximately right for a fifteen-minute (or fourteen minutes thirty seconds, to be exact) talk. The speaker must guard against such a rapid rate that his pronunciation will be affected. Effective use of pause will aid in remedying this difficulty. A pause is fully as necessary to give the radio audience time to think of the idea just presented, as it is to give the radio speaker an opportunity to think of the new idea he is about to offer.

6. *Position.* The speaker's position and manner before the microphone greatly influence his delivery. He should stand close to the microphone, about one foot in front of it. He must hold his script beside the microphone to avoid

dropping his head or turning it from side to side so as to cause variations in the volume of his voice. He should not take steps nor move his heels.

The microphone reveals defects in speaking. Such habits as gasping for breath, smacking of lips, and snapping of fingers must be corrected and eliminated. Practice



© Harris & Ewing

A FAMOUS BROADCASTER

Franklin Roosevelt has an unusually good "radio voice," in which the microphone reveals few defects.

standing erect with shoulders squared, head up, and feet flat on the floor. Remember to talk in a direct, conversational tone. Do not allow sheets of paper to rattle. Each sheet should be quietly slipped to the side as the bottom is reached, then carefully placed behind the remaining sheets still held in the hand.

Speech Composition for Radio Speaking. — *A few guide posts.* There is so much competition among the many radio programs that come at the same time, that every radio speaker must try to be the most interesting speaker of all. He must know and use the various factors of interest. The following guideposts should be kept in mind.

1. Each idea must be plainly introduced and briefly summarized.
2. Give less detail and introduce new phases of the subject more frequently.
3. To link the parts of the manuscript together insert special words that will "fill the gaps," and in time your practice will produce a smooth continuity of thought and expression.
4. Present original ideas.
5. Above all, be brief and speak to the point.
6. Visualize the radio audience to aid in keeping them constantly interested.
7. Simplicity of style, correct grammar, and good diction will enable the radio speaker to feel that he is one with his audience. If he can accomplish this, they will wish to hear every word he has for them and will not turn the radio to a different station.

Observe good speakers. Future radio speakers will derive definite benefits from the observation, study, and criticism of outstanding radio programs and particularly of noted radio personalities. Such radio programs are listed in the daily papers and in the *Radio Guide* that is published each week. These programs may suggest various types that may be planned and presented by the students themselves. It is a help to listen to skilled and successful announcers and to observe their presentation, continuity, diction, and pronunciation.

The following questions may be applied by the students in determining the quality of the program:

1. Does the program run smoothly without slip-ups or dead spots?
2. Are cues picked up promptly?
3. Is a visual image created of the character portrayed?
4. Is there sufficient contrast in the voices?
5. Are the voices pleasing?
6. Is the pronunciation accurate?
7. Is a definite picture created by the sound effects?
8. Do the actors sound as though they were really talking rather than reading?
9. Was the timing absolutely accurate?
10. Did the program arouse in you, a listener, a further interest in the series?

Planning Radio Programs. — In most communities today, local radio stations are very willing to co-operate with public speaking classes in sponsoring programs. It is not hard to develop an interesting series of programs fifteen minutes in length to be presented over a period of several weeks.

In planning radio programs, the students should be impressed with the educational aims of a radio station: first, to interest the radio audience; second, to emphasize the educational advantages; and third, to appreciate the serious aspect of radio programs. There is an excellent opportunity for correlating the interests of several departments of a school in motivating radio programs.

Radio interviews are always popular. Ask questions in which the listeners are really interested. State them in an informal and chatty style. Take care to ask specific questions and to avoid general ones. Make your answers brief, direct, and to the point, yet conversational. An

interview must not be one-sided. Include information of value, a dash of humor, a clash of ideas, brief details, and an occasional reference to the audience.

Additional suggestions for programs:

Series of questions conducted like a contest and using four or five students.

Programs appropriate for national holidays.

Forums on national or international problems.

Debates on questions of local interest.

One-act plays, either original or published.

Readings of famous speeches.

Spelling contests.

Book reviews.

Biographical sketches.

Original orations.

Extemporaneous speaking.

Poetry reading.

Humorous or dramatic readings.

Musical numbers of all kinds.

Athletic news.

A school variety show.

All types of educational programs in the form of a series of broadcasts can be obtained by writing to the Radio Script Exchange, Department of Education, Washington, D.C.

The Announcer. — Special attention should be given to the selection of an announcer for any program. He should excel in delivery and information, as he must keep the program moving ahead smoothly. His announcement should be brief. He should include some reference to what has just preceded and what is going to follow. He should present all the facts that are necessary to an understanding of the situation. He should exclude unnecessary details.

His closing announcement should state when another broadcast by the same group is to be given.

In introducing a speaker or personality, simply state the speaker's name, his occupation, and his relationship to the subject. It is unnecessary to give details of his life and education. Do not characterize him by saying: "The speaker is interesting." Let the audience find that out. Do not encroach upon the speaker's subject. Do not summarize what the speaker is going to say; that is his task and privilege.

Suggestions for the Direction of a Radio Broadcast. — Casting of parts for a radio program must be by voice alone. The director must watch for contrast in vocal quality and pitch among the actors in any scene to insure the appropriateness of each characterization.

Give to each actor a script and underline in pencil the name of his character, whenever it appears, in the margin of the script. When his speech continues from the bottom of one page to the top of the next, mark "More," so that he will not drop his voice. Likewise should his cue appear on the bottom of one page and his line commence at the top of the next, mark "Cue" at the bottom of the page, so there will be no slip-up. The sound-effects men and the musical director should mark their sound and music cues in the same manner. Most scripts have the sheets stapled together. Remove these staples before going on the air. Check any unusual words for pronunciation. Do not hesitate to look up in a standard dictionary any word about which you are not certain.

The director should explain to the cast the different hand signals that will be used and the purpose of each; for all ideas must be communicated by signals while a program

is on the air. The director points directly to the actor to begin a scene, to the sound man to produce a sound effect, or to the musical director to begin a musical number.



Courtesy Franklin High School, Portland, Oregon

THE DIRECTOR AND THE CAST

She is giving the students a few final directions.

A sign to come closer to or move farther away from the microphone is indicated by pointing to the person involved and then moving the open hands toward each other, or apart, as the case may be.

A lifted hand, palm upward, means that the voice, sound effect, or music should be louder.

A lowered hand, palm down, means that the voice, sound effect, or music should be softer.

A sweep of the hand, horizontally, with the palm down, means "cut" or stop the music or sound effect.

If the program is running too slowly, the director should make a circular motion of the index finger to indicate to the actors that the tempo should be picked up. To slow down the rate he should make a "stretching out" gesture with his two hands.

The entire program from the opening announcement through the closing announcement should be timed. If the program has run over the time limit of fourteen minutes thirty seconds during the rehearsals the script should be cut, but in no way should the clarity of the program be destroyed. If the program has run under the time limit, it can be built up by adding to the script or filling in with additional music. Time is an essential element in a radio broadcast. A program on a local station must be timed to fourteen minutes and thirty seconds exactly.

Finally, criticize your program thoroughly in an honest effort to discover any flaws and correct them before members of the radio audience make it their responsibility to do it for you.

References on Radio Speech. — The following books will be found helpful in radio work:

Carlisle, John S.: *Production and Direction of Radio Programs*, Prentice Hall.

Roberts, Rachford, Goudy: *Airplanes to English*, McGraw-Hill.

Abbott, Waldo: *Handbook of Radio Broadcasting*, McGraw-Hill.

Wylie, Max: *Radio Writing*, Farrar and Rinehart.

Herzberg, Max: *Radio and English Teaching*, D. Appleton-Century Co.

Ewbank and Lawton: *Projects for Radio Speech*, Harper Brothers.

McGill, Earle: *Radio Directing*, New York University Radio Workshop.

Dixon, Peter: *Radio Sketches and How to Write Them*, Fred A. Stokes Co.

Free material:

Radio Manual, Radio Glossary, Handbook of Sound Effects,
United States Office of Education, Washington, D.C.

When Radio Writes for War: Domestic Radio Bureau,
Office of War Information, Washington, D.C.

EXERCISES

1. Before a dummy microphone practice reading aloud a short selection. Aim to express the content in a clear and understanding manner. Give special attention to correct pronunciation, precise enunciation and articulation, and vocal variety.

2. Write the opening and closing announcements for a fifteen-minute school broadcast. Rehearse them before a dummy microphone.

3. Prepare a personal interview with another member of your class. Have your instructor criticize your manuscript before giving it for the class.

4. Plan a fifteen-minute broadcast. You may adopt any of the previously suggested programs for your broadcast. Write your program, referring to the section on speech composition. With your instructor's assistance several members of your class may present this program for the class. Should several students prepare for this exercise, the best one might be selected to be presented from the local broadcasting station.

5. Plan a "quiz" program modeled after some of the more popular programs now being heard every week.

6. If there is a radio station in your city, perhaps arrangements can be made whereby the class may make a transcription record of a "quiz" program, or some other type of program.

7. Take advantage of any opportunity to use a microphone in making announcements at school assemblies or at games.

CHAPTER III

THE TOOLS FOR EXPRESSION

I. CHOICE OF WORDS

With words we govern men.

— DISRAELI

Soak yourself full of the world's best literature so that you will have words, strong words, clear words, for your speaking.

— DR. LYNN HAROLD HOUGH

Have you ever visited a school for the deaf? When you do you will be surprised to see how effectively these young people communicate with each other. They may stage a program for you, with a play or some other dramatic production; they may have a basketball game or a baseball game; and they apparently enjoy the games thoroughly. After you have seen how well they get along, although denied the use of speech, you should feel grateful for that gift and deter-



Courtesy American Printing House for the Blind

HELEN KELLER

A famous example of how one can master speech.

mined to use it to your best advantage. The very absence of words only emphasizes their importance to those of us who can use them.

Your Attitude toward Words. — Much depends upon your attitude toward words. Are you alert to the value of good words, observing the diction of those you meet, and adding words regularly to your list by using them several times? If this is your attitude, you are acquiring new power for conversation or for speaking before groups. You are thereby raising yourself above the average person who may be indifferent to the possibilities of his vocabulary. If you are aware of the power of words, you are almost sure to improve your vocabulary.

The Power of Words. — Mark Twain must have had some reason for crowding his baggage with a huge dictionary when he traveled over mountains and through deserts from Missouri to Nevada by stagecoach. He knew the power of words. Daniel Webster, during the days when he was recognized as the greatest power in the halls of Congress, was asked by a friend what books he read during the hours when Congress was not in session. To his friend's surprise he answered, "I read but one book — the dictionary."

Today, as in Webster's time, the student who has acquired the habit of studying words, using them, and thus fixing them in his vocabulary is storing up for himself a great reservoir of power for future use.

Men in the army had to become familiar with the vocabulary sections in the classification tests which they were obliged to take. There seemed to be no quicker way to discover a man's general intelligence than to give him a word test of some sort.

We can readily see that the word is the unit of all lan-

guage, that it is the symbol of our ideas, that it is the tool used to express our thoughts, impressions, or ideas; but it is more than that. It is also the *instrument of thinking*.



DANIEL WEBSTER

Here he is shown delivering his famous Reply to Hayne.

If you were suddenly deprived of your vocabulary, you would find it difficult to think on a plane much above that used by the dog or horse. If you are keen at discriminating between words that mean nearly the same, you are thinking better than the person who does not understand the precise meaning of the words he uses. Words not only express thoughts; they actually help to make the thoughts.

Suggestions for Word Improvement. — In the following pages are seven different ways in which you can improve your vocabulary.

1. *Store away a word a day.* This is a special activity for getting the habit of vocabulary building. If you store away one word each day for one semester, you will be surprised at the enrichment of your vocabulary. Each student should have a pocket notebook or use part of another notebook in which to copy words and their meanings. A different student should present one word to the class each day until every student has had his turn. This word should be placed on the blackboard at the beginning of the class period, as shown by the following example:

1. The word itself — subtle.
2. The pronunciation — sut'l.
3. The part of speech — adjective.
4. The various meanings — cunning, wily, crafty, ingenious, clever.
5. The use in a sentence — He made a subtle remark about the speech.

A short review of the word learned the previous day or week may occasionally be conducted.

2. *Transfer words from reading to speaking vocabularies.* We all have two vocabularies, one that we draw upon when we read and one that we use when we speak. The first is our *reading* vocabulary, and the second our *speaking* vocabulary. The difference in the sizes of these is much greater than we realize. It is easily possible that we may understand the meaning of ten times as many words as we use.

Thus it is quite possible to increase our speaking vocabulary ten times without ever using the dictionary. We should keep a list of the words we understand but which we do not use. By using these words often in our conversation we shall add them to our speaking vocabulary.

Some writers claim that by using a word five times in our conversation it becomes a permanent part of our usable vocabulary. If that is true, it is fairly easy to enrich our speaking vocabulary. To make sure of the word, remember the law of habit building, namely, *practice frequent repetitions*. Repeat the new word frequently, till it wears a groove through which it may travel easily upon future occasions.

EXERCISES

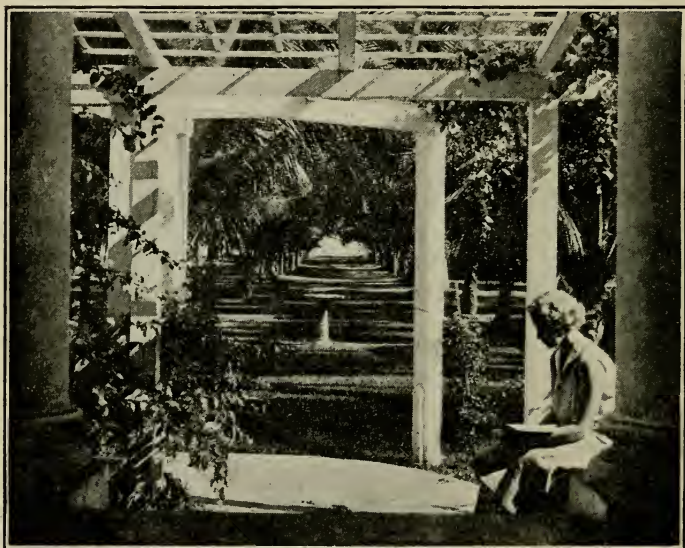
Read any magazine, history, or other book, and write down the first ten words which you understand but which you know you never use in speaking. Be prepared to use each of these words in a sentence in class.

3. *Improve your diction through good reading.* One writer has said: "A man's vocabulary will show with whom he has kept company, what books he has studied, what department he knows. It will reveal, further, his predominating tastes, emotions, or likings." As you grow older you will probably acquire a liking for certain writers, and naturally your vocabulary will be affected by the particular authors you prefer. During your high school days and in the years that follow, even if you take college courses in literature, you will have to exercise special judgment in your choice of writers.

Many of our best writers and speakers attribute their word-power to their familiarity with the Bible, Shakespeare, or some of the best writers in our language, such as Tennyson, Addison, Burke, Irving, and others. Fortunate is any high school student who early acquires a real taste for English and American literature — or for Dickens, Scott,

or George Eliot alone, provided this interest in the author carries with it an interest in the words used for special effect.

While extensive reading of good writers is of special advantage, you don't have to read widely to establish habits of storing up valuable words. If you concentrate on one



IMPROVING HER DICTION

Bacon said: "Reading maketh a full man." It is the best way to increase your vocabulary.

good monthly magazine, such as the *Reader's Digest* or the *Atlantic Monthly*, or one good weekly magazine such as the *Saturday Evening Post* or *Time*, you can acquire an amazingly powerful array of words. The editorial page of a good newspaper will accomplish the same result.

4. *Do not overlook short words.* It is a mistake to neglect the short words in building up a vocabulary. A proper

proportion of long and short words is most satisfactory. Some of the most forceful words are short words, *e.g.*, *rip*, *blow*, *slap*, *nudge*, *rub*, *punch*, *whack*, *grab*.

J. Addison Alexander wrote the following eulogium of the short word. All of its nearly two hundred words are of one syllable.

Think not that strength lies in the big round word,
Or that the brief and plain must needs be weak.
To whom can this be true who once has heard
The cry for help — the tongues that all men speak
When want or woe or fear is in the throat,
So that each word gasped out is like a shriek
Pressed from the sore heart, or like a strange, wild note
Sung by some fay or fiend? There is strength
Which dies when stretched too far or spun too fine,
Which has more weight than breadth, more depth than length.
Let but this force of thought and speech be mine;
And he that will may take the sleek, fat phrase
Which glows and burns not, though it gleam and shine;
Light, but not heat; a flash, but not a blaze.
Nor is it mere strength that the short word boasts;
It serves of more than fight or storm to tell —
The roar of waves that dash on rock-bound coasts,
The crash of tall trees when the wild winds swell,
The roar of guns, the groans of men that die
On blood-stained fields. It has voice as well
For them that far off on their sick beds lie,
For them that weep, for them that mourn the dead,
For them that laugh and dance and clap the hand,
To joy's quick step, as well as grief's slow tread;
And though the theme be sad, or gay, or grand,
With each, with all, these may be made to chime,
In thought, or speech, or tale, or song, or rime.

5. *Strive for precision in words.* Coleridge at one time was viewing one of the falls of the Clyde and questioning within himself what word would best describe it. He finally decided on the word "majestic." Just then a man and his wife approached Coleridge, and the man remarked, "It is very majestic!"



THE FALLS OF THE CLYDE

Ewing Galloway

How would you describe it? Try to find apt words, other than those given in the text.

Coleridge arose and said, "Sir, permit me to congratulate you. I contemplated this scene for some time before I could determine the proper word to characterize it, but you have a more penetrating mind than I, for you came and without a moment's thought have exactly described it."

"Yes, sir," replied the man. "I say it is very majestic;

it is sublime; it is beautiful; it is grand; it is picturesque." "Aye," added the lady. "It is the prettiest thing I ever saw."

Try to make your words express exactly what you mean. Find the exact meaning of the word and use it in that sense only. It is easy to be slipshod in your use of words, giving way to vagueness instead of expressing yourself with clearness and accuracy. You use the word *nice* to describe a car, a day, a girl, a book, a meal, a lesson, a dress, a play, and a hundred other objects or experiences. *Awful, grand, great, swell, wonderful*, for the lazy thinker, may answer for a hundred well-chosen words, but they also brand the speaker as slovenly in his vocabulary.

One of the main objections to slang is that it discourages precision in words. Slang is not to be wholly condemned. There are some occasions where a little slang is appropriate, but the danger lies in the fact that the speaker tends to conceal his ignorance of the right word by using a slang expression. Some slang words are forceful and will probably become a part of our permanent language, *e.g., vim, bluff, graft, jazz*. But what shall we say about *nifty, bum, peachy, dope*?

In order to appreciate fine distinctions between words, observe "The Go Family" as collected by Hitchcock in his *High School English Book*.

THE GO FAMILY

Advance, amble, ascend, bolt, canter, clamber, creep, dance, dart, dash, dawdle, depart, descend, dog-trot, fare, file, float, fly, gallop, glide, hasten, hie, hike, hobble, hop, hurry, hustle, idle, jog, journey, leap, limp, lope, lounge, lurk, march, meander, mince, move, pace, parade, pass, plod, ply, proceed, promenade,

quickstep, race, ramble, reel, retreat, ride, roam, roll, run, rush, sail, sally, saunter, scamper, scramble, scud, scurry, shamble, shuffle, sidle, skate, skim, skip, skulk, slide, slip, slouch, sneak, soar, speed, squirm, stagger, stalk, stamp, steal, steam, step, stride, stroll, sweep, swing, tiptoe, toddle, totter, tramp, trot, tumble, waddle, walk, wander, wriggle, zigzag.

The same sort of collection may be made for the word *said*, as expressed in the following newspaper poem illustrating the use of synonyms for this word.

SAID

“Thank you, kind sir,” she sweetly said —
 But *said*, we’re told, is obsolete.
 The modern hero, thoroughbred,
 Would stoop to nothing so effete.
 He states, affirms, declares, asserts;
 He whispers, murmurs, booms, and blurts;
 He rumbles, and mumbles, and grumbles, and snorts;
 He answers, replies, rejoins, and retorts —
 But never by any chance *says*.

He hisses, wheezes, whines, and howls;
 He husks and brusques, he runts and growls.
 He (horrors!) nasals, yells, and wails;
 He warns and scorns, he rails and quails —
 But *says*? — Oh, no!

He grants, admits, agrees, assents,
 Concedes, and even compliments.
 He challenges, regrets, and denies,
 Evades, equivocates, and lies —

And *says*? Not so.

He wanders and ponders, considers and wonders;
 He speculates, calculates, puzzles, and blunders;

He argues and quibbles, defends or accuses,
Accepts, acquiesces, or flouts and refuses —

But *says*? — Pooh pooh!

He flutters, worries, rants, and tears;
He sparkles, flashes, blazes, flares;
He chuckles, grins, and cachinnates;
He gloats, exults, and jubilates —

But *says*. — Taboo!

Oh, shades of Thackeray and Scott,
Of Kipling and that hapless throng —

All born untimely! Bitter thought:

They never knew that *said* was wrong!

H. M. KINGERY. In the
New York *Evening Post*.

EXERCISES

1. Prepare a list of five slang words which you think will become a permanent part of our language.

2. Prepare a list of five slang words, or expressions, which you think will last only a short time.

3. Is it true that stale slang becomes quite boresome?

4. Ask your father for some slang expressions popular when he was a boy, and see how many you hear today.

5. Give a two-minute talk on any word which occupies at least a whole column in some unabridged dictionary. The following are suggested:

| | | |
|-------|-------|------|
| run | take | will |
| mind | fall | wild |
| time | false | play |
| house | draw | do |

6. Explain with at least three examples the meaning of *synonyms* and *antonyms*.

7. Use the following synonyms in sentences so that the difference in meaning is made clear:

determined, stubborn, firm
hope, expect
eager, anxious
funny, droll, laughable, comical
house, home, residence
apt, liable, likely
business, occupation, vocation, calling
think, suppose, presume, imagine, suspect, guess

8. Bring a list of five words to class with three synonyms for each word and use each word in a sentence to show its exact meaning.

9. Bring a list of five words to class with three antonyms for each word.

10. Do you agree with this statement: "A vocabulary of a thousand words, correctly understood, is preferable to one of five thousand, even though four-fifths of them are properly used, if a part be misconceived."

11. Give a short talk explaining why it is important for a man who is going into the advertising business to make a careful study of words.

12. Give a short talk on the importance of a variety of words for the salesman, clerk, or other business man or woman.

13. Bring to class a list of the members in the "look" family, the "strike" family, the "put" family.

14. Comment on the remark made by a speech teacher: "I am tempted to believe that the difference between an interesting speech and a dull one is largely determined by the use of well-chosen descriptive words."

15. If your library has the book, *Public Speaking and Influencing Men in Business*, by Dale Carnegie, have two students give five-minute reports on the chapter, "Improving Your Diction."

6. *Avoid wordiness.* The old-fashioned, flowery speech that was burdened with superfluous words upon which the orator attempted to soar to dizzy heights is entirely out of favor to-day. To use as few words as are necessary to make the meaning clear is a safe principle to follow.

William Hazlitt said: "I hate anything that occupies more space than it is worth. I hate to see a load of bandboxes go along the street, and I hate to see a parcel of big words without anything in them."

Pope also expressed himself to the same effect when he wrote:

"Words are like leaves; and where they most abound,
Much fruit of sense beneath is rarely found."

7. *Watch your pronunciation.* There are over a thousand words in the English language whose correct pronunciation is still a matter of dispute among authorities. Our efforts should be directed toward accuracy in pronouncing those words upon which everyone agrees. One conspicuous error is frequently the only part of a conversation or speech that our friends remember afterwards. It should be our particular aim to be accurate in the pronunciation of those



James Sawders

SUPERFLUOUS!

The hat in the picture certainly occupies
"more space than it is worth."

words which will be instantly noticed if spoken incorrectly.

EXERCISES

1. Pronounce the following words, accenting the first syllable:

| | | |
|---------------|-------------|--------------|
| ad'mirable | des'picable | in'terested |
| ap'plicable | dir'igible | lam'entable |
| bar'barous | ex'quisite | main'tenance |
| chas'tisement | for'midable | mem'orable |
| com'parable | gon'dola | mis'chievous |
| com'batant | gas'oline | ob'ligatory |
| con'trary | hos'pitable | pref'erable |
| con'strive | har'ass | pri'marily |
| cor'net | im'potent | rep'utable |
| def'icit | in'famous | trav'erse |

2. Pronounce the following words, accenting the second syllable:

| | | |
|--------------|-------------|------------|
| ab do'men | de fect' | pre tense' |
| ad dress' | de tour' | re search' |
| a dept' | dis course' | re cess' |
| al lies' | en tire' | ro mance' |
| a dult' | fi nance' | rou tine' |
| as pi'rant | in qui'ry | va ga'ry |
| con do'lence | man kind' | |

3. Each of the following has a different accent when used as a noun and as a verb. Do you discover a general rule to apply?

| | | |
|----------|----------|----------|
| accent | conflict | increase |
| annex | content | object |
| compound | contest | permit |
| present | protest | survey |
| produce | subject | retail |
| progress | | refund |

4. Find two correct pronunciations for each of the following:

| | | |
|-------------|-------------|--------------|
| acoustics | debut | juvenile |
| alternate | either | maritime |
| cement | Elizabethan | pianist |
| decadent | envelope | simultaneous |
| confiscate | economics | route |
| contemplate | financier | tomato |
| contour | illustrate | tremor |
| demonstrate | | |

5. Pronounce the following trouble-makers correctly:

| | | |
|------------|--------------|-----------|
| often | Italian | deaf |
| genuine | chasm | which |
| February | larynx | athletics |
| compulsory | prohibition | height |
| probably | fellow | partner |
| recognize | recess | partition |
| government | statue | hade |
| pretty | prosecute | gape |
| vaudeville | respectively | just |
| arctic | municipal | library |
| column | squalor | soot |
| cavalry | get | apparatus |
| drowned | getting | |

6. In a list of "The Thousand Most-Used Words" the word *the* was given as the word that appears twice as many times as any other word. Do you pronounce it *thee* or *thou*?

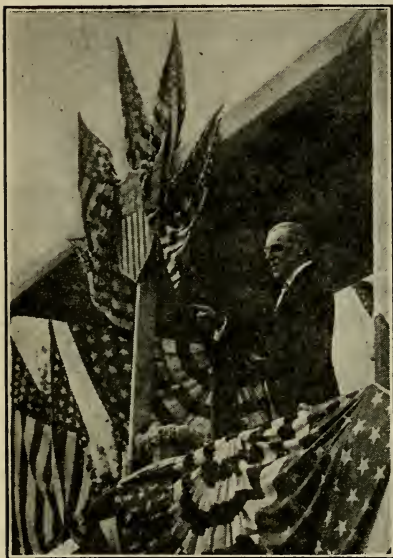
The following words also appear in this list. How should they be pronounced?

| | | | |
|---------|-----------|-----------|-----------|
| been | children | again | forget |
| what | engine | something | accept |
| enclose | always | perhaps | necessary |
| every | because | picture | effect |
| get | cordially | secretary | toward |

2. FORCEFUL SENTENCES

Let every sentence stand with bold relief.

— JOSEPH STORY



WOODROW WILSON

Wilson was not only a fine phrase-maker,
but a master of speech.

The Short Sentence.

— A short sentence usually “sticks.” If its words are well chosen it carries tremendous force. A good speaker will not use so many short sentences as to make his speech jerky; but he will try to include some sentences that say much in few words. Woodrow Wilson was a master of the epigram, or short, forceful sentence. Notice the force that accompanies the following sentences.

Necessity carries a whip.

— WILSON

Blood is thicker than water. — SCOTT

Brevity is the soul of wit. — SHAKESPEARE

Bayonets think. — KOSSUTH

Religion is betting your life that there is a God. — HANKEY

The world must be made safe for democracy. — WILSON

An empty wagon makes the most noise. — ANCIENT PROVERB

An empty sack cannot stand alone. — ANCIENT PROVERB

Man has always had to be kicked upstairs. — CUTTEN

EXERCISE

From the speeches quoted in this book, copy five short, forceful sentences.

The Periodic Sentence. — A periodic sentence is one which keeps the thought in suspense until the end — until the *period* is reached. The speaker who wishes to secure emphasis finds the periodic sentence an excellent means toward that end. To arrange the content of a sentence in the periodic order, he must skillfully manipulate his words so that the audience is kept in suspense to the last word. Some speakers practice using this type of sentence habitually until they unconsciously throw their words together into periodic sentences.

The following examples show the force of the periodic sentence:

I know not what course others may take, but as for me, give me liberty or give me death. — PATRICK HENRY

Alike in the domestic field and in the wide field of commerce of the world, American business and life and industry have been set free to move as they never moved before. — WILSON

If you consider the original cost, if you take into account the cost of operation, and if you estimate the resale value, there is no better car on the market than the . . . car.

The Balanced Sentence. — A balanced sentence is made up of two clauses which are similar in form but often contrasted in meaning.

EXAMPLES:

United we stand; divided we fall. — JOHN DICKINSON

Worth makes the man; the want of it, the fellow. — POPE

A soft answer turneth away wrath; but a grievous word stirreth up anger. — THE BIBLE

To err is human; to forgive, divine. — POPE

It was Washington who saw the inconsistency and the shame
and the peril of slavery, and it was Lincoln who ended it.

This type of sentence is of special value to the debater when he is trying to contrast the contentions of both sides. With the use of the balanced sentence he is able to summarize effectively and in an interesting manner. The salesman often unconsciously sums up his whole case in several balanced sentences, especially in comparing his merchandise with that of others.

✓**The Question.** — Have you ever noticed how a speaker, by the use of a question, will sometimes win back the attention of an audience that has begun to lose interest in his talk? The question gives one's talk a conversational tone, has a peculiarly attractive quality not found in other types of sentences, and has a force that should be recognized by everyone who wishes to hold the attention of a group of people.

A question put in an emphatic manner, where the answer is evident, not only gives the desired emphasis, but also saves a great deal of time. Abraham Lincoln used this device, knowing that a vital question would stand out in the minds of the people until it was answered by his opponents.

Edmund Burke knew the force of the question when he presented his two main issues to the members of Parliament in these words: "The capital leading questions on which you must this day decide, are these: First, whether you ought to concede; and secondly, what your concession ought to be."

It sometimes happens that you have some very important



Joseph Boggs Beale, Modern Galleries, Philadelphia, Pa.

ABRAHAM LINCOLN

Lincoln is here shown delivering his famous Gettysburg Speech.

statistics; but unless you present them in the right way they fall flat and are worthless to you. You want them to stand out clearly. Rather than give a dry enumeration of them in the same tone of voice as the rest of your speech, how much more effective it will be if you say: "What we should like to know is, how many children are actually employed in harmful occupations? Until we have this figure, all discussion is meaningless. How many are there? Here are the figures," etc.

Where the answers are self-evident, the questions are often called *rhetorical* questions. These questions differ from common questions in that they do not expect an answer. The following are typical:

Is there a man, who, for one moment, can dispute that they were the aggressors? — CHARLES JAMES FOX

Is it liberty when men breathe and move among the bayonets of English soldiers? — SIDNEY SMITH

Shall fraud be counteracted by fraud? — FENELON

Parallel Structure. — The average person enjoys listening to a talk where the speaker arranges the different parts of his speech in a parallel order. Parallel structure may apply to single words, to phrases, to clauses, or even to separate sentences. It usually has three parts.

EXAMPLES:

(Words) He was honest, industrious, and accommodating.

(Phrases) In his private life, in his business dealings, and in his community relations, he was an ideal citizen.

(Clauses) When he discovered that the opposing team knew his signals, when he felt that his players were losing their fighting spirit, when he realized that there were only a few minutes left to play, he called "time out" for consultation.

(Sentences) He was frail; he made himself a tower of strength. He was timid; he made himself a lion of courage. He was a dreamer; he became one of the greatest doers of all time.

GENERAL EXERCISES

1. Bring to class three examples of short, forceful sentences, selected from other sources than this text.

2. Write three periodic sentences proclaiming the virtues of some well-advertised article, and be prepared to recite them in

class. Arrange them so that the members of the class will not know your complete meaning until the last few words of the sentence.

3. Make an announcement to the class regarding some coming event and include at least one periodic sentence.

4. Find one forceful question in the addresses of famous speakers, in editorials, or in magazine articles.

5. Give three sentences using words in parallel structure.

6. Give three sentences using phrases in parallel structure.

7. Give two sentences using clauses in parallel structure.

8. Write a paragraph using sentences in parallel structure.

9. Restate the following, using parallel structure: I make it a practice to follow suggestions, I listen attentively, and the coach always finds me ready to do the best I can.

10. Note any questions which the next speaker in assembly or at church may ask. Comment on the effect produced.

11. Give one instance of a forceful sentence which has been uttered by some prominent person in America recently, and which has "stuck" in the minds of the American people.

12. The following words are often mispronounced. Look up the correct pronunciation for each word:

admirable

adobe

ad valorem

advertisement

aeronaut

alumnae

alumni

amateur

ameliorate

anarchist

antipodes

antique

aperture

aesthetic

aforesaid

aggrandize

aid-de-camp

aisle

aquatic

aqueous

archangel

archeology

archipelago

architect

archives

aroma

alibi

alien

alma mater

almond

alms

arsenic

artisan

asbestos

asphalt

asthma

audacious

autopsy

auxiliary

13. Give a three-minute resume of a photoplay that you have seen recently.

14. Give the exact words you would use in directing a stranger to a certain place not easily reached.

15. Give a three-minute talk such as you would give to a group of Junior High School students on "Why Every Student Should Go to Senior High School."

16. Give a three-minute speech in which you give the substance of a magazine article or book read recently.

3. CORRECT USE OF THE TOOLS

A word fitly spoken is like apples of gold in pictures of silver.

— THE BIBLE

Modern Attitude toward Correct English. — A friend met Will Rogers and invited him to dinner. "No, thanks," replied the famous comedian, "I've already et."

His friend corrected him, and said, "You shouldn't say 'et'; you should say 'have eaten.'"

"Well," drawled Rogers with his usual grin, "I know a lot of fellers who say 'have eaten' who ain't et!"

Will Rogers could say 'ain't' when addressing a group of scholars and not be thought out of order. The fact was that he would not have been "in character" had he used any other kind of language.

One of the nation's great educators, a very popular speaker whose rich southern accent added color to his talks, was continually saying "ain't," and the word somehow did not sound out of place.

Henry Ward Beecher was extremely careless with his use of correct English. Upon being told by his secretary

that he had made a number of grammatical errors in one discourse, he said, "Young man, when the English language gets in my way, it doesn't have a chance."



WILL ROGERS AND FRIENDS

© Harris and Ewing

Rogers is shaking hands with Vice-President Garner, while Secretary Jesse Jones looks on.

In spite of these examples to the contrary it is not necessary today to argue for correct English. Until we are protected by the distinction which the men mentioned had acquired, we shall need to be cautious about forming bad grammatical habits. In the audience of today almost everyone has completed the eighth grade, and two-thirds have at least attended high school. Within a few years the average person in the audience will be a high school graduate.

With this background of education in the average audience, the speaker is going to be in a sorry way if his grammar is faulty. He will be under a severe handicap, and will have

to show unusual ability along some line in order to overcome the prejudice that his poor grammar creates against him.

The fact that nearly everybody goes to high school in this country means that errors in English will be more conspicuous than ever in ordinary conversation. The young woman who is eager to make a favorable impression with the better-class of men in her community is not going to have herself branded as "crude," if she can help it, by letting slip an occasional "he done," or "have came."

A sales manager, after examining a promising applicant for a very important sales position, remarked: "There is a man of unusual ability as a salesman, but I cannot give him the job, because of his poor grammar. In his particular work he will be dealing with people of refinement, and about the time he says 'had went' as he did a few moments ago, he will have very little influence with his prospective customers. I cannot use him."

EXERCISE

If the school library has the book, *I Married Adventure*, by Osa Johnson, an interesting report might be brought to the class from pages 34, 62, 63, and 64.

Correct English a Matter of Habit. — During our school days we have heard a great deal about mistakes in grammar, and our teachers have not been slow to use the red ink or pencil to mark up our papers. In such cases our mistakes were in writing and we had a chance to go over our papers and correct them, but in speaking we have no such opportunity. No teacher follows us around to tell us of our errors, and our friends usually do not take the trouble. Unless we, ourselves, notice and correct the

error at once, it is too late to do anything about it, except to hope that it was not too conspicuous.

The tendency to use good or bad grammar is largely a matter of habit, and the presence of the habit shows the person's background. Some people watch keenly for grammatical accuracy because it tells so much about one's education. Habits are established by frequent use. To make correct English a matter of habit it should be studied and practiced constantly with habit-building in mind.

Application of Psychology. — As good English, or bad grammar, is a matter of habit, we must take steps to root out bad habits and to build good ones. In the process of building new good habits we should follow certain accepted laws of psychology. Years ago, William James, professor of psychology at Harvard, stated three famous laws on habit-building which have a special bearing on the formation of right habits of speech:

1. *Undertake the enterprise with a strong initiative.* Get a good start. A good beginning is half the battle. Professor James said: "We must launch ourselves with as strong and decided an initiative as possible." Whether this chapter on grammar will have any ultimate effect upon your speech depends on your determination at the outset to be accurate.

Some of you will have to try harder than others. Those who come from homes where poor grammar is spoken will have to use more determination, but will deserve more credit for achieving success. We must be slow to criticize a person's habits of speech until we know just how much he has been handicapped.

2. *Permit no exceptions.* Professor James said, "Never suffer an exception to occur till the new habit is securely

rooted in your life. Each lapse is like the letting fall of a ball of string which one is carefully winding up; a single slip undoes more than a great many turns will wind again."

We cannot allow ourselves the luxury of a few slips of speech in private conversation and expect that these same slips will not creep into our speech when the audience is larger.



William M. Rittase

A HIGH SCHOOL BAND

They are certainly "launching themselves with strong initiative," and they will probably have to "make frequent repetitions."

3. *Make frequent repetitions.* The habit of correct speech is formed by constant drill and repetition. Merely *understanding* that a certain expression is correct does not make it your habit. It is necessary to use it over and over again until it has worn a "groove" for itself and becomes a part of your regular speech without any effort on your part. In order to provide frequent repetitions we

have included several exercises for some of the more common types of grammatical errors found in speech. Some are included in this chapter, and some have been included at the end of the chapters that follow.

For some of you these exercises are not necessary. For others they are not sufficient in number. If you have

trouble with certain types of errors it would be well for you to make additional exercises for practice.

Eliminating Crude Errors in Speech. For this weeding-out process we have tried to select those grammatical errors that are the most embarrassing when made in conversation or in giving talks before groups. We do not want to bore you with long drills on errors you seldom make; on the other hand we must not take too much for granted. The matter of grammatical accuracy is emphasized, but not so much that it becomes drudgery.

In each case we shall mention the type of error, with examples, and include several exercises for drill.

EXERCISES

A. Type of error: Failure to use the objective case for the object of a verb or preposition.

Correct: Whom do you see?

Incorrect: There is no difference between you and I.

Incorrect: Does that include we boys?

Correct: That lesson seems hard to you and me.

Which word in the parentheses should be used in the following?

1. Between you and (I, me) I think that movie is good.
2. The coach will choose (him, he) or (I, me).
3. He wanted George and (I, me) to go with him.
4. The tie for first place was between (him, he) and (me, I).
5. (Whom, who) did they select for president of the class?
6. (Who, whom) do you wish to see?
7. The letter was sent to (he, him) and (I, me).
8. No one was there except (she, her) and (me, I).
9. Upon (who, whom) will the blame be placed?
10. Will you include Grace and (me, I) in the party?
11. (We, us) two came in at the same time.

12. The teacher told Mary and (I, me) to get busy.
13. A few of (us, we) boys could not dance.
14. It makes no difference to my brother and (I, me).
15. You and (I, me) know better.
16. This is (she, her) (whom, who) I was telling about.
17. The boys went to the principal (who, whom) they thought would give them some help.
18. Shall you and (I, me) go to the game?
19. Is it (he, him) or (me, I) (who, whom) you wish to select for that part?
20. (Whom, who) does she think that I am?
21. (Whom, who) shall I say called?

B. Type of error: Failure to use the following as singular in number:

| | | |
|---------|-----------|---------|
| each | anyone | none |
| every | everyone | nobody |
| either | everybody | anybody |
| neither | somebody | |

Correct: Everybody brought his ticket today.

Incorrect: None of us were there.

Use the correct word in the parentheses for the following:

1. Each of the boys (was, were) in the right place.
2. Every man on the team should do (their, his) part.
3. Either of the two dates (was, were) satisfactory.
4. Neither of the two girls (was, were) willing to play.
5. Anyone should know better than to leave (his, their) gloves on the chair.
6. I want everyone to be ready for (their, his) part.
7. I am sure that I told somebody to have (their, his) committee ready by today.
8. None of the players (were, was) injured.
9. Nobody cares whether we include (him, them) or not.
10. Each of the boys went to (his, their) own room.

11. Everybody (was, were) on time.
12. Everyone will have to look our situation over for (himself, themselves).
13. (Is, are) either of the parents living?
14. If anybody is there, tell (him, them) to leave.
15. Somebody may claim that (he, they) thought the notice was not given.
16. (Are, is) there none who will volunteer?
17. Did you ask anybody what (he, they) thought about the program?
18. Are you sure that everybody (agree, agrees)?

C. Type of error: Lack of agreement between subject and verb as to number:

Correct: Both the man and his wife were at the show.

Incorrect: That pile of books belong to Harry.

Select the correct verb in the following:

1. The difference between the two teams (are, is) easy to notice.
2. His opinion regarding rules and regulations (is, are) alarming.
3. Only one of those boys (goes, go) to our school.
4. The list of the names and addresses (was, were) lost.
5. All hopes of victory (are, is) gone.
6. His ability in English, French, and Algebra (is, are) marvelous.
7. The president as well as several of the officers (were, was) in favor of the motion.
8. He (doesn't, don't) need to know.
9. The size of those players (disturb, disturbs) me.
10. The average of his jumps (is, are) twenty feet.
11. (Don't, doesn't) he belong to your group?
12. The tires on his car (puncture, punctures) easily.
13. The coach (don't, doesn't) want us to practice today.

D. Type of Error: Use of the incorrect form of the past tense and past participle.

Correct: I have come for you.

Incorrect: He had went to town.

The following verbs are the most troublesome. If the student will learn to use the correct forms of the verbs in this list, he will be fairly free from mistakes of this sort.

| <i>Present</i> | <i>Past</i> | <i>Perfect</i> |
|----------------|-------------|----------------|
| I begin | I began | I have begun |
| I break | I broke | I have broken |
| I come | I came | I have come |
| I do | I did | I have done |
| I drink | I drank | I have drunk |
| I eat | I ate | I have eaten |
| I get | I got | I have got |
| I go | I went | I have gone |
| I lie | I lay | I have lain |
| I lay | I laid | I have laid |
| I run | I ran | I have run |
| I raise | I raised | I have raised |
| I ride | I rode | I have ridden |
| I sit | I sat | I have sat |
| I set | I set | I have set |
| I see | I saw | I have seen |
| I show | I showed | I have shown |
| I take | I took | I have taken |
| I write | I wrote | I have written |

In each sentence choose the correct form in the parenthesis.

1. George has (wrote, written) his lesson.
2. He said he had (wrote, written) home every day.
3. Have you (began, begun) your practice yet?
4. Last week we (began, begun) our practical study.
5. Who has (took, taken) his rubbers?

6. He should have (took, taken) his book.
7. Had he (broke, broken) two records?
8. They have (broke, broken) the bat.
9. They have (showed, shown) that picture before.
10. He has (come, came) for those books.
11. Have they ever (come, came) to see the baby?
12. I looked up and (seen, saw) the player coming.
13. I have (saw, seen) worse games.
14. I (done, did) that myself.
15. He has often (done, did) that favor for me.
16. When we have (rode, ridden) enough we shall stop.
17. Has he (rode, ridden) the wild horse yet?
18. Have you (drank, drunk) two cups of coffee?
19. The boy (drank, drunk) two cups of tea.
20. Had he (went, gone) several times this year?
21. We have (went, gone) to the store three times.
22. He (run, ran) faster than that before.
23. He has (run, ran) the hundred yards in ten seconds.
24. The sun had (rose, risen) before they started on the journey.

CHAPTER IV

THE MATERIALS FOR EXPRESSION

I. SOURCES OF MATERIAL

The surest road to inspiration is preparation. I have seen men of courage and capacity fail for lack of industry. Mastery in speech can only be reached by mastery in one's subject.

— LLOYD GEORGE

Reading. — By far the best source for the average speaker is his reading. The oft-quoted statement of Bacon's is

worth repeating: "Reading maketh a full man, conference a ready man, and writing an exact man." In another place Bacon says: "If a man read little, he had need have much cunning to seem to know that he doth not."



Courtesy South High School, Denver, Colorado

IN THE LIBRARY

The young lady has learned how to locate the book she wants.

I. *Books.* All students who have access to a library should ask the librarian how to find books. It takes only a few minutes to learn how to locate a book, either by its title, author, or subject classification.

Many people visit libraries without learning these simple rules.

You must learn sooner or later to choose wisely in your reading. De Quincey classified all literature into two groups: "Literature of *knowledge*, and literature of *power*; the function of the first to *teach*, of the second to *move*." You must learn to give the right proportion to these two elements in your reading or you will be charged with too much *inspiration* and no *facts*, or too much *information* and no *spirit*.

Ruskin says: "Books are divisible into two classes — the books of the *hour*, and the books of *all time*." Here again your good sense must govern your choice of books. You need not be afraid of saturating your mind with the thoughts and styles of the best writers who have proved themselves to be great thinkers. "In the highest civilization," says Emerson, "the book is still the highest delight."

You should learn to read *intensively* as well as *extensively*. There is an old proverb which reads: "Beware of the man of one book." In other words, the man who is thoroughly familiar with the works of one great writer will speak and write better than one who has skimmed the books of various authors.

Lincoln was compelled to read intensively. He was by circumstances forced to concentrate upon the Bible and upon Shakespeare; and he attributed to this fact more than to any other the remarkable quality of his style. Charles A. Dana, one of the greatest newspaper editors, told a group of university students that if they wanted to know two things — how to write and how to judge human nature — they could get more out of the Bible and Shakespeare than from all other books put together.

2. *Periodicals.* The newsstands today offer so many magazines that you must force yourself to adopt a systematic policy of choice, rather than to read in a haphazard fashion. A proper minimum would be one daily newspaper,



A POPULAR NEWSSTAND

Ewing Galloway

There are so many good periodicals today, that no one should have trouble suiting his taste.

one weekly magazine, and two monthly magazines. Further reading of periodicals depends upon the amount of time at your disposal.

It is impossible to make suggestions as to the daily newspaper, but preference usually should be made for the one nearest home. There are many desirable magazines. One copy of each of the following should be brought to the class:

| | |
|------------------------------|-----------------------------|
| <i>The Reader's Digest</i> | <i>Scientific American</i> |
| <i>Time</i> | <i>Congressional Digest</i> |
| <i>American Observer</i> | <i>Harper's Magazine</i> |
| <i>Newsweek</i> | <i>Atlantic Monthly</i> |
| <i>Saturday Evening Post</i> | <i>American</i> |
| <i>Scholastic</i> | <i>Nation's Business</i> |
| <i>Vital Speeches</i> | <i>Forbes</i> |
| <i>Popular Science</i> | <i>United States News</i> |
| <i>Nature</i> | <i>National Geographic</i> |
| <i>Asia</i> | <i>Magazine</i> |
| <i>Popular Mechanics</i> | |

If possible, you should learn how to use *The Reader's Guide*, a magazine index which is to be found in practically every library. The librarian will help you to study it carefully, not only to become familiar with the abbreviations used, but also to note the variety of topics which are of interest, and the many ways in which they have been treated. In a large library you can find every article in every current magazine. The *Guide* is issued at different times, covering periods of a month, a year, five years, or even longer periods.

EXERCISES

Give a two-minute talk on one of the following:

1. The magazine I would recommend for:

- a. a boy of high school age.
- b. a girl of high school age.
- c. an average home.
- d. an old couple.
- e. a college student.

2. If you could have just one magazine, which would you select? Why?

3. Prepare a sales talk in which you try to sell a magazine to another student.

4. Prepare a magazine budget of fifteen dollars for a family of five. This can be changed to suit a different budget or a different family, as you prefer.

5. Compare and contrast two magazines in the same field.

3. *Reference Books and Bulletins.* The following books are convenient references for facts and statistics:

| | |
|-----------------------------------|---------------------------------|
| <i>The American Yearbook</i> | <i>The United States Census</i> |
| <i>The World Almanac</i> | <i>Statesman's Yearbook</i> |
| <i>The Daily News Almanac</i> | <i>Who's Who in America</i> |
| <i>The Agricultural Yearbook</i> | <i>Americana Annual</i> |
| <i>New International Yearbook</i> | <i>Brittanica Annual</i> |

A book of quotations arranged in convenient form is very suggestive and helpful in preparing talks. The following are recommended:

Bartlett, *Familiar Quotations*
 Hoyt, *New Cyclopedia of Practical Quotations*
 Harbottle and Others, *Dictionary of Quotations*
 Berham, *Putnam's Complete Book of Quotations*
 Stevenson, *The Home Book of Quotations*

Use the encyclopedia! Librarians sometimes comment on the fact that students who come to the library looking for information upon a topic often overlook the most important and most convenient source — the encyclopedia. Every library or school has a set of some kind, and the student should get the habit of going to the encyclopedia *first*. Any librarian will be glad to explain the best way in which to find material in the set available.

For up-to-date information the yearbooks for any encyclopedia are good. They usually cover progress made in

all fields for the year. For example, under *Medicine* will be discussed all new discoveries of the year. Under *Literature* will be discussed the trends of the year including new books and outstanding authors.

4. *Clipping File*. Modern school libraries often include a clipping file in which you will find either in folders or envelopes the recent clippings on new topics or topics not likely to be found in books.

5. *Granger's Index* to poetry and recitations is a good source for information as to titles, authors and first lines of poems.

EXERCISES

1. Give a two-minute talk about some man whose name appears in *Who's Who in America*.

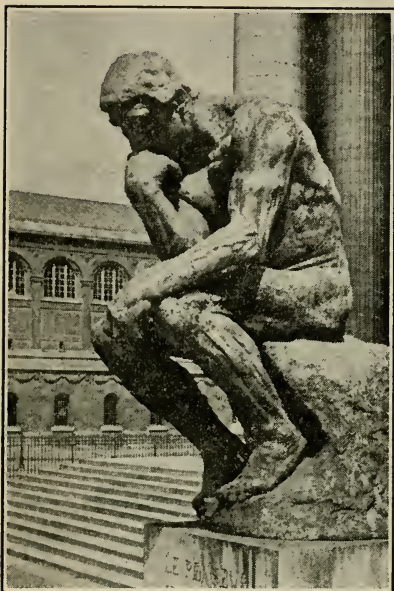
2. Mention five interesting facts you have found in *The World Almanac*, or in one of the other almanacs.

3. Repeat from memory and comment upon one good quotation taken from a book of quotations.

Reflection. — Edmund Burke once said: "To read without reflecting is like eating without digesting."

It is especially true of *thoughts* when we say "there is nothing new under the sun"; but that does not need to discourage us from doing our own thinking. We may discover a thought which others discovered long ago, but it is almost as good for us as if it had never been known before. It is worth many times more to us to discover an idea or argument than to read it somewhere. We have not only had the idea impressed upon our minds for ready reference in the future, but we have developed a quality — self-confidence — of infinite value in later life.

Webster said: "I first examine my own mind, searching to find what I already know about the subject, and then I read to learn what I don't know about it." Many speakers,



RODIN'S "THE THINKER"

The greatest speeches have always been the ones most carefully thought out.

especially younger students, reverse the process.

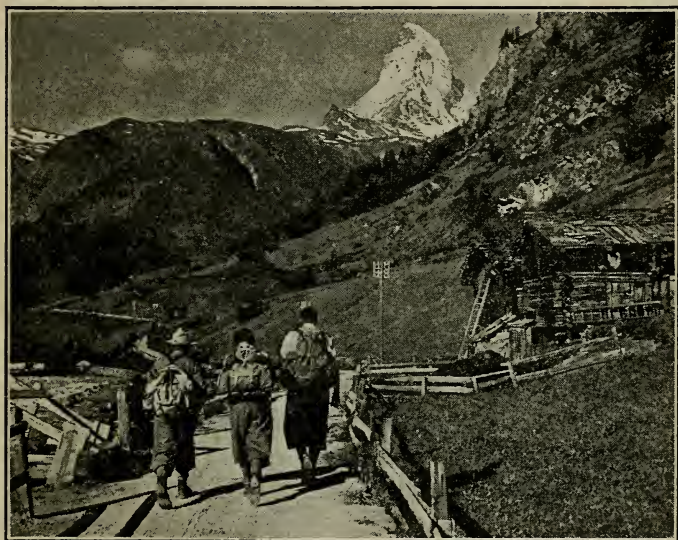
"Long periods of reflection bear much fruit." Examine the contents of your own mind. A few hours of concentrated effort of this sort will bring results which you would have declared impossible. "Read a page; think an age."

Dale Carnegie, in his book, *Public Speaking and Influencing Men in Business*, says: "Don't read until you have first thought yourself dry."

Roger Babson, the statistical expert, says that a student should be given a blank piece of paper and a pencil, then put in a room alone with his thinking power. He says that the average advanced student, twenty-one years of age or over, can think originally of from fifty to seventy-five per cent of the pros and cons on the question under discussion without reading a single line.

Conversation. — Webster said: "Converse, converse, converse, with living men, face to face, mind to mind —

that is one of the best sources of knowledge." Many people rely upon this method more than upon any other for their information. The president of a big corporation may invite three or four experts to lunch with him and in an hour's time learn what many hours of reading would not



THE MATTERHORN *Courtesy Swiss Federal Railroads*

Probably no country of its size has seen more travel than Switzerland, the home of this majestic mountain.

give him. It is not necessary, however, to choose experts in order to profit by conversation. Our leaders usually like to talk with the laborer, the scientist, the business man, or the farmer. We may learn from anyone, if we will. It is often quite effective in a speech to be able to say, "A practical farmer told me," or, "One of our bankers says."

Travel. — We cannot all travel, but when we do we should be storing up facts gathered from observation that

will be of use to us later on. One traveler may go around the world but not see a thing that he could use in a speech; while another man may collect enough material to last a lifetime. The audience is alert when the speaker says, "As our boat left Rio I noticed," "One day as I stood in a street in Bombay," or "When I first saw the Matterhorn."

2. HOW TO FILE MATERIAL

Let all things be done decently and in order.

—THE BIBLE

The Need for Filing. — Dick had just two hours in which to get ready a talk to give at his Hi-Y banquet. He wanted a story or two, and he was frantic for some good ones. "Why didn't I write down a few of those that fellow told here the other night?" he said to his father. "Can't you remember some of them?" His father remembered that they had laughed a lot at the stories, but "to save his life" he couldn't think of one of them.

Helen was getting together a report for her history class on the topic of "dictators." She wanted an interesting introduction, and she knew that she had recently read in the daily paper a four-line poem that would make a grand beginning for her talk. A search for the paper brought the usual results — every paper but the one she wanted. "Why didn't I keep that poem?" she regretfully told her teacher the next day. "It could have saved the day for me."

We have all had the same experience. In getting ready for a speech we recall vaguely a story, poem, or list of figures which we could use to advantage in our talk. But we can't think just how the poem went, what the story

pointed out, or how the statistics solved a problem. If we had only clipped poem, story, and figures and filed them in a scrapbook!

1. *Keep a scrapbook.* Yes, you can afford it. A cheap blank book will serve, or even an old printed book for which no one has further use. A loose-leaf notebook is especially handy. When you collect clippings from a newspaper or magazine, write in the name of the paper or magazine and the date. You will be surprised how many clippings you can include in a cheap scrapbook. Poems can be kept in one section, stories in another, facts and figures in another, and so on.

2. *Carry a notebook.* You hear the assembly speaker use a very fitting illustration, and you think that you will never forget it. Perhaps you hear someone use a clever outline; some person, in ordinary conversation, makes a humorous wisecrack; a friend at the dinner table has a few very unusual figures that mean a great deal to you; the announcer on the radio reports some facts that you believe are too good to forget. If you trust to your memory, you may possibly retain a small fraction of the good things which you have heard, but you want to make sure.

It is best to carry a small pocket notebook, a little pad, or a few cards on which you can write down remarks, good short quotations, or a few words to suggest a good story that someone tells. When you get home or to your room you can copy the notes in a larger notebook. A small notebook to carry around and a larger one in which to copy the notes is an ideal arrangement.

3. *Collect humorous stories.* This does not mean for you to purchase humorous stories, though there is no objection to that. In your scrapbook you will have clippings of

funny stories from papers and magazines, but you can't have your scrapbook always at hand. A small notebook that will fit into a vest pocket will help you out. You can have this with you whenever you think you are going to need a story. Instead of writing down the whole story,



Courtesy National Institute for High School Students, Northwestern University

AN AFTER-DINNER SPEECH

Humorous stories, like the one that has just been told, add greatly to any speech, especially one that is made at a banquet.

write down just a few "catch words" that suggest the story to you. This will prove to be a great help on many occasions and the person "who just can never remember any stories" can have right at his finger tips a collection of humorous stories to fit almost any occasion.

EXERCISES

1. Tell in two minutes the most interesting anecdote you have read recently.

2. Bring to class five funny stories, and give the "catch words" (not to exceed six words) which are sufficient to remind you of each story.

3. Find answers to the following questions:

- a. How many votes were cast for president in this state in the last election?
- b. What is the percentage of illiteracy in your state? The average in the United States?
- c. How many students in Columbia University?
- d. What citizens of your town are in *Who's Who in America*?
- e. Who were the candidates at the 1932 Republican National Convention?
- f. Who is the governor of Florida, Missouri, Wisconsin?
- g. Who won the 1936 Olympic Meet and with how many points?
- h. Between what two teams was the 1942 World Series in baseball played?

4. Prepare a program such as would be given at a rally before a football game. Have three-minute talks on subjects such as the following:

- a. Meaning of Loyalty
- b. Sportsmanship in Football
- c. Suggestions for Good Yelling
- d. School Spirit
- e. Our Chances to Win
- f. What If We Do Lose?

5. Select one of the following and give a two-minute talk showing why a man so engaged should know how to make use of the sources of material mentioned in this chapter.

- | | | |
|-------------|-------------|-------------|
| a. Farmer | c. Merchant | e. Preacher |
| b. Engineer | d. Editor | f. Mechanic |

6. Learn the correct pronunciation of the following words:

| | | |
|----------------|--------------|--------------|
| adverse | biography | corps |
| a la carte | bouillon | corpse |
| a la mode | bureaucracy | candidate |
| athletic | banquet | chauffeur |
| assiduous | barbarian | column |
| aviation | boisterous | comparable |
| acquiesce | bronchitis | comptroller |
| associate | bizarre | conduit |
| abject | bona fide | civilization |
| aggrandizement | bellows | clique |
| adult | bestial | creek |
| accurate | chasten | combatant |
| annihilate | chastisement | dahlia |
| allegiance | chiffonier | deprivation |
| alternate | chivalrous | depths |
| apparent | connoisseur | dog |
| audacious | continuity | |

7. Study the following pairs of words, and fill the blanks below:

Type of Error. Confusion of certain transitive and intransitive verbs. The three pairs that give the most trouble are *lay* and *lie*, *set* and *sit*, *raise* and *rise*.

Lay and *lie*. To *lay* means *to cause to lie*. The principal parts are:

| PRESENT | PAST | PRESENT PERFECT |
|----------------------------------|--------------|---------------------------|
| Lay: I lay (the book down, etc.) | I laid, etc. | I have laid the book down |
| Lie: I lie | I lay | I have lain |

Set and *sit*. To *set* means *to cause to sit*. The principal parts are:

| PRESENT | PAST | PRESENT PERFECT |
|----------------------|-----------------|----------------------|
| Set: I set the table | I set the table | I have set the table |
| Sit: I sit down | I sat down | I have sat down |

Raise and *rise*. To *raise* means *to cause to rise*. The principal parts are:

| PRESENT | PAST | PRESENT PERFECT |
|---------------------------|---------------------|--------------------------|
| Raise: I raise the window | I raised the window | I have raised the window |
| Rise: I rise | I rose | I have risen |

A. Copy the following sentences, filling the blanks with the correct form of *lay* and *lie*.

1. ____ the cards on the table.
2. I ____ my book on the desk.
3. It will ____ there all day.
4. Have you ____ in bed all night?
5. Have you ____ the books on the shelf?
6. Do not ____ awake all night.
7. I ____ your hat on the table.
8. Yesterday I ____ in bed sick with a fever.
9. I have always ____ them in the same place.
10. I wish you would ____ quiet till eight o'clock.
11. He had always ____ in bed till seven o'clock.

B. Copy the following sentences, filling the blanks with the correct forms of *raise* and *rise*.

1. Yesterday I ____ the window several inches.
2. Had he ____ to the occasion, it would have been different.
3. He ____ his voice so it could be heard above the crowd.
4. He has ____ from his seat to speak.
5. He suddenly ____ and left the room.
6. The airplane ____ quickly and was on its way.
7. Has the river ____ recently?
8. Yesterday the river ____ four feet.

9. When he kicked the ball it ____ just over the bar of the goal.

C. Use of double negatives. Why are the following incorrect?

EXAMPLE:

I couldn't find it nowhere.
There isn't no one there in that building.
He hasn't got no sense.

Read the following sentences after making the corrections:

1. I didn't find no book there.
2. There wasn't no one there who could tell me.
3. He didn't see no mistakes.
4. It wasn't nobody's fault.
5. He hasn't worked no problems at all.
6. Haven't you had no preparation?
7. I don't want no quitters on my team.

D. Incorrect use of *hardly*, *scarcely*, *but*, etc. Don't use a negative with these words.

EXAMPLE:

He couldn't hardly hear.
She couldn't scarcely tell who I was.
There isn't but one criticism.

Read the following sentences after making the correction:

1. It was so cold we couldn't hardly keep comfortable.
2. We couldn't scarcely tell who he was.
3. I couldn't see but four boys.
4. I can't hardly believe you.
5. He hadn't scarcely worked a minute on the problem.
6. She isn't hardly as tall as her mother.
7. It won't take but a short time.
8. I can't hear hardly anything.

CHAPTER V

THE VOICE — THE INSTRUMENT FOR EXPRESSION

I. THE QUALITY OF VOICE

How wonderful is the human voice! It is indeed the organ of the soul.

— LONGFELLOW

*The devil hath not, in all his quiver's choice,
An arrow for the heart like a sweet voice.*

— BYRON

The Importance of Voice. — “I certainly like the sound of that voice,” said the superintendent of schools to his secretary as he put up the receiver of his telephone. “That was a young teacher asking for an appointment this afternoon for an interview. Her case is already half won, and if her other qualifications measure up right, she will have a job before the day is over. I believe it will be a break for a roomful of children to have that voice giving them their instructions.”

“Did you hear the new senator make his first speech last night?” said one citizen to another. “I have never seen the man and I don’t know very much about him, but what I heard over the radio was all in his favor. His voice inspires confidence.”

“I’ll be glad to take your name and keep it on file in case a position opens,” said the manager of the chain store over the telephone to an applicant. But he turned to his

secretary with the remark, "What a voice! Poor girl! If she only knew, she would try to improve the quality of her voice before she ever tries for a position again. That whine behind my counter would drive all of the business away."

Can you recall among your friends any students or adults whose voices just about describe their personalities? Do you know teachers whose voices serve as distinct advantages or handicaps? Have you listened to radio announcers who gave you a definite impression favorably or unfavorably right at the start? Have you listened to one salesman whose voice was very agreeable, while the voice of another was quite irritating?

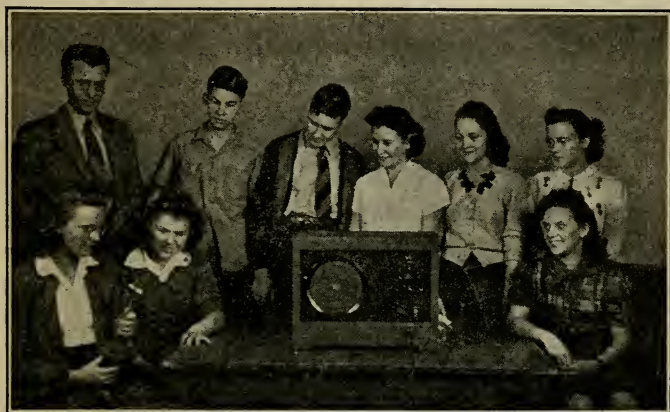
Give a little thought during the next twenty-four hours to the quality of the voices you will hear. Check these with the impressions which you have of the people who speak and try to determine whether there is any connection.

Have you ever listened to your own voice? You would enjoy talking into a recording machine and then listening to your own voice on the record immediately afterwards. Modern recording devices make this exercise quite easily possible. Perhaps some dealer could give a demonstration of some electrical recording machine.

You may be encouraged when you hear your own voice or you may be disappointed, but we daresay you will be surprised. There are qualities in your voice which you did not know that you possessed. Your best friends always hesitate to tell you about any unpleasant qualities that you might have; but the recording machine is honest and does not spare your feelings.

The voice is one of the best marks of identification, just as much as the eyes, the hair, or any facial characteristic.

No two voices are exactly alike. Have yourself blindfolded and ask ten members of the class to pass in front of you, each one saying a few words. Try to identify them from the tone of their voices.



Courtesy Rapid City High School, South Dakota

A MODERN RECORDING MACHINE

For suggestions in careful articulation and criticisms of your speech in general, modern electrical devices have proved a great help.

There is some special quality which each voice possesses that makes it distinct from all of the others. Whether you are to be known by the pleasing qualities of your voice or by those that are disagreeable depends upon how favorably you have been endowed by nature and whether you are willing to give the matter careful attention.

One of the most encouraging facts in speech study is the ease with which one may improve his voice. Some people have naturally beautiful voices and need only slight training to make them more effective. Others have acquired bad habits of breathing, grunts, whines, or gruff, harsh, shrill, rasping sounds which provide plenty of room for improve-

ment. Just a little attention applied persistently will bring surprises to any student willing to make the effort. The returns follow you the rest of your days and are thus worth more than any grade that you may receive at the end of the course.

With the foregoing principles in mind, recite the following:

TONE OF VOICE

It is not so much what you say,
As the manner in which you say it;
It is not so much the language you use,
As the tones in which you convey it.

"Come here!" I sharply said,
And the baby cowered and wept;
"Come here!" I cooed and he looked and smiled,
And straight to my lap he crept.

The words may be mild and fair,
And the tones may pierce like a dart;
The words may be soft as the summer air,
And the tones may break the heart.

For *words* but come from the mind,
And grow by study and art;
But the *tones* leap forth from the inner self,
And reveal the state of the heart.

Whether you know it or not —
Whether you mean or care,
Gentleness, kindness, love, and hate,
Envy and anger are there.

Then, would you quarrels avoid,
 And in peace and love rejoice,
 Keep anger not only out of your words,
 But keep it out of your voice.

— SARAH EDWARDS HENSHAW

2. FOUR FACTORS IN VOICE CONTROL

*He ceased; but left so pleasing on their ear
 His voice, that list'ning still they seemed to hear.*

— POPE

Voice production is a subject technical enough for an advanced course, but our treatment will be simple. We certainly want to know about the four factors that control the voice. These are breathing, vibration, resonance, and articulation. We shall take them up separately. Each of these marks a *step* in the *production* of sound and therefore becomes an important *factor*.

1. *Breathing*. "I practice deep breathing every day of my life," said Madame Schumann-Heink, the great contralto singer. "In the perfection of a beautiful voice," said Madame Melba, another of the

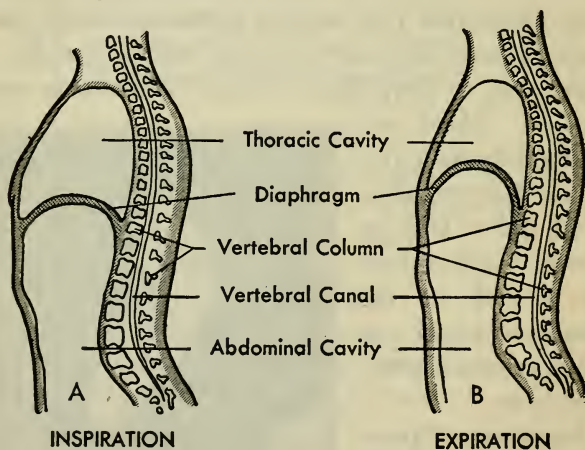


MADAME SCHUMANN-HEINK

This famous singer has made many recordings which are well worth hearing by those who love fine music.

world's greatest singers, "correct breathing is the greatest technical essential."

We do not all expect to become great singers or speakers, but the fact that these famous singers gave attention first to the matter of correct breathing means that it should be of some importance to all of us. Some consider this the *energy* or *power* factor of voice, because the proper breathing system furnishes the power necessary to the production of sound. "More power to you" is the significant title one author uses in his discussion of the factors that make for better voice production.



THE ORGANS OF BREATHING

Correct breathing makes good use of the *diaphragm*. Now, don't be afraid of that word. Everybody has one, and we might just as well get acquainted with that part of the human anatomy. Diaphragmatic breathing will be mentioned so often that we can well afford to make this word a part of our vocabulary. A study of the accompany-

ing chart will locate for you the muscle which is called the diaphragm.

This muscle separates the chest cavity or thorax from the abdominal cavity. The diaphragm is a thin, broad muscle that might be compared to a rubber sheet. It is attached around the base of the chest cavity and projects up into this cavity in a cone shape.

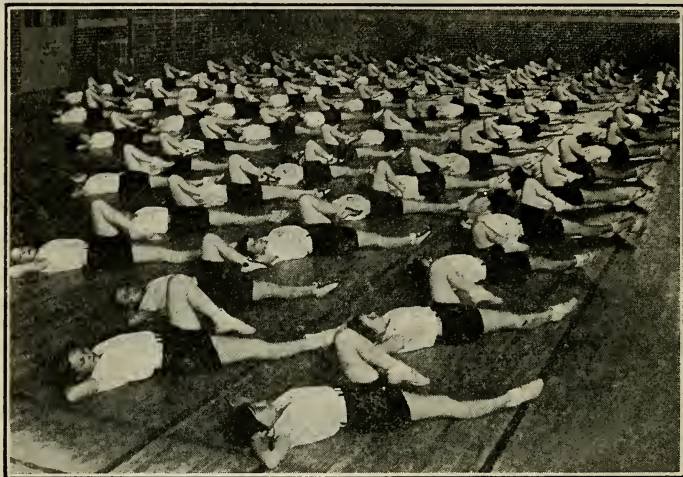
The process of breathing is regulated for the most part by the contraction and expansion of this diaphragm muscle. When air is breathed into the lungs (inhalation), the diaphragm is contracted, thus lowering the apex of its cone (see diagram A) and in turn enlarging the chest cavity vertically. During this process the lungs are filled with air which enters through the nose, throat, and bronchial tubes.

In exhalation, the diaphragm expands to its original position, thus reducing the size of the chest cavity and forcing the air out of the lungs. In order to breathe correctly we must center our breathing at the diaphragm.

Avoid Upper Chest Breathing. — How can one do this? First, lie flat on your back and relax completely. In this position the average person will breathe correctly. Place your hand just slightly above your waistline at the spot where your breast bone ends. As you breathe, notice how the expansion and contraction of the diaphragm muscle causes the upper abdominal wall to move out and in.

After you have remained in the reclining position long enough to know how it feels to breathe correctly, stand and see if you can continue to breathe in the same way. Keep your hand on your waist to detect any change in the center of breathing. If breathing is centered in the upper chest, then practice deep breathing. Force the diaphragm to do

the work and try to keep the upper chest from rising and falling. Continuous practice will get the desired results. Work at it several short periods during the day.



Courtesy Los Angeles City Schools

A SUPINE EXERCISE

Breathing correctly is only one of the many exercises that can best be done "flat on your back."

After you have learned to breathe with the diaphragm you will have the steady stream of air needed for good tone production and an unwavering voice. This stream of air, which is our source of energy, is forced from the lungs when we speak, and strikes the vocal chords, our source of vibration.

EXERCISES FOR CORRECT BREATHING

1. Inhale to the count of five, hold for the count of five. Exhale for the count of five. Repeat this five times.

2. Inhale for the count of seven, hold for the count of seven. Exhale for the count of seven. Repeat several times.

3. Inhale deeply as before, and as you exhale repeat *fi, fo, fe, fi, fo, fe, fi, fo, fe*, as long as your breath holds out. Repeat and increase the number of times you can repeat this expression.

4. Inhale deeply, hold for the count of three, exhale making a protracted humming sound.

5. Inhale deeply as before. As you exhale, begin laughing softly *ha, ha, ha, ha, ha*, gradually increasing in volume and sharpness, then place your hand against the diaphragm and feel it "kick."

6. Inhale deeply as before. As you exhale begin saying the word "no" gradually increasing in volume and sharpness.

7. Repeat the above exercise, this time repeating a word or group of words, such as "Yes, I'm coming."

8. Inhale quickly. Exhale, counting as high as you can as you do so. Try to increase the number. See if you can count to 50.

9. Inhale quickly. Exhale slowly in a soft whistle.

10. Inhale quickly. Exhale by blowing the air out through a small opening between the lips.

11. Inhale quickly. Exhale slowly with the letter *s*.

12. Inhale quickly. Exhale slowly, using the syllable *ah*.

13. Inhale quickly. Exhale slowly, using the syllables *oh-ah-oo*.

14. Take a deep breath. Pronounce explosively the syllables *hee-huh* while exhaling. Make sure that the muscles of the diaphragm are active in producing the sound.

15. Now try No. 14, using the syllables *bee-buh* and *blee-bluh*.

EXERCISES FOR RELAXATION

You may discover that you become rather tense and tired from the exercises on deep breathing; so we shall try some exercises designed to free the muscles and generally relax the body.

Relaxation — complete relaxation — is definitely an aid to good breathing and thus a help toward good speech. Try the following:

1. Hold your arms limply in front of you and shake them *vigorously* for several minutes.

2. Let your chin *fall* forward on your chest and then *roll* the head to the right, back, left, and front and so on around. Get the feeling that your head is very loosely attached, let it fall forward from the position on the left side. Repeat this exercise a number of times. Then change the direction and begin rolling motion to the left.

3. Drop the lower jaw; let it be relaxed. Then shake it vigorously from side to side as though it were on hinges. It may take you some time to get the jaw moving easily in this fashion.

4. Stretch your arms high above your head, rising on your tip-toes as you do this. Then, as you descend, drop the arms forward and down to the sides and let them swing pendulum fashion until they rest. Repeat several times, always being careful just to let arms drop — avoid tendency to *place* them at your sides.

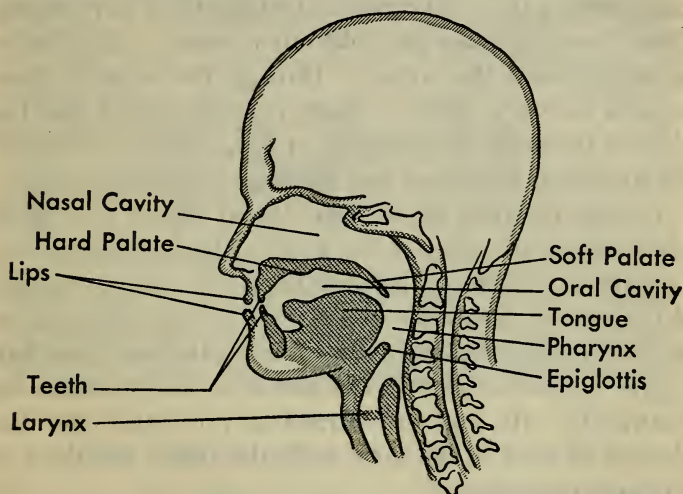
5. First let the chin fall forward, then very gradually let the shoulders slump and slowly bend forward. Feel the vertebrae in the back separate as you bend. Be sure to keep the knees straight and the feet about half a foot apart. When you have bent over as far as you can, bounce up and down as though someone were pushing against the middle of your back and then releasing the pressure.

6. Yawn widely about ten times. Stretch as you do this.

2. *Vibration*. “A beautiful voice, beautifully used,” said Madame Melba, “can only continue to come from a healthy body. Robust health is essential to any large measure of success. Plenty of fresh air, simple nourishing food, and eight or nine hours of sleep are all necessary to

the singer whose larynx invariably reflects her bodily conditions."

The vocal cords constitute the vibrating body in our production of sound. By referring to the accompanying diagram you can locate the *larynx*, or voice box as it is commonly called, and notice that there are two ligaments or muscles stretched across it from front to back.



THE VOCAL CORDS

In ordinary breathing these bands are in a relaxed position, so that the air can escape through them without vibrating them. When we start to speak, however, the two cords tighten, and the air from the lungs has to be forced through them. When this air strikes the vocal cords, it sets them vibrating and produces sound waves.

You can produce sound in a similar fashion by blowing against the teeth of a comb or against a blade of grass held between your two parallel thumbs. You may have stretched

a rubber band in the same position or between your fingers and plucked it to obtain a humming sound. Striking a tuning fork against an object produces a sound by vibration. You can feel the vibrations set up in the fork as you hold it in your hand; and if you place the vibrating fork on the edge of a box, you will amplify the sound.

In the same way, sound is produced by the air from the lungs striking the vocal cords, and setting them to vibrating. These vocal bands are controlled by numerous tiny muscles which surround the larynx. Through the work of these muscles the vocal cords are made tense or relaxed, and the pitch of the sound is made high or low. This accounts for the wonderful variations and shadings of the human voice.

To gain the best results your throat should be relaxed when you are speaking, or else strain will occur and you will have throat trouble. Theodore Roosevelt was an example of the type of strenuous speaker who forced his throat to do more than it was capable of doing. He sometimes had to give up his lecture tour and call in a voice specialist for treatments. He had not learned how to make the diaphragm do most of the work while the throat remained in a relaxed condition.

We can learn a lesson here from the athlete. In almost every branch of athletic performance, it is the man who can relax at the right time who excels. It is hard to learn to relax in using the vibrating part of the voice mechanism. This failure to relax is responsible for many of the sore throats that bother people. There are "teacher's sore throat," "preacher's sore throat," and "singer's sore throat."

A person suddenly wants to be emphatic and unconsciously tightens the muscles of his throat; if he has to continue this process for some time, his throat will not stand

up under the strain, and hoarseness results. When we go to a football game and yell by forcing the throat muscles, we can expect to be hoarse the next day. It will probably



RELAXATION

O. Roach, Denver

Skating is one of the best examples of complete relaxation.

be a long time before cheering sections are wise to the correct way of producing effective yells without straining the vocal cords.

EXERCISES FOR RELAXING THE THROAT

1. With your throat relaxed and with your mind on diaphragmatic breathing, practice sounding "Rah, Rah, Rah," several times.
2. Try this method on other school yells with which you are familiar. You will note that some are much easier to give with the throat relaxed than are others.

3. Start to yawn, but instead of yawning repeat the following line: "The league long roller thundering on the reef." Repeat this several times.

4. Let your head fall forward on your chest, with the muscles of the neck relaxed. Shake your jaw from left to right and right to left until you feel the jaw swinging loosely.

5. With the head in the same position as in No. 4, rotate the head, dropping it over the right shoulder, back, left shoulder, and front.

6. With the head, neck, and jaw relaxed, yawn several times. Yawning is a good device for getting relaxation.

7. In this same position repeat the following line, leisurely prolonging the vowel sounds: "Skoal to the Northland, Skoal."

8. With the head, neck and throat relaxed, sound each of the vowels, *a*, *e*, *i*, *o*, *u*.

3. *Resonance.* There are a number of cavities in the throat and head which serve to amplify and enrich the sound given off by the vocal cords. We call this *resonance*, and the cavities, *resonance chambers*. These include the pharynx, the nasal passages, and the mouth. Locate these on the preceding drawing. The pharynx is a passage which begins at the top of the larynx and extends to the base of the brain. It works on the same principle as the pipes in an organ. The bony structures in the mouth and nose play an equally important part in the production of good resonance.

You may have seen an experiment in resonance where a number of tumblers are partially filled with water of varying depths. By striking the tumblers with a baton, many tones of different pitch are produced. The difference in pitch is obtained by the difference in the size of the resonating chambers, which is regulated by the depth of the water.

Any difference in quality lies in the difference in the kind of glasses used.

You cannot change the size and shape of all your resonance chambers quite so easily, but some are more flexible than others. The pharynx, for example, is quite soft and pliable



A FINE EXAMPLE OF RESONANCE

Ewing Galloway

The acoustic shell on the Charles River Embankment in Boston does to the music of the orchestra what the resonance chambers of the head do to the voice.

and can be manipulated into a number of shapes to accommodate the different vibrations. The mouth, too, is continually changing in size and shape, and it is thus that the various consonants and vowels are formed.

You all know the peculiar sound of the voice when you have a cold. This is caused by a lack of resonance. The nasal passages are closed, which means the loss of one of

the important resonance chambers. The result is what is called a nasal quality of the voice. Many voices that are dull and lifeless could be made attractive by attention to the resonance chambers.

EXERCISES FOR RESONANCE

1. Read the following selection paying particular attention to the words ending with *ing*. Pitch these words in the nasal passages and dwell on the *ing* sounds at the end of these words for a second or more. Make them ring as much as possible in the nasal cavities.

The cataract strong then plunges along,
Striking and raging as if a war waging
Its caverns and rocks among; rising and leaping,
Sinking and creeping, swelling and sweeping,
Showering and springing, flying and flinging,
Writhing and wringing, eddying and whisking,
Spouting and frisking, turning and twisting,
Around and around with endless rebound;
Smiting and fighting, a sight to delight in;
Confounding, astounding, dizzying, and deafening
The ear with its sound.

— SOUTHEY

2. Humming is good exercise for developing resonance. Practice humming some favorite tunes. The class in unison may hum such tunes as "Home on the Range," "S'wanee River," "Old Black Joe," and others, paying particular attention to nasal tones. The tongue, throat, lips, and jaws should be relaxed.

3. Pronounce the following words so as to produce vibrations in the nasal cavities: *non, neen, nane, noon*.

4. The following passages from Shakespeare may be used to avoid the nasal qualities of voice:

- a. Sermons in stones
And good in everything.
- b. Ring the alarm-bell: — Murder and treason!
Banquo and Donalbain! Malcolm! Awake!
- c. O mighty Caesar! Dost thou lie so low?
Are all the conquests, glories, triumphs, spoils,
Shrunk to this little measure? Fare thee well.

5. Work for resonance in the following selections from Tennyson and Southey:

- a. Break, break, break
On thy cold gray stones, O sea!
And I would that my tongue could utter
The thoughts that arise in me.
- b. Jingling and tinkling,
And swinging and ringing,
And rhyming and chiming,
And rolling and tolling.

6. With the lips closed sound the letter *m* until you can feel the vibration in the mouth and nasal cavities. Repeat it in different keys. Open the mouth and sound *ma*, *me*, *mi*, *mo*, *moo*.

7. In the following selection from Poe make as much nasal resonance as possible out of the word *bells*:

To the swinging and the ringing
Of the bells, bells, bells,
Of the bells, bells, bells, bells,
Bells, bells, bells —
To the rhyming and the chiming of the bells.

8. The following selection from Byron affords possibilities for resonance development.

Roll on, thou deep and dark blue ocean — roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin — his control
Stops with the shore; upon the watery plain
The wrecks are all thy deed; nor doth remain
A shadow of man's ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into the depths with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown.

9. Read the following with special attention to resonance:

ANNABEL LEE

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me.

I was a child and she was a child,
In this kingdom by the sea;
But we loved with a love that was more than love —
I and my Annabel Lee —
With a love that the wingéd seraphs of heaven
Coveted her and me.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
So that her highborn kinsmen came
And bore her away from me,
To shut her up in a sepulcher
In this kingdom by the sea.

The angels, not half so happy in heaven,
 Went envying her and me —
 Yes, that was the reason (as all men know,
 In this kingdom by the sea)
 That the wind came out of a cloud by night,
 Chilling and killing my Annabel Lee.

But our love it was stronger by far than the love
 Of those who were older than we,
 Of many far wiser than we;
 And neither the angels in heaven above,
 Nor the demons down under the sea,
 Can ever dissever my soul from the soul
 Of the beautiful Annabel Lee:

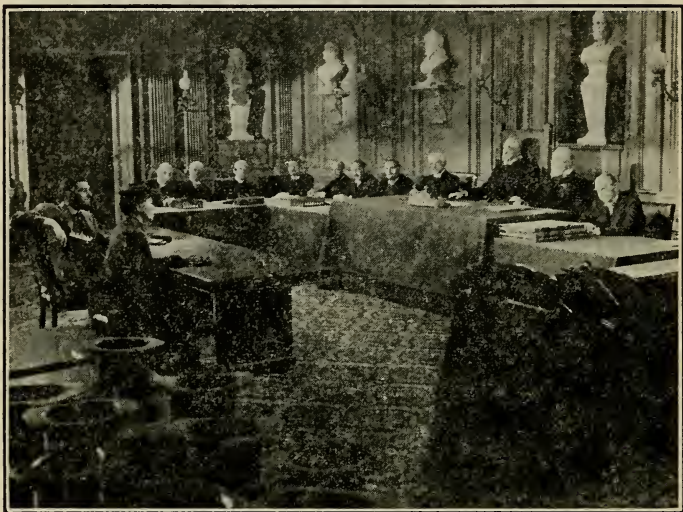
For the moon never beams, without bringing me dreams
 Of the beautiful Annabel Lee;
 And the stars never rise, but I feel the bright eyes
 Of the beautiful Annabel Lee;
 And so, all the night-tide, I lie down by the side
 Of my darling, my darling, my life and my bride,
 In her sepulcher there by the sea,
 In her tomb by the sounding sea.

— EDGAR ALLAN POE

4. *Articulation.* The instruments of articulation are the lips, tongue, teeth, and hard and soft palates. These complete the fourth step in the production of sound by the human voice. Their job is to make the words clearly understandable. No one can be a good speaker if his words are not understandable, regardless of how beautiful his tones are or how powerful his voice.

Some people have trouble with vowel sounds because they attempt to make them with the cavity incorrectly

shaped. Many more have trouble with the words which end in consonants, such as *d*, *t*, *n*, and *s*; and the words most often slighted are those ending in *ing*. This is due to lazy articulation.



Courtesy Loew's, Incorporated

A SCENE FROM *Madame Curie*

Movie actors have to be especially particular in their articulation. Before the days of "talkies," one could often tell by the facial movement what was being said by the speaker.

We Americans are especially at fault here. Any student of French, for instance, finds himself called upon to use his tongue, teeth, and lips much more in sounding the French words than he has ever done in his use of English. English words are for the most part articulated with less effort, and for this reason we tend to become slovenly in our articulation. Speakers who scarcely open their mouths when speaking are not using the lips as articulators. Others

scarcely move the tongue. Some seem to swallow their words because they are attempting to form all of their words in the back of the mouth.

Charles James Fox was able to make himself easily understood in a large auditorium, even though his voice was not strong; and, on the other hand, Edmund Burke had difficulty in making himself understood, regardless of the fact that his voice was powerful. Robert Hall, one of the most celebrated pulpit orators, had a feeble voice; Edmund Kean, one of the greatest actors of his time, had a weak voice; Monvel, a great French actor, had scarcely any voice; but all of these, through careful articulation became successful speakers.

Careful attention given to word endings, particularly *ing*, and to the troublesome consonants, will help a speaker to correct many bad habits which place him at a distinct disadvantage in conversation or before a group of people. Many college graduates, who have supposedly received a cultural education, appear among their friends as crude and uneducated because of slovenly articulation. How many times a day do you hear “gonna” for “going to”?

No one likes to hear affected speech or an over-precise manner of speaking, but this does not threaten to sweep over our schools and colleges at the present time. Correct enunciation or articulation, together with some good sense, is the combination we are seeking.

EXERCISES FOR ARTICULATION

A. Practice the following sentences. Each sentence emphasizes one consonant:

1. When the depraved and unnerved man revived, he heaved a sigh and said he believed he had been deceived.

2. A tutor who tooted the flute,
Tried to teach two young tooters to toot.
Said the two to the tutor,
"Is it harder to toot, or
To tutor two tooters to toot?"
 3. Their tasks were to clean up the husks and move the
flasks and casks.
 4. At their annual feasts the dentists and their guests enjoy
the roasts, quench their thirsts, and laugh at jests and
toasts.
 5. The livelong day the strong young hireling, feeling no
pang, swung along with the throng and sang the king's
song.
 6. Carrying his toy fiddles in two bundles, he fondles his
pet poodles, carelessly paddles through puddles, and
peddles candles, handles, needles, and medals.
- B. Practice the following tongue-twisters:
1. Swan swam over the sea. Swan swam back again. Well
swum, Swan.
 2. Shall I show you to a seat?
 3. Sister Susie's sewing shirts for soldiers,
Such skill at sewing shirts our shy young
Sister Susie shows.
Some soldiers send epistles,
Say they'd rather sleep in thistles
Than the saucy, soft, short shirts for soldiers
Sister Susie sews.
 4. A big black bug bit a big black bear.
 5. She sells sea shells; shall Susan sell sea shells?
 6. The sea seetheth and sufficeth us.
 7. Make a tongue-twister of your own.
- C. Say "gobble, gobble, gobble" rapidly a dozen times, opening the mouth wide, and allowing the lips and the lower jaw to work freely.

- D. Read the following part of Tennyson's *Song of the Brook*, making good use of the tip of the tongue against the back of the teeth:

I come from haunts of coot and hern,
 I make a sudden sally,
 And sparkle out among the fern,
 To bicker down a valley.

By thirty hills I hurry down,
 Or slip between the ridges,
 By twenty thorps, a little town,
 And half a hundred bridges.

Till at last by Phillip's farm I flow
 To join the brimming river,
 For men may come and men may go,
 But I go on forever.

I slip, I slide, I gloom, I glance,
 Among my skimming swallows;
 I make the netted sunbeam dance
 Against my sandy shallows.

I murmur under moon and stars
 In brambly wildernesses;
 I linger by my shingle bars;
 I loiter round my cresses.

And out again I curve and flow
 To join the brimming river,
 For men may come and men may go,
 But I go on forever.

- E. Read the following with special attention to your articulation:

HIGH FLIGHT

Oh, I have slipped the surly bonds of earth
And danced the skies on laughter-silvered wings;
Sunward I've climbed, and joined the tumbling mirth
Of sun-split clouds — and done a hundred things
You have not dreamed of — wheeled and soared and swung
Here in the sun-lit silence. Hov'ring there
I've chased the shouting wind along, and flung
My eager craft thru footless halls of air.

Up, up the long delirious, burning blue
I've topped the wind-swept heights with easy grace,
Where never lark or even eagle flew —
And, while with silent lifting mind I've trod
The high untrespassed sanctity of space,
Put out my hand and touched the face of God.

— JOHN G. MAGEE, JR.

Nineteen-year-old
American pilot killed in
December, 1941, in service
with the Royal Canadian
Air Force.

IN FLANDERS FIELDS

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the dead. Short days ago
We lived, felt dawn, saw sunsets glow,
Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe:
 To you from failing hands we throw
 The torch; be yours to hold it high.
 If ye break faith with us who die,
 We shall not sleep, though poppies grow
 In Flanders fields.

— JOHN McCRAE

By courtesy of Dr. Thomas McCrae.

IN FLANDERS FIELDS: AN ANSWER

In Flanders fields the cannon boom,
 And fitful flashes light the gloom,
 While up above, like eagles, fly
 The fierce destroyers of the sky;
 With stains, the earth wherein you lie
 Is redder than the poppy bloom
 In Flanders fields.

Sleep on, ye brave. The shrieking shell,
 The quaking trench, the startled yell,
 The fury of the battle hell
 Shall wake you not, for all is well.
 Sleep peacefully, for all is well.
 Your flaming torch aloft we bear,
 With burning heart an oath we swear
 To keep the faith, to fight it through,
 To crush the foe, or sleep with you
 In Flanders fields.

— C. B. GALBREATH

By courtesy of the author.

F. Do you make a difference in the pronunciation of words beginning with *w* and *wh*? Try the following words to see if you make a difference.

SPEECH PRODUCTION

white — wight
 what — watt
 whether — weather
 whither — wither
 wheel — weal
 whine — wine
 where — wear
 which — witch
 while — wile
 whoa — woe

Select ten out of the twenty words in the above list and pronounce them in front of the class. Have each member indicate in which column to place each word as it is pronounced. See how many out of ten are scored correctly by all of the class.

Add ten other words to this list.

G. Pronounce the following words, paying special attention to the final consonants.

| | | | |
|---------|-------|----------|----------|
| stopped | wing | talking | fact |
| whipped | ring | working | attract |
| tripped | sing | running | act |
| jumped | fling | feeling | detract |
| mapped | song | grinning | pact |
| abused | kept | kink | facts |
| amused | wrapt | rink | attracts |
| bruised | slept | think | acts |
| closed | crept | pink | detracts |
| fused | adept | link | pacts |

H. The following words are often mispronounced. Use the dictionary to make sure as to the correct pronunciation. Then articulate each word carefully.

| | | |
|---------------|---------------|--------------|
| government | necessary | research |
| athlete | statue | barbarous |
| statistics | prescribe | deficit |
| column | apparatus | exquisite |
| elm | creek | hospitable |
| hundred | catch | pianist |
| cavalry | get | reputable |
| surprise | genuine | resource |
| laboratory | penalize | romance |
| despicable | mischievous | juvenile |
| irrevocable | deaf | Italian |
| perhaps | bade | arctic |
| sacrifice | admirable | forbade |
| introduce | comparable | handkerchief |
| extraordinary | formidable | infamous |
| tremendous | maintenance | precedence |
| amateur | finance | suite |
| superfluous | the | toward |
| often | squalor | reptile |
| larynx | chauffeur | cello |
| pharynx | advertisement | route |

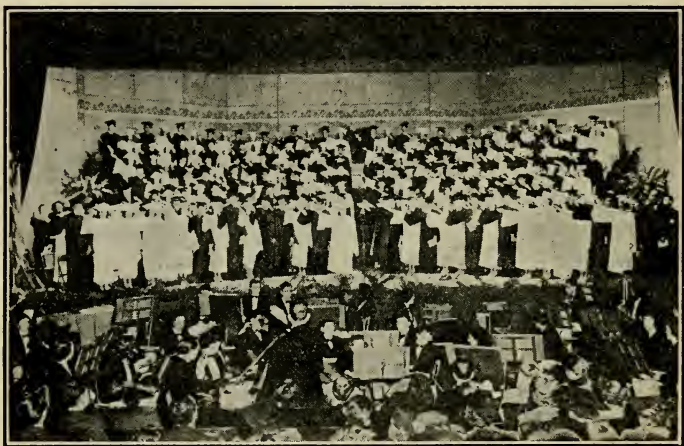
3. CHORIC READING — AN APPLICATION OF VOICE STUDY

I am singing the best song ever was sung and it has a rousing chorus.

— HILAIRE BELLOC

The above exercises for the improvement of the speaking voice can be combined in the interpretation of poetry by groups of students. This group interpretation of poetry is known as "choric reading," or "verse choir." First you must read the poem through carefully, deciding on its mean-

ing and emotional appeal. Then, in a more thorough analysis, determine which lines should be read by the lower voices, which by the medium, and which by the higher. Determine, also, what words should receive the greatest stress, which portions should be read rapidly or which slowly, where volume should be increased or decreased for the best effect and finest interpretation of the piece.



Courtesy U. S. Office of Education

A GROUP OF VARIOUS VOICES

A mixed chorus of students pledges allegiance to the flag.

After the analysis has been made, divide the students into groups according to the pitch level of the various voices. One group should be composed of those with relatively high-pitched voices, one made up of those with medium-pitched voices, and a third, of the low-pitched voices. Then assign the various reading parts to these groups and read the poem in the same manner that a choir sings a song.

The following poem by Adelaide Love has been marked for voice choir work. Read it as a choir according to the markings.

WALK SLOWLY

High voices: If you should go before me, dear, walk slowly
Low voices: Down the ways of death, well-worn and wide.
High voices: For I would want to overtake you quickly
Low voices: And seek the journey's ending by your side.
Medium voices: I would be so forlorn not to descry you
High voices: Down some shining highroad when I came.
Medium voices: Walk slowly, dear, and often look behind you
High voices: And pause to hear if someone calls your name.

When the entire verse choir reads in unison, the desired effects may be secured by variations in speed, volume, or emphasis. The following selections may be read in unison or marked for varied voices as in "Walk Slowly" above.

JENNY KISSED ME

Jenny kissed me when we met,
 Jumping from the chair she sat in.
 Time, you thief! who love to get
 Sweets into your list, put that in.
 Say I'm weary, say I'm sad;
 Say that health and wealth have missed me;
 Say I'm growing old, but add —
 Jenny kissed me!

— LEIGH HUNT

MILTON ON HIS BLINDNESS

When I consider how my light is spent
Ere half my days, in this dark world and wide,
And that one talent which is death to hide
Lodged with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest he returning chide;
"Doth God exact day-labor, light denied?"
I fondly ask. But Patience, to prevent
That murmur, soon replies, "God doth not need
Either man's work or his own gifts. Who best
Bear his mild yoke, they serve him best. His state
Is kingly: thousands at his bidding speed,
And post o'er land and ocean without rest;
They also serve who only stand and wait.

— JOHN MILTON

WORK

Let me but do my work from day to day,
In field or forest, at the desk or loom,
In roaring market-place or tranquil room;
Let me but find it in my heart to say,
When vagrant wishes beckon me astray:
"This is my work; my blessing, not my doom;
Of all who live, I am the one by whom
This work can best be done in the right way."

Then shall I see it not too great, nor small,
To suit my spirit and to prove my powers;
Then shall I cheerful greet the laboring hours,
And cheerful turn, when the long shadows fall
At eventide, to play and love and rest,
Because I know for me my work is best.

— HENRY VAN DYKE

SONG OF THE CHATTAHOOCHEE

Out of the hills of Habersham,
 Down the valleys of Hall,
 I hurry amain to reach the plain,
 Run the rapid and leap the fall,
 Split at the rock and together again,
 Accept my bed, or narrow or wide,
 And flee from folly on every side
 With a lover's pain to attain the plain
 Far from the hills of Habersham,
 Far from the valleys of Hall.

All down the hills of Habersham,
 All down the valleys of Hall,
 The rushes cried, *Abide, abide!*
 The willful waterweeds held me thrall,
 The laying laurel turned my tide,
 The ferns and the fondling grass said, *Stay,*
 The dewberry dipped for to work delay,
 And the little reeds sighed, *Abide, abide,*
Here in the hills of Habersham,
Here in the valleys of Hall.

But oh, not the hills of Habersham,
 And oh, not the valleys of Hall
 Avail: I am fain for to water the plain.
 Downward the voices of Duty call —
 Downward, to toil and be mixed with the main.
 The dry fields burn, and the mills are to turn,
 And a myriad flowers mortally yearn,
 And the lordly main from beyond the plain
 Calls o'er the hills of Habersham,
 Calls through the valleys of Hall.

— SIDNEY LANIER

CHAPTER VI

THE SPEECH — THE PRODUCT FOR EXPRESSION

I. DETERMINING THE PURPOSE

As a vessel is known by the sound, whether it be cracked or not; so men are proved, by their speeches, whether they be wise or foolish.

— DEMOSTHENES

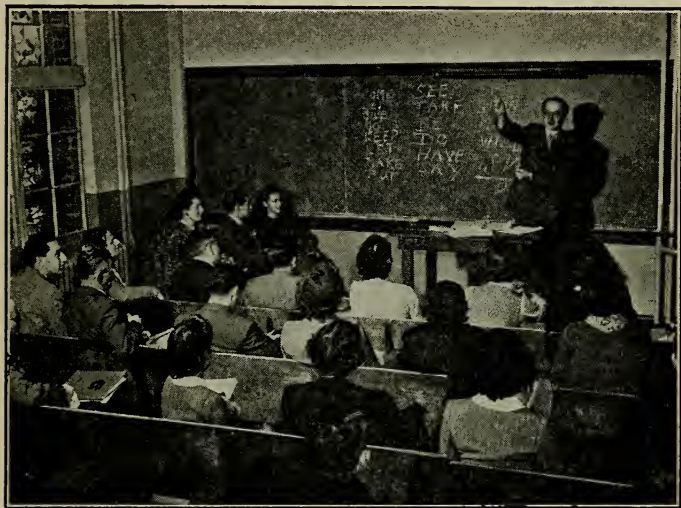
The Purposes Classified. — There are four chief purposes for which speeches are made. One of these purposes usually dominates the talk, but some or all of the others may be present. The one which dominates indicates the type of talk given. These purposes are as follows:

1. To inform.
2. To entertain.
3. To gain action (convince or persuade).
4. To inspire.

The Speech to Inform. — The lecture in the classroom or reports by students usually aim to inform. Fortunately some instructors believe in making the lecture interesting as well as informing. This was illustrated where two instructors were teaching English to adult foreigners in the night school of a large industrial institution.

In one class the adults were almost sitting on the edges of their chairs, fairly excited over the activity of the teacher, who knew that his students had worked all day and needed something spectacular to keep them awake. The other

instructor, not sensing the sleepy attitude of his class, injected no variety, and his "pupils" nodded off to dream-land. For the first instructor the main purpose was to *inform* or *instruct*, but the minor purpose of entertainment helped to accomplish the first aim.



TEACHING ENGLISH TO ADULT FOREIGNERS

The activity of the teacher helps to focus the attention of the class.

The Speech to Entertain. Speakers who can entertain are usually able to ask good fees for their services. The humorist lecturer who uses just enough "meat" to hold his talk together but whose prime purpose is to make his audience laugh is first of all an *entertainer*.

Will Rogers was outstanding as an entertainer even though his wise and witty comments were evidence of a very keen mind. Strickland Gillilan could make an audience howl with laughter and in another moment have them

serious as he read one of his poems full of feeling, but throughout the lecture his main purpose was to entertain. Students usually hope that school banquets will include a few talks where the purpose is to entertain.

The Speech to Gain Action. — Every political campaign is full of examples of this type of speech. The candidate



A POLITICAL SPEECH

Governor Kerr of Oklahoma is making the "keynote" speech at the Democratic National Convention.

wants action; that means votes. Then there's the advertiser. We cannot turn on the radio without hearing the persuasive, insistent voice of the advertiser, urging us to action — "buy a bottle of — tonight."

"The end of persuasion is action," is an old but appropriate proverb. The purpose of the student who urges his audience to purchase tickets, or his class to pass a motion is to gain action.

The Speech to Inspire. — If you will recall the talks which you have heard in recent months, including assembly speeches, talks at commencement exercises, banquets, church meetings, club meetings with an invited speaker, you will be surprised at the number of talks where the speaker's main purpose was to place your thinking on a *higher plane*, to hold up before you higher ideals of living, in other words, *to inspire you* to greater endeavors.

The speakers may include some information, may be so interesting as to be really entertaining; but the dominant aim throughout is one of *inspiration*. Texts on education give the purposes of assemblies as information, entertainment, and inspiration.

The inspirational talk has few better examples than the average commencement speech. The speaker does not intend to instruct the audience; he makes little effort to entertain them; he does not want to argue or to convince the graduating class that they must pursue a certain course of action.

His main purpose is to inspire the students in the graduating class to face life with the right *attitudes*. He tries to build up their faith in people, faith in themselves, loyalty to country; and to hold up before them ideals which he hopes they will accept. His talk is almost entirely inspirational.

EXERCISES

In the following speech situations suggest the dominant purpose and also other possible aims that may be in evidence.

1. You are asked to give a five-minute talk at a football banquet and told to be sure to include a few good stories.

2. A speaker is asked to give a talk at a service club, telling about his occupation.

3. You invite one of your teachers to make a talk at your weekly young people's meeting in your church, and you let him choose his own topic.

4. You ask one of the city officials to make a twenty-minute talk on safety at your high school assembly.

5. Three students are invited to speak before a service club on the general topic of "What Our City Can Do for Its Young People."

6. Four students are selected to talk at a banquet on four topics suggested by the word *LIFE*, with the initial letters suggesting the topics *Loyalty*, *Inhibitions*, *Fun*, and *Enthusiasm*.

7. A sales manager calls in his salesmen for a conference. He has twenty men in the field, and he talks to them for an hour.

8. General MacArthur addresses paratroopers setting out for an invasion.

9. A senior in a class meeting talks on the advantages or disadvantages of using caps and gowns at graduation time.

10. An employer talks to a crowd of laborers who are on a strike.

11. A senator talks on a bill which he has introduced.

12. A preacher talks on the obligation of the citizen to vote.

13. A preacher talks on the need for better living conditions in the city.

14. A preacher talks on the need for better moral conditions in the city.

15. A student gives a pep talk at a student rally before a game.

16. A member of the football team gives a talk in behalf of the team upon receiving letters from the coach.

17. A speaker is asked to talk at a service club on "My Idea of Service."

2. THE OUTLINE

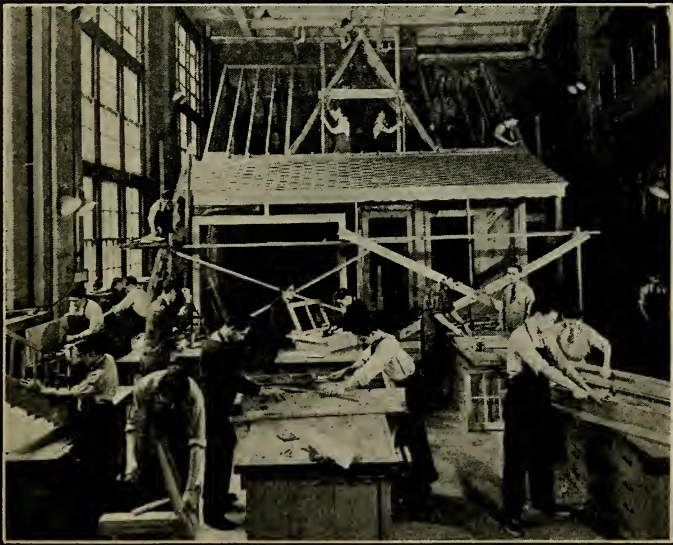
It is no small benefit to go over the outlines of the forms previously studied.

— DA VINCI

There's a vast difference between having a carload of miscellaneous facts sloshing around loose in your head and getting all mixed up in transit, and carrying the same assortment properly boxed and crated for convenient handling and immediate delivery.

— LORIMER

Type of Outline. — In this section we shall consider the type of outline for short speeches such as a high school student or the average citizen may be called upon to make.



ERECTING THE FRAMEWORK

Philip Gendreau

These high school boys will be able to make better outlines after learning to put up the frame of this house.

Most speeches given by high school students will not require more than ten or fifteen minutes; so it is the outline for this type of speech in which we are interested.

An argument or debate requires a special kind of outline, called a *brief*, which is discussed in a special chapter later in this text.

The outline has the same relation to the speech that the framework of a house has to the completed building. It is the first part to be erected, and the most important part, for upon the strength of the framework depends the stability of the whole structure. To use a more homely illustration, the outline is the skeleton of the speech. "A skeleton is not a thing of beauty, but it is the thing which more than any other makes the body erect and strong."

Importance of the Outline. — There are three reasons why an outline is important:

1. It enables one to have a complete view of the whole question; in other words, it serves as a map. To keep proper balance a speaker needs a comprehensive view of his subject.
2. It enables one to concentrate on the *construction* of his speech. *Clearness*, *force*, and so on, may come later.
3. The audience will follow the talk more easily if an outline is used. "In the first place," "My second point is," etc., always aid the audience. We sometimes hear this advice given to speakers, especially to debaters, "Let the bones stick out." In other words, do not be afraid to say, "In the second place," or "Our next contention," for the audience is better satisfied if the skeleton is placed right before them. Phillips Brooks gives the following advice:

The true way to get rid of the boniness of a sermon, however, is not by leaving out the skeleton, but by clothing it with flesh.

True liberty in writing comes by law, and the more thoroughly the outlines of a work are laid out, the more freely a sermon will flow, like an unwasted stream between its well-built banks. Most congregations welcome clear, precise statements of the course which a sermon is going to pursue, carefully marked divisions of its thoughts, and above all, full recapitulation of its arguments at its close.

Constructing the Outline. — The Main Headings. — Theoretically every speech should have three parts: the *Introduction*, the *Body of the Speech*, and the *Conclusion*. The *Introduction* and *Conclusion* call for special treatment, and these will be discussed at the end of this section.



PHILLIPS BROOKS

This beautiful monument stands against the north side of Trinity Church in Boston, where Bishop Brooks preached.

The Body of the Speech. — The outline for this consists of headings, either in the form of topics or in the form of sentences. Some writers insist that only *complete sentences* should be used in the outline, while others maintain that the *topical outline* is to be preferred. The complete sentence outline has the advantage of making the relation of one part to another very clear, and this is of special importance

in an argument. However, most speakers will not go to the trouble of writing out complete sentences in the outlines. Our suggestion is that you use topic headings, but make sure that their meaning is clear. It is not wise to try to use a combination of the two methods.

Outlines differ according to the nature of the talk. If your purpose is *to convince* or *persuade*, your outline may take on the form of an argument. If it is *to inform*, the talk will be an exposition or explanation with a simple type of outline. If your purpose is *to entertain* or *to inspire*, you will use still a different type of outline. We have enumerated the four main purposes used by most speakers, and these determine to some extent what type of outline is to be used.

Outlines are sometimes classified as chronological, topical, logical, and psychological, but this classification is not exact, as the different types overlap.

A chronological outline is best for biographies.

EXAMPLE (Chronological Outline):

Subject: Theodore Roosevelt.

I. Introduction.

II. Body of Speech.

A. Birth and Childhood.

B. Education.

C. Roosevelt as a Lawyer.

D. Roosevelt as a Soldier.

E. Roosevelt as President.

III. Conclusion.

A topical outline could be used for descriptions, narratives, or explanations.

EXAMPLE (Topical Descriptive Outline):

Subject: A Recent Visitor to Our School.

- I. Introduction.
- II. Body of Speech.
 - A.* General Appearance.
 - B.* Special Characteristics.
 - C.* Ability as a Speaker.
 - D.* His Achievements.
- III. Conclusion.

EXAMPLE (Topical Narrative Outline):

Subject: A Recent Photoplay.

- I. Introduction.
- II. Body of Speech.
 - A.* Place and Setting.
 - B.* Characters.
 - C.* Opening Scene.
 - D.* Thrilling Events.
 - E.* Final Outcome.
- III. Conclusion.

EXAMPLE (Topical Explanatory Outline):

Subject: Going to College.

- I. Introduction.
- II. Body of Speech.
 - A.* Preparations for College.
 - B.* Entrance Requirements.
 - C.* Advantages of a Large University.
 - D.* Advantages of a Smaller College.
 - E.* Working One's Way Through College.
- III. Conclusion.

The logical outline of course would be used in arguments, and a psychological outline where you were appealing to various interests in your audience.

Completing the Outline. — In all of the preceding outlines only the main headings have been included. But these do not constitute the entire outlines. Some of these headings may have subheadings, and these in turn may be still further subdivided. The outline on "Going to College" might be developed as follows:

Subject: Going to College.

I. Introduction.

- A. It is important today that one go to college.
 - 1. It fits one to make a good living.
 - 2. It furnishes four years of enjoyment.
 - 3. It fits one to be of service to the world.
- B. There is an increasing number of college students.

II. Body of Speech.

- A. Preparation for college should be made as early as possible.
 - 1. It should begin early in the high school career.
 - 2. Certain subjects are recommended in preparation for college.
- B. Entrance requirements should be known.
 - 1. The usual requirements are: (List)
 - 2. Special requirements are made by certain schools.
- C. There are certain advantages at the large university.
 - 1. There are more noted professors.
 - 2. There is better equipment.
 - 3. It is more like later life.
- D. There are advantages at smaller colleges.
 - 1. There is opportunity for closer contact with professors.
 - 2. The expenses are less.
 - 3. The classes are smaller.
 - 4. There is closer supervision of students.

E. Working one's way through college is an important consideration to many.

1. There are many opportunities for work.
2. There are some drawbacks to working in college.

III. The Conclusion.

More students should plan to go to college.

It is a great experience to which to look forward.

EXERCISES

I. Prepare an outline suitable for a ten- or fifteen-minute talk on one topic from each of the following groups:

A. Biographical.

- | | |
|---------------|------------------------------|
| 1. Edison. | 4. Mayo brothers. |
| 2. Carver. | 5. Churchill. |
| 3. MacArthur. | 6. Any well-known character. |

B. Narrative.

1. A vacation trip.
2. An interesting athletic contest.
3. A book of fiction read recently.
4. An exciting experience.
5. Any narrative similar to the above.

C. Descriptive.

1. The new automobiles.
2. New aeroplanes.
3. A student in this school.
4. A teacher in this school.
5. Any description similar to the above.

D. Explanatory.

1. How to make something.
2. Explain the rules of some game.
3. Radio.
4. Archery.
5. The duties of a boy scout.

6. Any topic similar to the above, where the purpose is to explain.

II. Prepare an outline for a vocational talk on:

1. Civil engineer.
2. Aviator.
3. Lawyer.
4. Nursing.
5. Any other vocation.

III. Outline this chapter.

The Use of the Outline. — With the aid of outlines like those suggested above, anyone should be able with very little reading to make a ten- or fifteen-minute speech. Many times one will feel that he cannot speak upon a topic, but by centering his thoughts on the outline for a short time he is soon able to see the possibilities of a fairly good talk.

If you organize your thoughts in orderly fashion, you have more confidence in building your speech. You soon get the habit of *orderly thinking*. The minute a subject is suggested you see the outstanding points, and as you rise to speak you fashion in your mind an outline of your remarks. How much more attention you command than one who speaks in a rambling way upon one point until he accidentally stumbles on another perhaps not closely connected with his first idea!

Learn the Outline. — In preparing a short talk you should learn the outline. It requires very little time, and the effect upon the audience is better if you don't have to refer to notes. Most speeches today are not committed to memory, but the outline at least should be memorized.

A speaker is most liable to forget that part of his material where a transition is to be made. He is through with one main thought and ready for the next, but there seems to

be no natural connection that suggests the next thought. Here is where he needs to pay special attention in building his outline and then in memorizing it.

EXERCISE

Give a three-minute speech, stressing the main points in one of the preceding outlines.

The Introduction. — The chief purpose of the introduction is to create interest and good will. "The purpose of an introduction," said Cicero, "is to render the audience well-disposed toward the speaker, attentive toward his speech, and open to conviction." An attitude of fairness, modesty, sincerity, and courage helps to establish the right feeling between audience and speaker. Even when the audience is a small group, this method of approach should be kept in mind.

Do not apologize. If you are tempted to begin your talk with an apology, remember the wise remark Holmes made: "An apology is egotism wrong side out." This is a very weak way of trying to arouse interest or to get the good will of the audience.

Be brief. Don't take much time for an introduction. Most groups wish the speaker to proceed directly to the subject to be discussed. How often at conventions have we seen audiences impatiently enduring the man who felt that in order to have a proper speech he must dig into the records of the past and trace the history of his question down through the ages!

There may be some special instances where a longer introduction is appropriate, but in the talks given by the average person *brevity* and *directness* should mark the introduction.

Methods of Arousing Interest and Good Will. — 1. Open the speech with a very striking statement, one that challenges thought immediately. Demosthenes was fond of beginning his speeches with statements so startling and



DEMOSTHENES

This famous orator of ancient Greece had to overcome various handicaps before he became effective as a speaker.

paradoxical that his audience was instantly eager to know how such statements could be reconciled with the truth. He succeeded in accomplishing the two objects which a speaker has in mind at the beginning, viz., to win the *attention* and the *respect* of the audience.

Whether a speaker should put his strongest point first or last is an open question; but there is no doubt that the beginning and the end are the places which should receive the greatest emphasis. If the speaker makes his first point stand out strong and clear, he may be assured of the attention of his audience as he proceeds to the next points. The last point presented should also be strong, as it is the one which will be best remembered by the audience.

2. Complimentary remarks given sincerely and with discretion have the right effect, but an audience will soon detect flattery or insincere remarks.

3. A brief description or an apt story is effective, especially if it is a part of the speaker's actual experience.

4. Overcome the feeling of prejudice against the speaker

or toward the subject by appealing to the spirit of fairness. Henry Ward Beecher during the Civil War was speaking to a hostile audience in England on the subject of slavery. His appeal for fair play was very effective when he said:

If I do not mistake the tone and temper of Englishmen, they had rather have a man who opposes them in a manly way than a sneak who agrees with them in an unmanly way. If I can carry you with me by sound conviction, I shall be immensely glad; but if I cannot carry you with me by sound arguments, I do not wish you to go with me at all; and all that I ask is simple fair play.

5. Courage is a characteristic that always appeals to an audience. Theodore Roosevelt appeared before a large audience in Colorado — an audience strongly prejudiced in favor of free silver and hostile toward anyone who dared argue for a gold standard. As Roosevelt stepped out upon the platform everyone wondered what stand



THEODORE ROOSEVELT

Roosevelt was one of our most dynamic and effective speakers.

he would dare to present to a free-silver audience. Without any hesitation and with his characteristic fist gesture, Roosevelt began: "I am in favor of a gold standard."

The audacity of the man won his audience immediately, and they burst forth in cheers.

EXERCISES

A. Give an appropriate introduction for one of the following situations:

1. A Democrat speaking to a Republican audience.
2. An American speaking on immigration to a Japanese audience.
3. The captain of a football team at a rally of the opponent's school the day before the game.
4. An author speaking before a woman's club.

B. Give three instances where a speaker may be asked to speak to hostile audiences.

The Conclusion. — "Power to start and power to stop" is just as important for speakers as for automobiles. The final impression made upon the audience must be favorable, vivid, and lasting; hence the importance of careful attention to the conclusion.

"Picking out a place to land" and "looking out for terminal facilities" are matters not usually to be postponed until the need for them arises. If a man gives an excellent talk, and then ends in a confused and clumsy fashion, his speech loses most of its effect.

The nature of the conclusion depends upon the kind of talk. A talk before a class, a speech before a conservative board of directors, a sermon, a lawyer's plea — these call for conclusions widely different in character.

If a speaker wishes to leave his main points in the minds of his audience, he should summarize them in his conclusion. Sometimes this can be done by including new and striking

phrases; but any method is desirable that will leave the arguments ringing in the ears of his audience. Brevity of course is indispensable.



A LAWYER'S PLEA

Success in winning cases often depends on the speaker's effectiveness in summing up the evidence, in other words, upon the conclusion.

When speakers are trying to persuade, if they pile up their facts and arguments in overwhelming force, they may move the audience to action in a final plea. The sermon and the lawyer's plea afford examples.

An appropriate anecdote makes a good ending for a short talk. If you close with one or two well-chosen sentences, it is important to give them careful thought.

For the more pretentious addresses a great deal of effort must be put forth to make the conclusion effective. It is the clinching point for the salesman, the critical place for

the lawyer, the vital moment for the preacher, and the decisive time for the legislator.

The closing paragraphs of Edmund Burke's first speech on the impeachment of Warren Hastings were elaborated by him sixteen times before their delivery. They were so effective that Hastings himself said in listening to them he felt himself to be the most guilty man alive.

EXERCISE

Comment, before the class, on the good features of the following introductions and conclusions:

INTRODUCTIONS

A. From Webster's Reply to Hayne:

When the mariner has been tossed for many days in thick weather, and on an unknown sea, he naturally avails himself of the first pause in the storm, the earliest glance of the sun, to take his latitude and ascertain how far the elements have driven him from his true course. Let us imitate this prudence, and, before we float farther on the waves of this debate, refer to the point from which we departed, that we may at least be able to conjecture where we now are. I ask for the reading of the resolution before the house.

B. From Henry W. Grady's speech on "The New South," delivered in 1886 to a Northern audience by one of the great Southern orators:

"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, delivered from the immortal lips of Benjamin H. Hill, at Tammany Hall in 1866, true then, and truer now, I shall make my text tonight.

Let me express to you my appreciation of the kindness by which I am permitted to address you. I make this abrupt acknowledgment advisedly, for I feel that if, when I raise my provincial voice in this ancient and august presence, I could find courage for no more than the opening sentence, it would be well if, in that sentence, I had met in a rough sense my obligation as a guest, and had perished, so to speak, with courtesy on my lips and grace in my heart. (Laughter)

.

I bespeak the utmost stretch of your courtesy tonight. I am not troubled about those from whom I come. You remember the man whose wife sent him to a neighbor with a pitcher of milk, and who, tripping on the top step, fell, with such casual interruption as the landing afforded, into the basement; and while picking himself up had the pleasure of hearing his wife call out: "John, did you break the pitcher?" "No, I didn't," said John, "but I'll be dinged if I don't!" (Laughter)

So, while those who call to me from behind may inspire me with energy if not with courage, I ask an indulgent hearing from you. I beg that you will bring your full faith in American fairness and frankness to judgment upon what I shall say. There was an old preacher once who told some boys of the Bible lesson he was going to read in the morning. The boys finding the place, glued together the connecting pages. The next morning he read on the bottom of one page: "When Noah was one hundred and twenty years old he took unto himself a wife, who was" — then turning the page — "one hundred and forty cubits long (laughter), forty cubits wide, built of gopher-wood (laughter), and covered with pitch inside and out." (Continued laughter)

He was naturally puzzled at this. He read it again, verified it, and then said: "My friends, this is the first time I ever met this in the Bible, but I accept it as an evidence of the assertion that we are fearfully and wonderfully made." (Laughter)

If I could get you to hold such faith tonight I could proceed

cheerfully to the task I otherwise approach with a sense of consecration.

C. From a speech by William J. Bryan at a reception in Lincoln, Nebraska, after a return from a world tour:

In the Arabic language there are some six hundred words which mean "camel," and for the last few days I have been wishing that there were that many words in the English language which meant "thank you." I have had occasion to use the old familiar term "thank you" a great many times since I landed in New York. In London I had occasion to regret that I could speak but one language in that meeting where the representatives of twenty-six nations were assembled; but if I could speak all the languages known to man I would not be able to express the gratitude which my wife and I feel for the generous welcome which has been extended to us on our return home.

D. From a speech by Chauncey M. Depew:

In my sixty years on the platform, I have been introduced by all sorts and conditions of men and women, but never in my life have I been frescoed and rubbed up and down, and painted so vividly and multifariously as I have been by the chairman tonight.

CONCLUSIONS

A. From a speech by Robert Y. Hayne in the United States Senate in 1830 in the famous debate with Webster over the Foote Resolution:

Sir, if in acting on these high motives — if, animated by that ardent love of liberty which has always been the most prominent trait in the Southern character — we should be hurried beyond the bounds of a cold and calculating prudence, who is there, with one noble and generous sentiment in his bosom, that would not be disposed, in the language of Burke, to exclaim: "You must pardon something to the spirit of liberty!"

B. From Lincoln's Second Inaugural Address:

With malice toward none, with charity for all, with firmness in the right as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds, to care for him who shall have borne the battle, and for his widow and his orphans, to do all which may achieve and cherish a just and a lasting peace among ourselves and with all nations.

C. From Bryan's Speech on "Patriotism," delivered at Havana, Cuba, in 1902:

Let me borrow a story which has been used to illustrate the position of the United States: A man wended his way through the streets of a great city. Unmindful of the merchandise exposed on every hand he sought out a store where birds were kept for sale. Purchasing bird after bird he opened the cages and allowed the feathered songsters to fly away. When asked why he thus squandered his money, he replied: "I was once a captive myself, and I find pleasure in setting even a bird at liberty."

The United States once went through the struggle from which you have just emerged; the American people once by the aid of a friendly power won a victory similar to that which you are now celebrating, and our people find gratification in helping to open the door that barred your way to the exercise of your political rights.

I have come to witness the lowering of our flag and the raising of the flag of the Cuban Republic; but the event will bring no humiliation to the people of my country, for it is better that the Stars and Stripes should be indelibly impressed upon your hearts than that they should float above your heads.

D. From a speech by Jefferson Davis in the United States Senate to a crowded audience on January 21, 1861:

I find in myself, perhaps, a type of the general feeling of my constituents toward yours. I am sure I feel no hostility to you, senators from the North. I am sure there is not one of you, whatever sharp discussion there may have been between us, to

whom I can not now say, in the presence of my God, I wish you well; and such, I am sure, is the feeling of the people whom I represent toward those whom you represent. . . .

I see now around me some with whom I have served long; there have been points of collision; but whatever of offense there has been to me, I leave here; I carry with me no hostile remembrance. Whatever offense I have given which has not been redressed, or for which satisfaction has not been demanded, I have, senators, in this hour of our parting, to offer you my apology for any pain which, in heat of discussion, I have inflicted. I go hence unencumbered of the remembrance of any injury received, and having discharged the duty of making the only reparation in my power for any injury offered.

Mr. President and senators, having made the announcement which the occasion seemed to me to require, it only remains for me to bid you a final adieu.

3. HOLDING THE INTEREST OF THE AUDIENCE

To know when one's self is interested is the first condition of interesting other people.

— WALTER PATER

It is my aim to reach and talk to the heart of each individual audience, taking it into my confidence very much as I would a person.

— BOOKER T. WASHINGTON

Holding Attention. — The average audience will be charitable at the beginning of a dull speech and give attention for a while, but in a short time will lose interest unless you know how to keep their attention. Some of the ways of holding an audience are very simple and easy to apply; others are more difficult. No one expects a beginner to use them all; but the practice of only one may make a great deal of difference in your ability to hold the attention of your audience.

1. *The narrative element.* The value of a story cannot be emphasized too much. Everybody likes a story. When the speaker says, "Once upon a time," to a group of children, they will drop everything and listen. Anyone who has



"ONCE UPON A TIME"

This French painting shows how a group of children is thrilled by a well-told narration.

worked with children knows the intense interest which they have for good stories; and that interest does not disappear as they grow older.

Stories do not need to be humorous in order to be effective. Many speakers cannot tell humorous stories well, but the person who can will use them to illustrate his points. A speech that is full of stories of human interest is almost sure to be enthusiastically received by any audience.

We have placed the narrative element first in this list because it is important and can be used so easily. Be on the lookout for interesting incidents that will illustrate a point, put them in your scrapbook, and you will have a wealth of material that will enable you to hold the attention of your audience.

2. *Use concrete instances.* This factor is closely allied to the narrative element. The concrete instances may be narrative or they may not; but they're always interest-holding devices.

The teacher of psychology or economics may present a principle in an abstract manner while the class dozes or thinks about the coming football game. But when the teacher says, "For example," or "Let me give you a specific instance," or "Here is an illustration," back comes the attention of the class immediately.

The student may not understand what the discussion is all about until the teacher relieves his troubles by bringing in a concrete example. If the student who is supposed to follow the talk can do so only with difficulty, how can you expect the average person in your audience to grasp your meaning unless you employ some such method?

Note the difference in the effect produced by the following abstract and concrete methods used.

| <i>Abstract</i> | <i>Concrete</i> |
|---|---|
| 1. Academic intelligence is not always necessary if the person is equipped with social intelligence, etc. . . . | 1. Dr. Smith was an outstanding church leader in Chicago even though he had a difficult time getting passing grades in college. He didn't know books, but he did know men, etc. |

Abstract

2. The new law attempts to control production and to guarantee to the producer a price above the cost of production, etc.
3. Preparation for a career in statesmanship is as necessary as for any professional career.
4. Our schools in preparing students for life are placing emphasis upon the wrong training and neglecting training needed especially in business, etc.

Concrete

2. Suppose you have a farm of 160 acres. You plant 80 acres in corn, and you raise 50 bushels to the acre, etc.
3. Look at Senator Smith. Why has he been such a successful statesman? In the first place, he majored in political science in college, etc.
4. Helen Brown had not been employed in her new job more than two weeks before she was called into the office of the manager, etc.

EXERCISE

Let each student in the class bring one example, either from some speech or from his imagination, showing the contrast between an abstract statement and the same idea expressed in concrete form.

3. *Striking statements.* Make use of the *unusual*. In your reading, in your conversation, in listening to talks on the radio or elsewhere, you are daily coming into contact with some very unusual facts, thoughts, or statements. Write some of these down on cards or in a notebook, and you will be surprised at how they will help to put interest into your talks.

Many speakers like to start their talks with a striking statement. It may be a quotation by some great person,

something apparently unbelievable, or a short but clever verse, but it is pretty sure to catch the attention of the audience.

Sometimes a speaker closes his speech with a striking statement. A few years ago Professor Merriam of the University of Chicago used one to close a lecture. In referring to the danger of the war in Europe he concluded:

We may as well turn out the light and fight it out in the dark. For when the voice of reason is silenced, the rattle of machine guns begins.

4. *Statistics.* Someone who apparently had no love for statistics has said: "Statistics are to the speaker what a lamp post is to a drunken man — of little value for illumination, but convenient to lean on for support."

Statistics have their place in an effective speech, but one needs to be cautious about how he uses them. A long array of figures is usually just so much time wasted. The average audience refuses to be jarred or amazed by figures. A difference of one hundred billion in the national debt should be of some concern to us, but we have been fed so many figures running into the billions that they fail to make a stir. However, if one were to show how much the debt is per person, thus humanizing the statistics, he might create some interest.

Statistics can be used to arouse the attention of the audience, or to send them off to dreamland. It all depends upon how they are presented. The mere recital of the fact that World War I cost four hundred billions of dollars would not create the slightest stir for most groups. But note your reaction when you read how Dr. Nicholas Murray Butler expressed this staggering sum in other words:

"With that money," he said, "we could have built a \$2500 house, furnished it with \$1000 worth of furniture, placed it on five acres of land worth \$100 an acre, and given this home to each and every family in the United States, Canada, Australia, England, Wales, Ireland, Scotland, France, Belgium, Germany, and Russia. We could have given to each city of 20,000 inhabitants and over, in each country named, a \$5,000,000 library and a \$10,000,000 university. Out of what was left we could have set aside a sum at five per cent that would provide a \$1000 yearly salary for an army of 125,000 teachers and a like salary for another army of 125,000 nurses."

Be on the alert for unusual or novel statements of facts, interesting statistics, unbelievable assertions, clever verses, important quotations, challenging declarations, exciting prophecies, curiosity-arousing questions, fascinating predictions, intriguing comparisons and contrasts. Keep these on file, and you will be able in time to make your talks sparkle with interest.

5. *Work for variety.* A speaker who maintains the same volume and tone of voice, the same position, or the same type of expression in his speech soon becomes tiresome. A little variety will do a great deal to keep the attention of the audience.

Vary your voice. The natural use of the voice is best. Since speech is only "heightened conversation," there is no reason why an artificial tone should be assumed before an audience. There was a time when preachers seemed to feel that it was necessary to adopt an unnatural tone of voice in the sermon and in the reading of the Scriptures, but that is no longer true.

By using a natural tone of voice you put variety into your style of speaking. Sometimes when the interest is lagging,

a slight change in tone, changing from an assertion to a question, or dropping the tone of voice noticeably, will serve to bring back the interest of your audience.



Courtesy Speech Dept., Northwestern University.

A LACK OF VARIETY

The speaker who is addressing this audience evidently lacks variety in expression, for it is apparent that he is failing to keep the attention of his hearers.

Vary your position. Any change of your position tends to hold the listener's attention. This does not mean that you need many gestures, although those that come naturally help effective speaking. It is natural for the human eye to follow any moving object, and a change in posture, in gesture, or in facial expression is to your advantage in maintaining interest. Any speaker who is *alert* and *energetic*, and who occasionally changes his attitude, will go a long way toward keeping the attention of his audience.

6. *By all means be heard.* This seems like foolish advice to give to a class in speech, but a few unfortunate experiences have led us to include this caution. We listened recently to two lectures before a group of business and professional men, and even though we were hardly twenty feet from the speakers in each case, we could barely hear what they had to say. We were very anxious to hear their messages because they were both eminent men in their respective professions, but probably only a dozen out of the hundred men in the group knew what was being said. The speakers probably thought, as most speakers do, that they were being heard. Often a young person has no notion of how softly he is speaking, unless someone tells him frankly that his talk is a "flop."

Don't speak too loud. Above all things, don't "rant" at the top of your voice, or you will make your audience uncomfortable. Let the voice drop occasionally, and you will be surprised at how comfortable you feel, and how relieved the audience is at the change. A large auditorium sometimes leads a speaker to keep up too great volume over too long a period. Variety in volume will help you hold the attention of your audience.

7. *Include human interest material.* A speaker who had given a great many commencement addresses at high school graduation exercises was asked for the secret of his success on such occasions. His answer was: "I try to bring to their attention material that is charged with human interest." People are primarily interested in *themselves*, and anything related to *familiar* experiences gets attention. It is easy to find material of human interest; this will usually be in narrative form.

A lecturer on Abraham Lincoln found his audience grow-

ing restless as he reviewed the historical setting of Lincoln's life, but as soon as he began to tell about the human side of the man whose life was so full of intensely human incidents, the attention of the audience was again riveted on



HUMAN INTEREST

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No better example of human interest could be given than this baptism. The clergyman is Episcopalian; the baby and its father are of the Greek Orthodox Church; the godparents and others are Baptists and Jews.

the lecture. Successful speakers on biographical topics dwell on those phases which are full of human interest.

8. *Humor.* If you can handle humor, use it, and you will have the advantage over the person who cannot. If you cannot use it, leave it entirely alone. Uncomfortable indeed is a speaker who tries to be funny and gets no response.

Shall stories be used? By all means, if you can tell them effectively. Some of our critics in the field of speech discourage the use of stories at the beginning of talks, but the average audience likes to hear a good story. If you cannot keep the attention of your audience by using the suggestions made in this chapter, the use of a story will help to break the monotony. Stories dragged in "by their ears" may not be as desirable as some other devices for interest, but for the *average speaker* they are worth using.

4. THE PERSONALITY OF THE SPEAKER

The most important thing in public speaking is the man.

— HENRY WARD BEECHER

Greatness lies in preparation. . . . I seem to speak off-hand, so does Mr. Webster; yet we both speak with preparation, and never without it on important subjects.

— HENRY CLAY

Sincerity. — Dr. Charles E. Barker has spoken before thousands of high schools and colleges throughout the nation. He is a speaker whose message is not forgotten for months after he leaves. When asked what qualities he considered most essential for an effective speaker he replied, "Unbounded enthusiasm and absolute sincerity."

Charles James Fox, the great English statesman, was pronounced by Edmund Burke "the most brilliant and accomplished debater the world ever saw." Of him it was said, "He had the manner of absolute sincerity, and carried earnestness and vehemence to the highest possibility of human endurance; on which account he was called the 'most Demosthenic orator since Demosthenes.'" Carlyle said, "I should say sincerity, a deep, great, genuine sincerity,



© National Portrait Gallery

CHARLES JAMES FOX

This great English statesman was famous for the effective sincerity of his speeches.

is the first characteristic of all men in any way heroic."

Enthusiasm.—We find it easy to listen to the man who is enthusiastic. We become enthusiastic ourselves as he proceeds. "Enthusiasm begets enthusiasm," says Longfellow. Great thinkers and writers recognize this quality as of first importance to anyone who would succeed, and of special value to the one who speaks.

Every great and commanding movement in the annals of the world is the triumph of enthusiasm. — EMERSON

Nothing is so contagious as enthusiasm; it moves stones, it charms brutes. Enthusiasm is the genius of sincerity, and truth accomplishes no victories without it. — LYTTON

Enthusiasm is the breath of genius. — BEACONSFIELD

Simplicity.—Someone has said, "The college man's three graces are Sense, Sincerity, and Simplicity." Again we might call attention to Fox, who possessed "above all moderns a unison of reason, simplicity, and vehemence." Wendell Phillips, who has been declared by some "the most eloquent voice which spoke the English tongue," was pronounced by James Bryce "one of the orators of the present

century, and not more remarkable for the finish than for the transparent simplicity of his style."

Fairness. — It is always to the interest of the speaker to be fair. The sympathy of the audience is with the one who states his opponent's arguments fairly and meets them squarely. To misrepresent an argument in an attempt to refute it is not only unsportsmanlike but is an acknowledgment of weakness. The following quotation is pertinent:

In nothing is the prodigious power of Fox as a debater more strikingly shown than in the fact that after having stated his adversary's argument with two-fold more force than his adversary himself had put it, so that his friends were alarmed lest he should fail to answer it, he proceeded to rend it to pieces, thus making the contrast between it and its destruction all the more vivid.

Confidence. — The man who has no confidence in himself will not persuade others. Two essentials for a successful salesman are confidence in his goods and confidence in his ability to sell them. The speaker, especially in public, must have confidence not only in his beliefs but also in his ability to present them effectively. He must be master of the occasion.

Confidence begets confidence. The world steps aside for the man who knows where he is going. William Hazlitt says: "There is something captivating in spirit and intrepidity, to which we often yield as to a resistless power."

Some of the brightest students in high school avoid every opportunity to speak before a group because of a fear that the talk will be a failure. Such students are cheating themselves of opportunities to develop a valuable power. A few attempts and the student realizes that his fear was a

fancy. A few more talks and he discovers that talking before a group is no more than talking to a friend. He begins to feel confidence in his ability, and thus has registered his first victory in his journey toward effective speaking.

Self-Confidence Is Developed through Preparation.— Confidence comes to you in two chief ways: constant practice both in writing and in speaking.

1. *Practice careful writing.* Not all good writers can express themselves well orally, nor do good speakers necessarily write well; but if you try to write correctly and effectively you are sure to improve in oral expression. If you are careful in your choice of words, in recasting your sentences until the right effect is produced, and in going over your paragraphs with a critical eye, you may be sure that your speech in private and in public will reveal a fluency and force never shown by the careless writer. You will be greatly helped both in high school and in college, by courses in rhetoric, especially if under the direction of a skillful and critical teacher.

2. *Practice speaking alone.* To the novice who really wants to develop speaking ability we would say: Go to your room with your ideas, face yourself in the mirror, and give the best that you have. Seize the opportunity of talking to an audience that cannot talk back or laugh at you; talk nonsense if necessary, but talk, talk, talk, and some day, sooner than you expect, you will find that you can talk fluently and forcefully.

EXERCISE

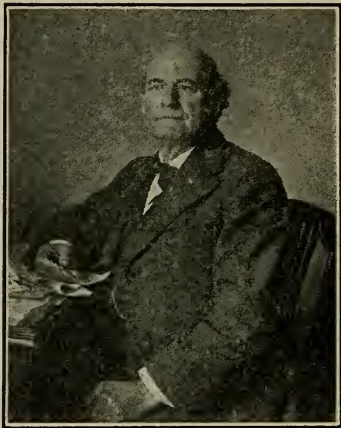
In your room, try speaking on the contents of one of the chapters in this book. Using a watch, attempt to speak for five

minutes without stopping. This should be done at least four times, expressing your thoughts differently each time.

3. *Read good speeches aloud.* Practically every school library contains selections that are appropriate for this practice. You cannot read aloud Lincoln's speeches without unconsciously adopting some of his directness and simplicity. Nor can you read the powerful orations of Webster, the brilliant logic of Burke, or the fascinating speeches of Bryan without acquiring some new qualities of style in your own speaking.

Reading aloud Shakespeare, Tennyson, or the Bible, whether the selections be speeches or not, is a practice which has been the secret of success for many speakers in acquiring force, smoothness, or directness in their style. This is acquired much more effectively by reading aloud than by reading silently.

It is also a good plan, when you finish reading a paragraph or a page, to try to put into your own words what you have just read. This helps you not only to practice speaking, but it makes the learning of the subject matter much easier. Thus it will enable you to recite more clearly and accurately.



WILLIAM JENNINGS BRYAN

Probably no American speaker ever attained greater heights of oratory than Bryan. In reading his speeches aloud, one is likely to miss the remarkable carrying power of his unusual voice.

4. *Avoid trite expressions.* While it is a good thing to imitate the style of good writers and speakers, there are certain expressions that you should avoid. These include overworked quotations, much abused proverbs, or conventional sayings, which have been used so frequently as to lose their force. Some people call them "bromides." It is always well to avoid them. The following trite expressions are typical:

| | |
|--------------------------------|---|
| Of the people, by the people, | A sadder but wiser man |
| and for the people | As luck would have it |
| Live and learn | Launched into eternity |
| Along these lines | Tripped the light fantastic |
| At one fell swoop | Variety is the spice of life |
| Last but not least | All is not gold that glitters |
| Dull, sickening thud | Worked like Trojans |
| It is a rare privilege | Did justice to the dinner |
| I am no public speaker | Wended their way |
| Cheered to the echo | Checkered career |
| Trees stood like sentinels | All is fair in love and war |
| Will favor us with a selection | The youth of today are the leaders of tomorrow |

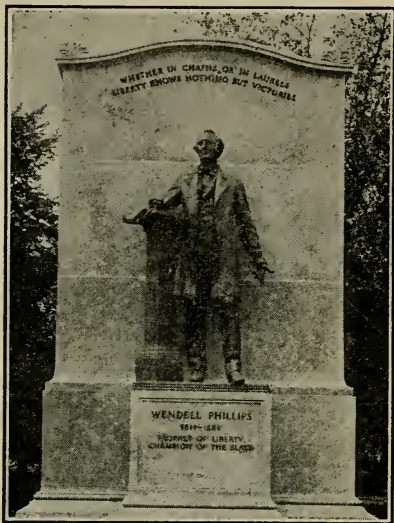
EXERCISES

Add to the above list two phrases which appear to you to be overworked. During the next twenty-four hours keep a record of the number of trite expressions you hear used in conversation and in classes.

Sympathy. — James Bryce gives the following as the essential qualities of a strong personality: initiative, tenacity, judgment, and sympathy. To have sympathy one must be interested in others, and must have a wide knowl-

edge of human nature. Such a man easily “makes connections” with his audience, takes them into his confidence, and whether in public or private is soon on a conversational plane. He knows how his audience feels and consequently can adapt his remarks to their feelings.

Keep the “other fellow” in mind. Get his view and present your talk so that he will grasp it. Undoubtedly Billy Sunday’s persuasive appeal was effective largely because of his wide range of sympathy with men. Wendell Phillips could not have developed his conversational style without a thorough knowledge of human nature and a deep sympathy for mankind.



WENDELL PHILLIPS

This attractive memorial to Phillips is in the Public Garden in Boston, where he won fame as the champion of freedom for the slaves.

EXERCISES

1. Give a three-minute talk such as you would give to your city council urging them to take action on some local matter.
2. Give a three-minute talk such as you would give before your board of education on some school matter.
3. Plan a mock trial, giving special emphasis to persuading the jury to vote your way.

4. Bring to class an editorial or article from a periodical in which the persuasive tone is dominant.

5. Give a two-minute talk urging students to buy activity tickets for the year.

6. Give a two-minute talk such as you would give to a fellow student who is thinking of leaving school to accept a business proposition.

7. Give a "sales-talk" for some article.

8. Assume that the members of the class constitute the hosts and guests at a banquet given at the end of the season by the football letter-men to the team substitutes.

a. Acting as toastmaster, introduce the first speaker.

b. As one of the hosts, give a two-minute talk suitable at such a banquet.

c. As one of the guests, reply to the speech just given.

9. Give a three-minute talk on sportsmanship such as you would give to students in the lower grades. Be sure to adapt your language to your audience.

10. Give a three-minute talk such as you would give to students entering high school, where your purpose is to urge them to take Latin, Spanish, or some other elective.

11. Prepare a two-minute talk explaining which of the qualities mentioned in this chapter have been present in the most effective talks which you have heard recently.

12. Devote one minute to giving the meaning of the words which you have added to the list in your notebook.

13. If there is a Toastmaster's Club in your city, arrange for an interview with one or two prominent members, and give a report to the class as to the methods, activities, and results of that club.

14. What points mentioned in this chapter are illustrated in the following speech?

15. Read the following with all the enthusiasm and sympathy that the subject deserves:

LEE IN DEFEAT

And now, having endeavored to picture Lee during those glorious campaigns which must, to the future student of military skill, place him among the first captains of history, I shall not invite attention further to Lee the soldier, to Lee the strategist, to Lee the victorious, but to a greater Lee — to Lee the defeated.

As glorious as were these campaigns, it is on the last act of the drama — the retreat from Petersburg, the surrender at Appomattox, and the dark period that followed that surrender — that we must look to see him at his best. His every act, his every word, showed how completely he had surrendered himself to Duty, and with what implicit obedience he followed the command of that “stern daughter of the voice of God.”

“You will take with you,” he said to his army in his farewell address, “the satisfaction that proceeds from the consciousness of duty faithfully performed.”

“We are conscious that we have humbly tried to do our duty,” he said, a year or more after the war, when the clouds hung heavy over the South; “we may, therefore, with calm satisfaction trust in God and leave results to Him.”

The sun which has shone in the morning, but has become obscured by clouds in the afternoon, sometimes breaks forth, and at its setting shines with a greater splendor than it knew even at high noon.

So here. Sheathing his stainless sword, surrendering in the field the remnant of an army that had once been the most redoubtable body of fighting men of the century, the greatest captain, the noblest gentleman of our time, expecting to slip into the darkness of oblivion, suddenly stepped forth from the gloom of defeat into the splendor of perpetual fame.

— THOMAS NELSON PAGE

16. Learn the following poem and say it aloud, being careful to preserve the rhythm without a sing-song effect:

AMERICA FOR ME

'Tis fine to see the Old World, and travel up and down
Among the famous palaces and cities of renown,
To admire the crumbly castles and the statues of the kings,
But now I think I've had enough of antiquated things.

So it's home again, and home again, America for me!
My heart is turning home again, and there I long to be,
In the land of youth and freedom beyond the ocean bars,
Where the air is full of sunlight and the flag is full of stars.

Oh, London is a man's town, there's power in the air;
And Paris is a woman's town, with flowers in her hair;
And it's sweet to dream in Venice, and it's great to study Rome;
But when it comes to living there is no place like home.

I like the German fir woods, in green battalions drilled;
I like the gardens of Versailles with flashing fountains filled;
But, oh, to take your hand, my dear, and ramble for a day
In the friendly western woodland where Nature has her way!

I know that Europe's wonderful, yet something seems to lack;
The Past is too much with her, and the people looking back.
But the glory of the Present is to make the Future free;
We love our land for what she is and what she is to be.

Oh, it's home again, and home again, America for me!
I want a ship that's westward bound to plough the rolling sea,
To the Blessed Land of Room Enough beyond the ocean bars,
Where the air is full of sunlight and the flag is full of stars.

— HENRY VAN DYKE

CHAPTER VII

DELIVERING THE SPEECH

*Mend your speech a little
Lest it mar your fortunes.*

— SHAKESPEARE

*Speak the speech, I pray you,
Trippingly on the tongue.*

— SHAKESPEARE

You can throw a steel-jacketed bullet at a man with all your might, and you cannot even make a dent in his clothing. But you put powder behind a tallow candle and you can shoot it through a pine board. Many a tallow-candle speech makes, I regret to say, more of an impression than a steel-jacketed talk with no force behind it. Look well, therefore, to your delivery.

— DALE CARNEGIE

The last quotation was taken from a book on public speaking used by business men eager to learn to speak in public. The point which it makes appeals not only to men in business but to every boy or girl who wants to develop the ability to give an effective talk. Of what use is it for anyone to gather material, work out the outline, and get the speech all finished in detail, if he is not able to *deliver* it effectively?

The audience certainly has a complaint to register if it has to sit and endure a monotonous ten or fifteen minutes feeling sorry for the speaker who has *put together* a good lot of material, but who has failed to “put over” or “put across” his talk.

Formal Delivery Is Out of Style. — The old-fashioned oratorical flourishes with studied gestures and poses may have been all right in the days of "elocution," but they are not in favor today, especially where most high school boys and girls are called upon to make talks. We are not thinking in this text of declamation contests or talks to be given before great throngs, although the simple and direct style is appropriate even for large audiences.

On the other hand the student must not conclude that a slouch or "don't care" attitude is appropriate. This other extreme is to be avoided with just as much care. When a young speaker assumes a slovenly position he usually arouses the disgust of those whom he is hoping to interest, and this is a decidedly bad type of distraction to have as a handicap at the start. A posture which does not distract attention from the speech is most effective.

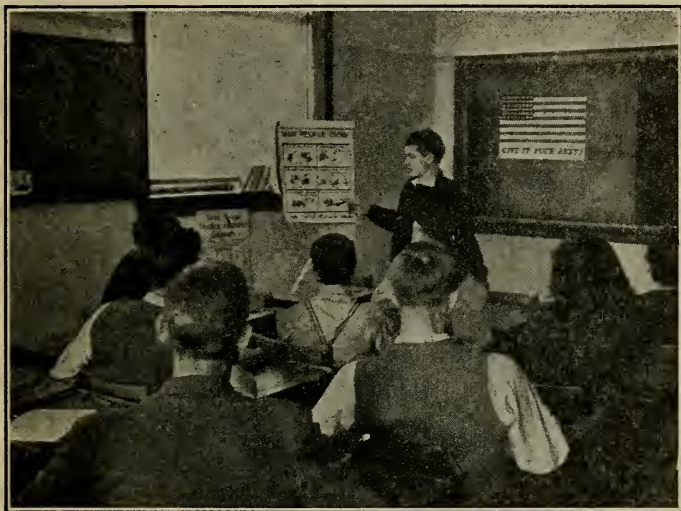
Few Rules Are Necessary. — We do not want to give many rules for delivery. The various methods of securing force, the different types of gestures and other technical matters are appropriate in an advanced course in speech; for our purpose only a few simple rules are needed.

1. *Be neat in appearance.* This does not mean that you should dress in the most fashionable style, but that your appearance should be such as not to distract attention from your talk. Sometimes being overdressed is just as bad as not being careful enough about your general appearance.

2. *Be natural.* This is the most important rule of all in getting the right response from your audience. After all, speechmaking is nothing more than one-sided conversation, and you would not "put on" an affected style in conversation. Be yourself.

It is not easy to be natural before a group of people unless

you have had considerable experience. There is only one way, and that is by practice. But practice will do it without fail. You will need practice and lots of it before you get to *feeling* natural while talking. But the goal is not as far away as you may think. You will be surprised at



Courtesy Sioux Falls High School, South Dakota

BEING NATURAL

The student explaining the chart is making a speech, but his attitude is so natural that he has apparently forgotten himself in his interest in the subject.

how soon you will begin to feel at ease before the group as you keep on talking before them.

The coach standing before his squad is really making a speech, but he and they are so absorbed in what is being said that he does not find any difficulty in being natural. If you are standing in front of a class and trying to prove a proposition in geometry, you may be so absorbed in your problem that you forget yourself and are natural, while you

might have quite a different feeling in the next class if you try to give a talk on the life of Edison.

Look at the people in your audience. You may try to avoid this, preferring to look over their heads or out of the side window, but you will become natural in your delivery more readily if you talk directly to some of the students in the room. If you find difficulty in this, select a few in the back row and talk to them.

Most students prefer natural speakers. You have all known professional speakers such as preachers, lawyers, teachers, and others, who have one style in ordinary conversation and an entirely different manner of speaking on the platform. In nearly every case you find yourself wishing that the speaker would be himself and speak in his natural manner.

3. *Be vigorous.* People like enthusiasm, alertness, life. Sometimes just an average speech will be well received because of the contagious enthusiasm of the speaker. Note the talks that you enjoy and then ask yourself if the speaker was vigorous or spoke in a half-hearted fashion. Put "punch" into your talks and they will "go over."

A student stands before the assembly and in perfect English admonishes the student body to attend the coming game. He recites his well-learned and well-written speech without a hitch except that he is lifeless. You know how much response he will arouse in the group.

The next student gets his "ain'ts" and "don'ts" badly tangled, but he puts fire into what he says, and the student body feels that he means what he is saying. Perhaps his whole body, facial expression, gestures, and every other form of bodily expression vigorously work toward a common purpose, and his talk is effective.

4. *Be reasonable in your posture.* You will not be expected to look the part of a young Greek god or goddess, but your posture should not take attention away from your talk. Common sense will determine for you what is a reasonable position to take when you are talking. Your audience will usually not be critically minded or check you on the fine



© Museum of Fine Arts, Boston

APOLLO AND THE MUSES

This is a painting in the Museum of Fine Arts in Boston. Note the attractive posture of the young Greek god.

points of your position, but they may become amused or even annoyed at awkward or unbecoming attitudes into which a speaker may easily fall if he pays no attention to his posture. A certain famous humorist deliberately strikes an awkward and almost slouchy pose for one of his lectures, but he has earned the license to violate the usual rules. The average speaker is assuming quite a bit in trying to imitate that practice.

Can you imagine what Lew Sarett had in mind in his book, *Basic Principles of Speech*, when he called attention to the following types of posture?

The Colossus of Rhodes posture.

The slouch or limp-rag posture.

The military posture.

The rolling-ship posture.

The ministerial posture.

The whipped-dog posture.

The skating posture.

The pompous posture.

The fidgeting posture.

The taut-wire posture.

The college-orator posture.

Developing the right type of posture is a matter of habit, and if the student is willing to practice by himself, always being careful to assume a correct posture, he will finally form habits which will take care of the matter without his giving special thought to it.

EXERCISE

While you are standing, imagine that a wire is suspended from the ceiling with an object at the end of the wire which just touches the center of your chest. Practice holding your head so that it does not touch this imaginary wire.

5. *Be slow to use gestures until they come naturally.* It is better to leave out all gestures than to make awkward ones. If gestures do not come natural to you, yet you feel you should use them, practice will help. You might "cut loose" and make exaggerated gestures, either before a mirror or with some friend to criticize. Later it will be easy to "hold yourself down," and your gestures will be more natural.



A NATURAL GESTURE

The speaker is evidently restrained, and his simple gestures are more likely to be effective than if he "cuts loose" and exaggerates.

Appropriate gestures add force and variety to a speech, but they should not be forced. In an enthusiastic speech, the gestures usually take care of themselves.

EXERCISE

Try reciting the following with natural but appropriate gestures:

MAN-MAKING

We all are blind until we see
That in the human plan,
Nothing is worth the making if
It does not make the man.
Why build these cities glorious
If man unbuilted goes?
In vain we build the world unless
The builder also grows.

—EDWIN MARKHAM

SELECTIONS FROM SHAKESPEARE

The quality of mercy is not strain'd.
It droppeth as the gentle rain from heaven
Upon the place beneath; it is twice blest:
It blesseth him that gives and him that takes.

— *The Merchant of Venice*

This was the noblest Roman of them all:
All the conspirators, save only he,
Did that they did in envy of great Caesar;
He only, in a general honest thought
And common good to all, made one of them.
His life was gentle, and the elements
So mix'd in him that Nature might stand up
And say to all the world, "This was a man!"

— *Julius Caesar*

Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head;
And this our life, exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in every thing.

— *As You Like It*

SPEECH AT GETTYSBURG

Fourscore 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 great 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 above 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, and for the people, shall not perish from the earth.

— ABRAHAM LINCOLN

IF

If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired of waiting,
Or, being lied about, don't deal in lies,
Or, being hated, don't give way to hating,
And yet don't look too good, nor talk too wise;
If you can dream — and not make dreams your master;
If you can think — and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two imposters just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build them up with worn-out tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch and toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone
And so hold on when there is nothing in you
Except the Will which says to them, "Hold on!"

If you can talk with crowds and keep your virtue,
Or walk with kings — nor lose the common touch;
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And, which is more, you'll be a Man, my son!

— RUDYARD KIPLING

PART II. SPEECH CONSUMPTION

CHAPTER VIII

THE USE OF CRITICAL THINKING

The tendency of pupils accustomed in school to accept facts as facts without discrimination is to continue in after life to accept and to use facts without discrimination.

— HENRY JOHNSON

Democracy and Speech Consumption. — Did you ever attend a political meeting during an exciting campaign and see a large audience making a wild demonstration over



CONSUMING A SPEECH

The careful attention the delegates are paying to Governor Dewey at the Republican Convention of 1944 shows that they can consume speeches intelligently.

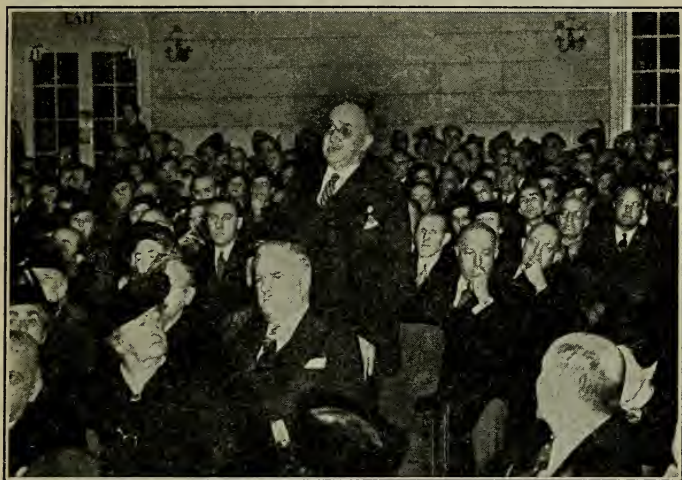
the remarks of a fluent speaker? Have you ever attended a meeting where some skillful speaker had his audience all worked up over the possibilities of an economic proposal which nearly all economists had held to be thoroughly unsound, and which the members of the audience would hesitate to endorse after they had taken a little time to investigate? Have you sometimes wondered, as you listened to the radio advertiser, how many of the millions listening to that program were convinced by his clever talk?

Never before have we been asked to *consume speeches* as we are today. Can we be trusted to consume them wisely? Can we stand up against the hollow emotional appeal of fanatics? Can we see through the wiles of the crafty demagogue who uses every trick to mold public opinion and to get votes? Must we swallow the subtle propaganda of the advertiser over the radio who distorts the truth "to make a trap for fools"? Shall we subscribe to "wildcat" schemes concocted by crooks but dressed up in plausible language?

The thoughtful American begins to wonder if democracy can succeed, when great masses through the use of amplifiers and radios can be aroused by speakers who appeal to the emotions, but who have schemes that thinking people know to be wrong.

The American dream of a democracy where government by the people shall endure depends in some measure for its fulfillment upon our answer to the question: *Can we consume speeches intelligently?* Someone has said that democracy in the United States is a battle of propaganda — a "free for all," with many groups fighting for supremacy in commercial, political, religious, and social areas.

Every Person a Speech Consumer. — We have said a great deal about producing speeches, but we very seldom have given attention to the matter of consuming the speeches to which we are constantly exposed.



THE TOWN MEETING OF THE AIR

James Sawders

In few radio programs are the speeches more intelligently consumed than here. The picture shows a speaker in the audience rising to take issue with one of the main speakers.

Educators are insisting more and more that we try to make ourselves intelligent consumers. The phrase *consumer education* appears everywhere in educational literature. If this emphasis is proper, why should we not prepare to consume intelligently the speeches that are being hurled at us from the microphone, at the movies, over the radio, from behind the counter, in the showroom, from the platform, and even in our own homes? We are surrounded by a world of speech, and whether we believe all that we hear

depends upon our ability to separate what is worth while from what is not.

The National Council for Social Studies includes the leading teachers of the nation in the fields of history, sociology, economics, and other social studies. It is significant that the topic which the National Council selected for a recent yearbook was "Teaching Critical Thinking in the Social Studies." If the social studies teachers and the speech teachers, as well as the teachers of science, work toward the goal of getting a good job of critical thinking done by our high school students, we shall give democracy a foundation that will mean much for its success.

Youth the Time for Decisions. — Many of the most important decisions in life are made before graduation from high school. Your attitude toward education, the principles that govern your personality and character, your personal habits, your choice of friends, and frequently your choice of a college or vocation are among the decisions which you will reach during high school years. With such vital questions to settle, it is important that you be able to use principles of reasoning that will lead you to the right conclusions.

You will be making other minor decisions in all of your school activities — in athletics, in clubs, in musical organizations, and in other phases of school life where you soon learn that most questions have two sides, and that hasty judgments are dangerous.

The Value of Orderly Thinking. — The student who understands the principles of critical thinking and who considers the two sides of many questions, weighing the arguments on either side, has an opportunity to develop some of the ability often reserved only for the debater. We can agree

with Professor Buckley in his book, *Extemporaneous Oratory*, when he says: "There is no intellectual stimulant or exercise to be compared with debate. It fits all classes for an



Courtesy Los Angeles City Schools

A SCHOOL ACTIVITY

In this meeting of the student council, the attention paid to the speaker shows that the pupils' judgments are not likely to be hasty.

intellectual emergency." However, the average student, by mastering some of the fundamental principles of critical thinking, will form for himself a basis for sound speech consumption.

EXERCISE

Prepare a two-minute talk on your idea of speech consumption. Give as many instances as you can recall where you have been exposed to speech during the past week or month. The radio or movies may possibly furnish some material for comment.

CHAPTER IX

DETECTING FALSE REASONING

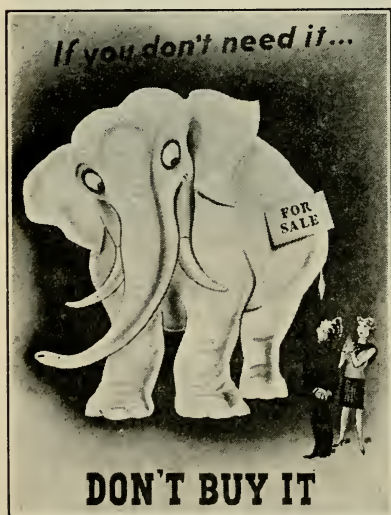
Error of opinion may be tolerated where reason is left free to combat it.

— THOMAS JEFFERSON

What can we reason but from what we know?

— POPE

Someone has said, "We are judged not only by what we stand for, but by what we fall for." P. T. Barnum, the



Courtesy National War Services, Ottawa

DON'T BE FOOLED

How many of us have been led by exaggerated advertising on the radio to try a new tooth-paste, breakfast cereal, or shaving cream?

great circus manager, was of the opinion that the supply of "suckers" was almost inexhaustible, and he seemed to feel that the victims did not mind being fooled. Possibly it is true that we allow the exaggerating advertiser a certain amount of latitude; and we good-naturedly listen to and read many statements that are not to be taken seriously. But even after making liberal allowance for harmless advertising, we are being fooled by false reasoning in many ways where we could

easily avoid the pitfalls if we understood the tricks employed against us. This chapter points out some of the errors made in reasoning.

Facts and Reasoning. — There are two questions that may be applied to any argument that is presented. These simple but very important questions are: —

- I. *Are the facts right?*
- II. *Is the reasoning sound?*

Out of these questions may come three charges. One or two of these charges may be made in attacking any argument. These charges are: —

- I. *The facts are wrong.*
- II. *The reasoning is wrong.*
- III. *The facts are wrong; but even though they are right, the reasoning is wrong.*

Illustrations:

1. *Argument.* I am not going to take typing in high school, because I cannot get credit for it for admission to college.
Answer. 1. You are mistaken about not getting credit for admission to college. Nearly all colleges give credit for typing for admission.
2. Whether you get credit for admission to college is not the most important matter to have in mind in the selection of a subject.
3. You will get credit for typing for admission; but even if you didn't, it is still so valuable to you that you should take it.
2. *Argument.* Since George's car can go twenty miles on a gallon of gas, it will be the cheapest car to take.
Answer. 1. It is not true that his car can go twenty miles on a gallon of gas. It will go fifteen.

2. We need to consider other items besides the cost of gas to determine the cheapest car.
3. It will not go twenty miles on a gallon of gas; but even if it did, it uses so much oil that it is not the cheapest car to take.

From the preceding illustrations one may see how to take one or two of the three lines of attack against a proposition. Sometimes one of these is sufficient, but the case is made doubly strong if one can prove two of the possible charges. We think first about the facts, and even though we find them weak, we also look into the reasoning to see if it is sound. In this chapter we are to treat evidence (or facts) and reasoning separately, in order to make them more easily understood.

1. ARE THE FACTS RIGHT?

Facts are stubborn things.

— LE SAGE

*Little by little we subtract
Faith and fallacy from fact.*

— SAMUEL HOFFENSTEIN

*Canning said nothing was so fallacious as facts, except
figures.*

— SIDNEY SMITH

Checking Facts. — The first step in reasoning is to make sure that the facts are right. This is plain common sense, and one wonders why such a simple rule should need to be emphasized. But making sure that the facts are right is not so simple as it seems. The natural impulse is to believe

what we hear or read; but the person who thinks will not allow himself to be carried away even by plausible statements until he knows that they are true.

The idle rumor that passes across the backyard fence starts a trail of gossip that grows with each repetition until it is a gory tale before it has gone many blocks. The same process when applied to international propaganda fostered by a controlled press may easily fan the flames of war. We are dealing with a human weakness that calls for careful attention.



Harold M. Lambert

ACROSS THE BACKYARD FENCE

Much idle gossip starts innocently when two cronies have a quiet chat.

The following quotation from a speech by former United States Senator H. E. Hitchcock makes clear the need for an accurate knowledge of facts:

There never has been a time in the history of civilization when mankind has been subjected to such a barrage of so-called facts and ideas.

In the city of Washington, alone, there are well over 500 agencies employing more than 3000 full-time publicity people in an effort to influence public opinion in one way or another. According to a compilation by the University of Chicago, taking figures from an analysis by the Brookings Institute, for every single government agency devoted to the task of disseminating pub-

licity and propaganda there are nine private agencies devoted to the same task.

Essentially education is propaganda's most deadly enemy and is the reason why the propagandists themselves are frightened when they see people being educated in the methods propagandists use.

ERROR NUMBER ONE — INACCURATE STATEMENTS OF FACTS

Insist upon Knowing the Facts. — Here are some of the pitfalls to watch for in analyzing facts.

1. *Rumor is a poor source for facts.* If we but check our sources of facts, we shall find that rumor looms large among them. Even when we hear the rumor repeated a few times, shall we therefore conclude that it must be true? The favorite proverb which the gossip likes to fall back upon is, "Where there is smoke, there is fire," and the proverb has its application; but it does not establish the infallible rule. We feel quite foolish when we discover that we have wasted a great deal of time discussing an event that never happened.

In one of our states badly affected by drouth, there persisted one spring a rumor that many springs which had been dry for years had started flowing. This rumor quickly spread, and even predictions were made upon that basis. A scientist, who insisted on knowing the facts, traced each rumor to its source and discovered that there were no such springs. This type of mistake may be duplicated in every community by similar instances.

2. *Many people are poor at recording facts.* Probably one reason why we have come to discredit many rumors, and to insist upon checking them carefully is that so many people

are not accurate in reporting facts. We read an article in the newspaper and attempt to tell about it to our friends, but we get hundreds confused with thousands, months confused with years, counties confused with states, or acres confused with square miles. Unless we are scientifically accurate, we may easily get our facts badly distorted.

3. *It is difficult to be clear.* When we seek to describe or report some incident that is at all complicated, we are in danger of not making ourselves clear. It is so difficult to say exactly what we mean that sometimes our words may be misconstrued to fit some other argument than the one we had in mind.

4. *Errors in observation are frequent.* Memory tests in psychology have revealed the untrustworthiness of the testimony even of those who are not trying to deceive. The following incident told by Professor Münsterberg is typical:

Last summer I had to face a jury as a witness in a trial. While I was with my family at the seashore my city house had been burglarized and I was called upon to give an account of my findings against the culprit whom they caught with part of the booty. I reported under oath that the burglars had entered through a cellar window, and then described the rooms they had visited. To prove, in answer to a direct question, that they had been there at night, I told that I had found drops of candle wax on the second floor. To show that they intended to return, I reported that they had left a large mantel clock, packed in wrapping paper, on the dining-room table. Finally, as to the amount of clothes which they had taken, I asserted that the burglars did not get more than a specified list which I had given the police.

Only a few days later I found that every one of these statements was wrong. They had not entered through the window, but had broken the lock of the cellar door; the clock was not packed by them in wrapping paper, but in a tablecloth; the

candle droppings were not on the second floor, but in the attic; the list of lost garments was to be increased by seven more pieces; and while my story under oath spoke always of two burglars, I do not know that there was more than one.



Courtesy Columbia Broadcasting System

GOOD AUTHORITIES

Radio broadcasters are particular about securing the facts. This is a scene in the Columbia news room before broadcasting the news of Pearl Harbor.

Insist upon Good Authorities. — A speaker talking on the European war held the attention of a large audience by making many startling revelations which contradicted the opinions generally held. His speech was considered most effective.

But after the speech was over the members of the audience began to ask each other what was the authority back of the unusual statements which he had made. They finally

concluded that authorities were not mentioned — he had presented only strong assertions that his information was correct.

We have a right to know where or how the speaker on the platform, at the banquet, or on the radio secured his facts, and intelligent people will insist upon this information. The wise student will refuse to be swept off his feet until he is satisfied that the authority is adequate. He will apply the following four tests:

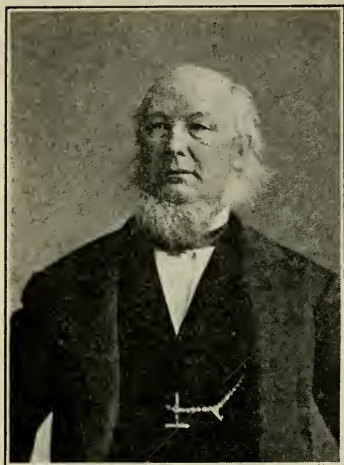
1. *Is the authority an expert?* Before we are willing to accept a man's opinion we need to know by what right he is considered an expert. A man may be known as an authority in one field, but that does not mean that he is to be considered an authority in others. The fact that a man is a great orator does not give him any rank as a scientist. A general might be an excellent authority on military matters, but we would not think of referring to him on matters pertaining to music or medicine.

The advertisers sometimes use testimonials from people who may be prominent but who are not experts. A movie star may endorse a toothpaste, but a scientist reporting to the American Dental Association would be a better authority. Whom shall we believe?

The testimonial scheme has been so badly abused in the ads that many of the testimonials now amuse discriminating readers. When one movie star endorses two brands of cigarettes; when the tobacco planters "who know tobacco best" all smoke one kind, but the auctioneers and buyers, who also "know tobacco best" smoke another kind, we refuse to take their conclusions seriously.

2. *Is the authority acknowledged by the audience?* The value of testimony by authorities sometimes depends upon

the particular locality or audience. Political or sectional feeling has often affected the value of quotations from certain prominent men. When Horace Greeley's powerful



HORACE GREELEY

The famous editor of the *New York Tribune* was an authority acknowledged by a wide circle of readers.

individuality was directing the *New York Tribune*, it was said that in a majority of cases an hour's talk would show whether a man was a regular reader of that paper or not, so generally did the paper shape the opinion of its readers. Such a fact could not be overlooked by one who was to address an audience at that time.

3. *Is the authority prejudiced?* We sometimes hear it said that man is a creature of prejudices. We are naturally prejudiced in favor of our country, our race, our

church, our political party, our vocation, our family, etc. When an authority is likely to be prejudiced, this tendency needs to be watched. If a democratic Congress is trying to pass a bill, we should naturally expect any Democratic authority to be somewhat "colored" by prejudice. On the other hand, if a Republican were quoted as favoring the bill, we should feel that he was not prejudiced. In fact we should probably give added value to his statement on the grounds that it was made reluctantly.

4. *Is the reference to the authority definite?* The glib announcer over the radio tells you that "laboratory tests

show, beyond any doubt, that this brand of tooth-paste contains the right ingredients and the best." He declares that "statistics tell us that this kind of gasoline gets the most mileage for your car." He very cleverly informs you, "scientists overwhelmingly agree that this beverage is perfectly harmless," but fails to tell who the scientists are.

When a speaker wishes to make his facts impressive he should be careful to make any reference to the authority definite enough so that anyone might look it up if he wishes. He does not say merely, "In *Time* magazine last fall there appeared an article," he gives the exact date of the magazine, the title of the article, the author, and perhaps some mention of the author's standing as an authority.

EXERCISES

1. Give some instances where experts in one field have been used as experts in other fields.
2. How does evidence affect a prejudiced man?
3. What do we mean by saying:
 "A man convinced against his will
 Is of the same opinion still"?
4. Which of the following is the hardest to prove for any statement of facts: actuality, probability, or possibility?
5. Look in the advertisements in magazines or newspapers and bring statements of authorities quoted. Bring some that impress you as favorable and some that are not so impressive.
6. Listen carefully to radio advertisements for instances such as are mentioned in this chapter.
7. Make inquiry at home for an instance where a rumor has been accepted as fact and has caused considerable trouble.
8. Some members of the class may be able to think of better illustrations than those used on page 203 explaining the three possible charges that may be made.

2. IS THE REASONING SOUND?

Therefore say and do everything according to soundest reason.

— MARCUS AURELIUS

Inductive and Deductive Reasoning. — Before we take up the different types of errors, we should get a clear notion as to the difference between two kinds of reasoning. The terms *inductive* and *deductive* are used so frequently that a knowledge of the difference between the two is important.

Inductive. Inductive reasoning is used where we observe several cases that are alike in some particular, and then make some general rule for all cases of that sort.

EXAMPLES.

1. The first six cars that we meet on the highway are Fords. We therefore conclude that anyone in this part of the country who needs a new car usually buys a Ford.

2. If a certain author has written several successful novels, we are likely to buy his next novel, feeling sure it also will be good.

3. Our opponents in a basketball game make four out of five attempts at baskets. We therefore conclude that they will make nearly every try for a basket in the game.

In these examples we have observed several particulars, or specific instances, and then we have arrived at a conclusion. To put it another way, we have reasoned from the *specific* to the *general*.

Some people are content to jump at conclusions when they have observed only a few specific instances, while others must have more conclusive evidence; but in either case the process is inductive reasoning.

Deductive. Deductive reasoning is used where we already have a general rule and then apply it to the case at hand.

EXAMPLES:

1. We have the general rule that a rapidly falling barometer is an indication of an approaching storm. We observe that the barometer is falling rapidly, and, applying our general rule, conclude that we are to have a storm.

2. A winning team usually draws large crowds. We have a winning team this fall; so there should be a large crowd at each game.

3. The student who is friendly is usually liked by his fellow students. John is always friendly; so we conclude that he is probably well liked by other students.



Courtesy Detroit Public Schools

THE TRY THAT FAILED

Because these girls missed the basket this time, could you argue that such an energetic team would not be successful?

In each of the above cases we start with a rule, law, or generalization and apply it to a particular case. To put it in another way, we reason from the *general* to the *specific*.

Inductive and deductive reasoning go hand in hand. We sometimes say that they are complementary. For instance, we must have used induction at some time to get the general rule upon which the deduction is based.

EXERCISES

1. Mention two superstitious beliefs resulting from poor inductive reasoning.
2. How may the inductive method be used in teaching a science subject in high school?
3. Explain: "All deduction is based on induction."
4. What did former President Eliot of Harvard mean when he said: "The fault with many American schools is the neglect of the inductive method"? What value does this method have?
5. Give two examples of sound reasoning by the inductive method.
6. Give two examples of sound reasoning by the deductive method.

ERROR NUMBER TWO — HASTY GENERALIZATIONS

Jumping at Conclusions. — This is a form of careless inductive reasoning. We often tend to arrive at conclusions with too little reason and with too scant evidence. Science teachers are usually the most sensitive to this weakness, and try to develop among their students the "scientific attitude," which rejects hasty conclusions without sufficient evidence.

The busy gossip, who hears a rumor, gleefully concludes that it is true, and then starts spreading it abroad to be picked up by others of the same mental type, is a victim of hasty generalization. The weather prophets who have concocted peculiar systems of forecasting the weather are also in this class. The rash speculator, who has some "inside information" on the proposed deal, makes this error in reasoning. The voter who judges a candidate

or representative by just one incident, the patient who holds one minor mistake in diagnosis against a doctor — these, too, are guilty of hasty generalizations.

The student who learns from his high school experience to be careful in his conclusions will develop an attitude of mind which will make his judgment more valuable in all his decisions.

Tests of Generalization. — To prevent hasty decisions it is well to check generalizations pretty carefully. The following questions will help.

1. *How many instances have been observed?* The number depends upon the nature of the case. If five red-haired people are found to be left-handed, we cannot conclude that all red-haired people are left-handed. If the first ten people you should meet on the street were all Democrats, that does not mean that the whole city is Democratic. However, if you should ask ten students to name the movie which they had enjoyed most, and if all should name the same movie, you might be justified in feeling that that was the school's favorite movie.

No definite rule can be given as to the number necessary



American Museum of Natural History

A WEATHER PROPHET

One of the most peculiar systems of forecasting the weather is the theory about the groundhog and his shadow.

to observe; but it is well to guard against generalizing from a few instances. Some scientists insist on thousands of observations for some experiments and hundreds of cases for others. If, when you are about to come to a conclusion, you stop to think how many cases are necessary to enable you to draw a safe conclusion, you will probably not make many hasty generalizations.

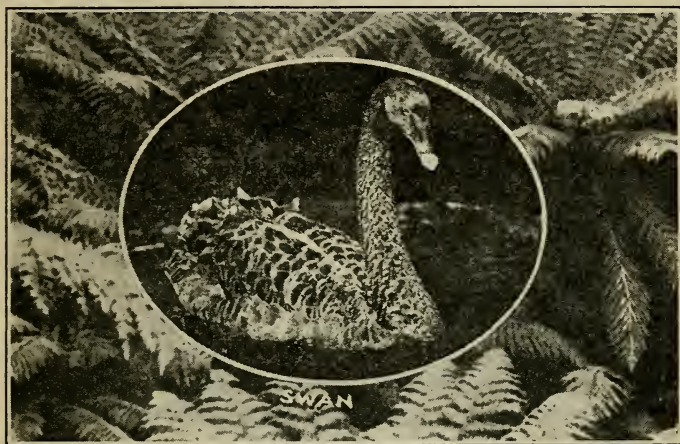
Superstitious notions have their origin in this human weakness. Something happens during "the dark of the moon." The person observes this condition the first time and wonders if it has any connection. Later on the incident is repeated, and lo and behold, it is again in "the dark of the moon." That just about settles the matter. But when the same incident occurs a third time and the moon is still "in the dark," the conclusion is fixed, and a superstition is added to the collection. Curiously enough, the same incident may now happen a dozen times "in the light of the moon," but the person fails to note the fact.

How many of us are immune from little superstitions? If you see a pin pointing away from you, or if a black cat runs across the road, do you apply the rule for hasty generalizations?

2. *Are the instances observed fair examples?* Suppose two students from your school attend a game at another city and create an impression of poor sportsmanship. You resent having the people in the other city give you a bad rating for you feel that the students who attended were not typical of the rank and file of your school.

A new pupil flunks the first two times he is called on. We conclude that he is stupid, but find later that he was only embarrassed among strangers. After he felt more at home he turned out to be one of the best pupils in the class.

3. *Are there exceptions?* When the exceptions to our generalization appear too often we need to question our conclusion. For a long time people made the general statement that all swans were white; but black swans were discovered in western Australia and in South America, and



Courtesy Commonwealth of Australia

AN EXCEPTION

This black Australian swan is proof that all swans are not white.

the numbers were too great to be treated as mere exceptions. "When we are seeking to establish a principle, verifying instances shine with a deceptive luster which blinds us to exceptions."

4. *Are there reasons why the generalization should be true?* There are times when our rule seems very *plausible*. We not only have instances to help establish our conclusion, but we have reasons why it should be true. In some parts of the world it is said that great floods are followed by famine and disease. This is not only verified by repeated

instances, but there are definite reasons why this condition should follow floods.

If a man were trying to prove for himself that good debaters usually rank well in scholarship, he would examine the grades of several debaters; but he would not need to use a thousand instances, because he has other reasons for thinking that a good debater should be a good student.

EXERCISES

1. Ask a business man for some cases where people have made hasty generalizations that were costly to them.
2. Get a science teacher in your school to express himself as to the tendency of people to make generalizations too easily.
3. Make a list in class of generalizations taken from different vocations that are not warranted by the facts.
4. If there are two old men in the community who are over ninety years old and who have chewed tobacco for forty years, can you make a generalization regarding chewing tobacco?
5. How many cases would you need to have in order to make a generalization regarding the effect of drinking on the length of life?
6. What is the fallacy involved when we say that the church is full of hypocrites?
7. How many cases would you need to observe in order to conclude that Americans were bigger, better-mannered, or better-dressed than the English?
8. What do we think of the generalizations made about the Russian government or people after someone has made a month's tour of that country?
9. How much observation would one need to make before saying that the Chinese were small or large?
10. Give three generalizations from the field of politics and government that call for many instances observed.

11. Is it wise to form an opinion of a person based upon one incident? Could it be possible to have the incident such that the opinion probably would be justified? Give possible examples.

12. Look through the advertisements in magazines and bring three instances where generalizations are made or implied based upon too few instances.

13. Comment briefly on the following statement: "All generalizations are false," a philosopher once said, but added, "including this one."

The Value of Illustration. — The force of a good illustration has from time immemorial been recognized by the great minds of the world. If you look in the New Testament with this thought in mind, you will be impressed with the number of times Jesus presented some of His most fundamental and profound teachings with illustrations. After all a parable is an illustration. How often did He say, "The Kingdom of Heaven is likened unto . . ."? He selected comparisons with objects which the people could easily understand, and compared the Kingdom of Heaven with "leaven," with "a merchant man seeking goodly pearls," or with the "net that was cast into the sea."

The successful preacher has a goodly store of illustrations ready for use. One writer says, "A sermon without illustrations is like a house without windows." That comment in itself shows the skillful use of a good comparison for illustration.

Abraham Lincoln knew the force of illustration. He searched a long time for one that would make clear and emphatic his argument against the secession of the South. Finally he found in the Bible the words that exactly expressed the keynote of his argument: "A house divided against itself cannot stand."

Some of his friends urged him to omit the "the house divided against itself" passage from his speech accepting the nomination for senator, but he replied: "That expression is a truth of all human experience. . . . I want to use some universally known figure expressed in simple language as universally well known, that may strike home to the minds of men in order to raise them up to the peril of the times. I do not believe I would be right in changing or omitting it. I would rather be defeated with this expression in the speech, and uphold and discuss it before the people, than be victorious without it."

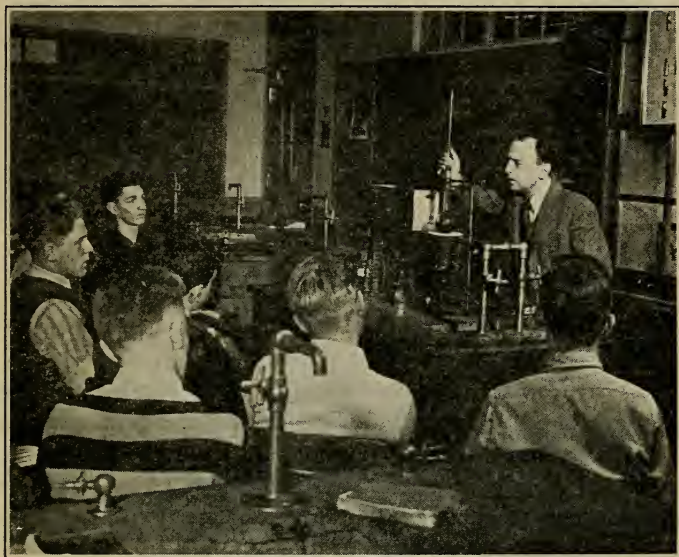
— HERNDON'S *Lincoln*, pages 398-400

Illustration by Example and Comparison. — There are two ways of using illustrations. The first is by example. Burke said, "Example is the school of mankind, and they will learn at no other." The teacher of mathematics, grammar, science, or woodworking must illustrate by using examples. The coach on the football field refers to the quarterback's playing as an example, and the debate coach calls attention to the performance of the speaker, good or bad. We are all used to illustration by example; it is fairly simple to use or to understand, and it does not have any serious dangers to avoid.

Illustration by comparison is not so simple. It is interesting to use, is valuable in making the point clear, but it has some complications that involve dangers to the speaker and confusion to the audience.

There is a special word often used instead of illustration by comparison, and this is a good word to add to your vocabulary. The word is "analogy." The word *analogy* really means *resemblance*. Lincoln used an analogy when he saw a resemblance between a "nation divided" and a "house divided." Jesus used an analogy every time He

used a parable and compared the Kingdom of Heaven with some familiar objects.



Courtesy Board of Education, New York City

THE SCIENCE TEACHER

An example of how certain chemicals react is being shown in the laboratory.

ERROR NUMBER THREE — MISTAKING ILLUSTRATIONS FOR PROOF

Illustration Is Not Proof. — Analogy does not prove anything; it only makes a point clear, as the illustration remains in the memory of the audience. This is an important distinction to make. When you hear a speaker use an illustration, or an analogy, ask yourself whether he is using it as proof or only to make a point clear. You may admire his choice of analogy and be grateful to him for making his

meaning clear by an appropriate comparison, but you may at the same time raise the question as to whether it proved anything.

In argument similes are like songs of love;
They much describe; they nothing prove.

— PRIOR

EXERCISES

Which of the following analogies are appropriate?

1. A great mathematician might also be a great poet. A man can walk as far east as he can west.

2. Representative government is not desirable. A ship could never be taken around Cape Horn if the crew were consulted every time the captain proposed to alter his course.

3. The people will learn to govern themselves only by allowing them to vote on all kinds of laws. The way to teach a person to swim is to throw him out into deep water.

4. To elect the captain of the football team by lot is absurd. Socrates once asked: "Would it be wise for sailors about to set out upon a long and dangerous voyage to cast lots among themselves to see who should be pilot, when the lot might as surely fall upon a wretch who knew nothing of the shoals and rocks in their course as upon the most careful seaman?"

5. After a long day of studying, your mind is tired; just as your muscles are after a day of hard work.

6. A man has two eyes, two ears, two hands, two lungs, etc.; therefore nature has decreed that he should have two metals, silver and gold, in his currency.

7. Since fraternities have proved themselves worth while in the large universities, they should be permitted to exist in small colleges and in high schools.

8. A nation, like the family, should have one person at the head with absolute authority.

9. We have learned that the development of the body gives a man strength of mind and self-control, instead of making a bully of him. Why then should we be afraid of having our nation learn the principles of self-defense?

10. We should not elect new officers for our club at the beginning of the second semester. Do not swap horses in the middle of the stream.

ERROR NUMBER FOUR — REASONING INCORRECTLY FROM CAUSE TO EFFECT

A few examples will explain what we mean by reasoning from cause to effect, or result.

1. A heavy snow falls in March. From this cause we predict that the effect, or result, will be floods.

2. A large crop of wheat is harvested. From this cause we predict that the effect will be lower prices.

In order to know whether you are reasoning correctly from cause to effect (result), apply the following tests:

1. *Will the cause surely produce the effect?*

A heavy snow may make floods, if the snow is followed by rain or a quick thaw; but it will not, if the snow melts gradually. Therefore we cannot conclude that the snow will surely make floods.

2. *Is the effect of the known cause prevented by other causes?*

A big crop of wheat will ordinarily cause a lower price; but the government may prevent this by fixing the price at a higher figure.

ERROR NUMBER FIVE — REASONING INCORRECTLY
FROM EFFECT TO CAUSE

Examples of reasoning from effect to cause:

1. A man's body is found badly bruised near a railroad. From this we at once reason that death was caused by a train.

2. Our electric lamp suddenly goes out. From this we reason that the bulb has probably burned out.

Apply the following tests to help in reasoning from effect to cause:

1. *Could the effect have been produced by any other cause?*

The man may have been murdered and placed near the tracks by the murderer to avert suspicion.

2. *Is the assumed cause sufficient to produce the effect?*

The connection in the lamp may have come loose, or the current may have been shut off at the plant.

EXERCISES

1. Bring to class two examples of reasoning from cause to effect.

2. Bring to class two examples of reasoning from effect to cause.

3. Read "The Gold Bug," by Edgar Allan Poe, and comment on the relation of cause and effect in that story.

4. How would you attempt to prove that hard times are caused by the party in power?

5. How would you try to prove that excessive cigarette smoking was the cause of a student's failure in athletics or in his studies?

6. How would you answer a boy who says that since Lincoln did not go to school more than a year he was justified in quitting school.

ERROR NUMBER SIX — BEGGING THE QUESTION

Assuming the Proof. — When a speaker assumes as true the very thing that he is trying to prove, we say that he is *begging the question*. He may do this in a variety of ways, some of them direct and some indirect.

1. *Question-begging words.* If we are seeking to prove that an investigation should be made into the charges of cruelty in our reform school, we should not say, "The *cruel* treatment of the inmates in our reform school should be investigated." That is assuming as true the point which we hope to establish.

Note the way in which one word in each of the following begs the question.

The pernicious system of lobbying is wrong in principle.

The extravagant commission should be removed.

The unscientific method should be changed.

The futile method of settling disputes by war is wrong.

The insidious practice of easy divorces should be abolished.

2. *Arguing in a circle.* We say that the legislator sells his vote for a large sum, and when asked to prove our conclusion, we say that the legislator would not have sold his vote if the sum were not large. We say that John always makes a poor impression as a speaker upon good judges, and if they do approve of his style, they show by so doing that they are not good judges.

We argue in a circle when we take two statements and use each one to prove the other. We say that the train is on



Courtesy E. G. Budd Manufacturing Co.

ON TIME

The train must be on time to allow father leisure for taking a photograph of the little girl and her Indian doll.

time because its arrival agrees with our watch. Our watch must be correct because it agrees with the time of the arrival of the train. Here we have used each statement to prove the other.

ERROR NUMBER SEVEN — IGNORING THE QUESTION

Dodging the Issue. — When a person is being hard pressed in an argument, he may try to dodge the issue by ignoring the question. This may be done in several ways, some of them quite obvious and some so subtle as to make it difficult to detect them.

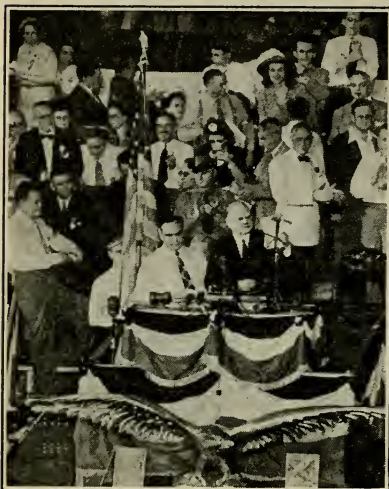
1. *Shifting ground.* The natural thing for a man to do who is cornered in an argument is to shift to some other topic. If he can get you off on a side issue that is easy to attack, you will be tempted to talk about that side issue, and the first thing you know you have plunged headlong into that, forgetting all about the major argument.

2. *Partial proof.* Proving something true of a part only, not of the whole, is in reality ignoring the question. We may argue like this: We have the best class in school, the best school in the state, and the best state in the nation; therefore we have the best class in the nation. The fallacy of this is quite apparent. Just because something is true of part of the whole, it does not follow that every part is similar to that part.

3. *Confusing the personality and the argument.* This has a Latin name, *argumentum ad hominem*, meaning "argument to the man." In this type of argument the object of attack is shifted from the argument to the man. Suppose a man in very poor health gave a talk on health. He might present a very strong argument for a certain method of keeping healthy. Would it be fair to him to say that his argument was no good because he was such a poor example of a healthy person? A cigarette smoker might make a strong argument against the use of cigarettes. An opponent would answer by saying, "He is a *pretty* one to be making an argument against cigarettes when he smokes them all of the time himself." Such an answer should carry no weight, since the smoker's argument has not been attacked in the least. Because a man does not practice what he preaches is no reflection upon his argument, but rather upon his sincerity.

During the election campaigns we can expect many

attacks upon the personality of the man offered as arguments against what he contends. If we object to the character of the candidate, there may be reason why we should



DURING AN ELECTION CAMPAIGN

The speaker — whom we all recognize as the only living ex-President — is not one to indulge in personalities.

attack the personality of a man, but when we are trying to answer his arguments we need to be careful about ignoring the question in the temptation to indulge in personalities.

4. *Appeal to the prejudices of the people.* We have a Latin name for this type of argument. It is called *argumentum ad populum*, or "argument at the people." It is an appeal to the emotions of the people in the audience by saying something which we

think will be in accord with their prejudices. The demagogue always has recourse to this method for he knows that by dressing his argument in clothes which the people like, the main question is more likely to be confused or forgotten.

"Glittering generalities" come into play when the politician wishes to appeal to the emotions of his audience. He makes frequent use of words such as truth, liberty, democracy, Americanism, honor, social justice, service, loyalty, progress, and the right to work. Everybody is in favor

of all of these ideals, and he seeks to identify his program and platform with them.

A speaker may tell a heart-breaking story about the downtrodden laboring man, and barely mention his plan for curing the troubles that exist. He puts the emphasis upon the story hoping thereby through an appeal to the emotions of his audience to have them feel that he is for them. In reality he is ignoring the real question.

5. *Raising objections.* Is a proposition defeated simply because objections have been made to it? If so, no legislation worth while would ever be enacted. There are objections to all questions of any importance, and the real question is: Do the advantages outweigh the disadvantages? The fact that there is one objection to a plan does not mean that we should give it up. Unless the objection is a vital one it alone cannot defeat a proposition. Most of the important decisions in life are made in spite of objections, but the advantages of one course outweigh its disadvantages and therefore it is adopted.

You contemplate a vocation, and of course someone will immediately tell you of the hardships of that vocation; you consider a certain college, and a careful investigation is almost sure to disclose some disadvantages compared with some other college; you consider taking a certain subject in high school, and somebody tells you something about that course that is objectionable; you discuss a prospective member for your club, and someone raises an objection. In nearly every important question calling for a decision you are going to have objections raised, but instead of dwelling upon the one objection, unless it is a vital matter, you should decide the question on the advantages and disadvantages as a whole.

ERROR NUMBER EIGHT — WRONG USE OF SYLLOGISM

Syllogism Defined. — A syllogism is a type of argument in which we proceed from two properly related statements to form a conclusion. We call the first two statements *premises*, *major* and *minor*. In a true syllogism the subject of the major premise is usually a plural of which the predicate of the minor premise is a singular. The following is a typical example of a syllogism.

Major premise: All men are mortal.

Minor premise: Socrates is a man.

Conclusion: Therefore, Socrates is mortal.

Deductive reasoning can usually be reduced to this form, and when thus analyzed the fallacy can be readily detected.

EXERCISES

Locate the fallacy in the following:

1. All fish can swim.
Charles can swim.
Therefore, Charles is a fish.
2. Innocent persons should not be punished. .
This man is not to be punished.
Therefore, this man is innocent.
3. All rich people are unhappy.
This man is unhappy.
Therefore, this man is rich.
4. Republicans oppose the New Deal.
Smith is not a Republican.
Therefore, Smith is not opposed to the New Deal.
5. No true soldier is a coward.
John is not a true soldier.
Therefore, John is a coward.

6. The Allies won the World War.

The United States was one of the Allies.

Therefore, the United States won the World War.

GENERAL EXERCISES

Are the following sound? Point out the fallacy in those that are not.

1. Fifty per cent of the girls in our school are on the honor roll. Therefore girls are superior in scholarship.

2. A college education does not necessarily equip men for business. Proved by examples A, B, and C, who never went to college but are successful business men.

3. "I don't like lettuce, and begorra, I'm glad I don't like it, for if I did, I'd eat it, and I hate the stuff."

4. Basketball should be discouraged, for it takes time that might be spent in study.

5. This method of cultivation will increase the fertility of the soil; but the fertility of the soil is already increasing; therefore the proposed method is unnecessary.

6. Lincoln got his education outside of a school; therefore his method should be followed today.

7. There are hypocrites in the church; therefore I won't become a member and be classed as a hypocrite.

8. Every rule has exceptions. This is a rule, and therefore has exceptions; therefore there are some rules that have no exceptions.

9. A great financial panic followed the year of the greatest immigration; therefore a large immigration causes panics.

10. Heredity is more important than environment, for I know of a case where the son of a hardened criminal, though adopted into a good family, was finally sent to jail.

11. Harvard is a great institution of learning. John has just graduated from Harvard, and therefore must be a strong student.

12. I'm through with the Methodists, because I knew one who was a regular scoundrel.

13. Earthworms sometimes fall with the rain, because I read in the newspaper an account of this happening down in Arkansas.

14. The almanac had the right prediction for the weather every day last week; therefore it is a reliable source for weather forecasts.

15. He is the richest man in the world, because he is the richest man in the United States, and the United States is the richest country in the world.

16. Potatoes planted on Good Friday will yield better than potatoes planted later, because I tried it out the past two years.

17. I don't want to go to college, because everyone knows of some man who was a college graduate and who could not earn a decent living.

18. The fact that so many people believe in the effect of the moon upon crops shows that there is some good foundation for the belief.

19. I am convinced that this medicine is fine for colds, because I took just one dose and my cold began to get better right away.

20. Illinois beat Michigan 40 to 13, Michigan beat Minnesota 24 to 7; therefore Illinois will easily beat Minnesota.

21. No cat has eight tails. Every cat has one more tail than no cat. Therefore every cat has nine tails.

PART III. FORMAL SPEECH

CHAPTER X

PARLIAMENTARY PROCEDURE

Never be technical or any more strict than is absolutely necessary for the good of the meeting.

— H. M. ROBERTS, in *Rules of Order*

Importance. — Most of us go along for months or perhaps years without having to preside at a meeting, and then, all at once, we find ourselves in a predicament where we don't know what is the correct procedure. It is extremely embarrassing not to know what to do. Getting red in the face does not help, but rather serves to add to the confusion as we try to steer the business of our organization through the rough shoals of amend, reconsider, lay on the table, and previous question.

We can usually get along if there are only plain motions, but sooner



Courtesy of Cleveland Heights High School

PRESIDING AT A MEETING

The person who "wields the gavel" must be well informed about correct procedure.

or later the person who is at all prominent will be obliged to take care of situations that are a little out of the ordinary. The number of these is not large; so every person should become familiar with them.

Why Study Unusual Situations? — Perhaps you wonder why we should bother ourselves about handling situations that rarely occur. For example, the motion for the previous question is one that is very seldom used. However, you may either be presiding or in a meeting where that motion arises. You may forget whether it requires a two-thirds vote, but you would hate to admit that you did not know what the motion meant.

You may also be in a position where you want to make that motion yourself, and you would need to know what your own motion meant. In most meetings the situation is handled informally by someone calling out "Question," and when that happens it is well for the chairman to know what is the meaning of that word.

The notes in this chapter are based upon Roberts' *Rules of Order* and are sufficient to enable one to cope with almost any parliamentary situation. They are in outline form to help the student master them more easily.

Drill Practice Essential. — As soon as four or five sections have been studied and discussed, the class should resolve itself into an assembly and practice the rules studied. Practice should follow as each succeeding section is studied. It is only by actually *using* the rules that one can be expected to remember them. Practicing the rules of order in class will also serve to provide the gradual approach to speech-making. Sometimes it may be well to have one member of the class act as a scorekeeper to make sure that everybody in the class takes part.

On a minute's notice the class can proceed to act as a club or other organization, using all kinds of motions. As the class gets deeper into the study of these rules, it will be interesting to see who can act as chairman for any length of time without getting tangled or caught in a trap.

Perhaps the teacher will want to preside until he feels that some student is competent to handle the situations that arise. At first the presiding officer may have the text available, but he should soon be required to go along without any help. The teacher will have to use his discretion as to when to allow class members to use the open text.

PARLIAMENTARY RULES

I. Calling to Order. — Before any group is organized, the presiding officer (the teacher, or a temporary chairman) raps with the gavel and says: "The meeting will please come to order" or "The meeting will be in order." The group is now ready to do business in a parliamentary way.

II. Obtaining the Floor. — To "obtain the floor" means to rise and secure permission to speak. Sometimes called *securing* the floor.

1. *Form:* Mr. Chairman, Madam Chairman, Mr. President, etc., may be used in addressing the chair. (By *chair*, we mean *chairman*.)
2. The chair replies: "Mr. Smith," or "The gentleman has the floor."
3. The person is not recognized who rises while another is speaking.

III. How to Make a Motion. —

1. "I move," not "I move you."
2. The second to the motion is usually made without rising or addressing the chair.

3. The chair may ignore a motion unless it is seconded. He frequently asks, "Is there a second?" If there is no second, he says, "The motion is lost for want of a second."

IV. Point of Order. — When any member thinks that the chair has made a mistake in parliamentary procedure, he may wish to call attention to the mistake.



Courtesy of Life Magazine

RISE TO A POINT OF ORDER

This is the privilege of any member of the audience at any time.

taken," and proceed to correct the mistake; or he may say, "You are out of order," or "Your point is not well taken," explain his action, or, if necessary, ask someone who is an authority for an opinion. As a last resort he may ask the assembly to decide.

V. Appeal from Decision of Chair. — When a member objects to the decision which the chair makes he may make an appeal to the assembly.

1. *Form:* "I appeal from the decision of the chair."
2. Usually undebatable.
3. A tie vote sustains the chair, even with the chair's vote. This is necessary because otherwise business would never

1. *Form:* "I rise to a point of order."
Chair: "State your point."
2. It is in order any time.
3. A motion cannot be ruled out of order after it has been debated upon.
Any discussion of a question is called "debate."
4. The chair may say, "Your point is well

be finished. When the Supreme Court lacks its full number, for any reason, a tie vote means that the law is upheld.

4. The chair may always state reasons for his decision.
5. The chair may put a decision to vote without motion.

VI. **Amendments.** — The proper handling of amendments requires careful study.

1. Five forms:

- a. Insert or add. *Form:* "I move that we amend the motion by inserting (or adding)," etc.
- b. Strike out. Striking out certain words may change a motion a great deal.
- c. Strike out and insert.

Example. Motion: "I move that the boys in our club be assessed fifty cents."

Amendment: "I move that we strike out the word *boys* and insert the word *members*."

- d. Substitute. A motion is substituted in place of the original motion.

Example. Motion: "I move that our association hold a banquet on December 1."

Substitute amendment: "I move to amend the original motion by substituting the motion that our association join with the — Club in a joint meeting."

- e. Divide. Sometimes a motion contains more than one part, and these may be voted upon separately by dividing the motion.

2. Every amendment can be amended.
3. An amendment to an amendment cannot be amended.
4. How the vote is taken:
 - a. On amendment to amendment.
 - b. If it is lost, vote on amendment.
 - c. If it is carried, vote on amendment as amended.
 - d. If this is lost, vote on original motion.
 - e. If it is carried, vote on original motion as amended.

5. The amendment should have a bearing on (be germane to) the question, but may be either favorable or hostile.
6. If an amendment is laid on the table the main motion is also laid on the table with it. Sometimes the maker of a motion does not like the amendment and tries to have it (the amendment) laid on the table, but that is the wrong motion for him to make because it puts his main motion on the table if carried. Laying an amendment on the table is a tricky motion. Look out for it.

VII. Lay on the Table. —

1. Cannot be debated or amended.
2. Tabling any question usually tables every other question vitally connected with it. As we have just noted above, tabling an amendment tables the main motion.
3. The object of this motion is to postpone discussion or suppress the question.
4. An appeal laid on the table sustains the chair.

VIII. Reconsider. —

1. *Form:* "I move that we reconsider our vote on the motion so and so."
2. It is in order any time if entered "on the record." The person makes the motion to reconsider, it is entered on the record, and comes up in its proper order. The secretary makes a note of the motion that has been made and it is thus "on the record."
3. Must be made by one voting on the prevailing side. When a person sees that a motion is going to win, he may vote on that side so that he may later be eligible to move to reconsider the vote. It would be a nuisance if those on the losing side could move to reconsider.
4. If voting is by ballot, anyone may move to reconsider.
5. Must be made on the same day or on the day following; after that the motion must be rescinded or repealed.

6. Cannot be acted upon until no other question is before the assembly.
7. Opens the main question to debate.

IX. Object to Consideration. —

1. The purpose of the motion — to lay aside objectionable business.
2. *Form*: "I object to the consideration of the question."
3. Requires no recognition or second.
4. *Form for chair*: "Shall the question be discussed?"
5. Applies to the principal motion.
6. Must be made before the debate.
7. In order when another has the floor.
8. Cannot be debated or amended.
9. Requires a two-thirds vote.
10. The chair may put the question at any time without waiting for a motion.
11. Can be laid on the table.

X. Previous Question. — You have often heard members in an assembly call out, "Question." They usually are tired of discussion and wish the chairman to put the question to a vote. This is the informal manner of handling the motion for previous question. Usually when one or a few members call out "Question," the chairman senses the fact that they want to vote and puts the question to a vote. However, if someone puts the motion in a formal manner, the chair is saved considerable embarrassment if he knows what to do.

1. *Form*: "I move the previous question."
Chair: "Shall the main question now be put?"
2. Requires a two-thirds vote.
3. Means stop debating and vote at once.
4. If laid on the table, it carries the main question with it.

5. Cannot be debated, amended, postponed, or committed.
6. If lost, it can be reconsidered. If carried, it can be reconsidered before the voting on the main motion begins. If the group votes "yes" on the motion for previous question, the vote has *no bearing* on the original motion except that it *stops debate*. A "no" vote means that there is to be more debate.

This distinction is one of the most difficult to understand in parliamentary procedure. The whole group could vote unanimously for the "previous question" and still be about evenly divided on the original motion. A member could very easily be in favor of the previous question but opposed to the main motion.

XI. Order of Precedence of Motions. — This section is very important, and if mastered will be of great help to the



HOUSES OF PARLIAMENT, LONDON

The English Parliament is, next to that of Iceland, the oldest governing legislature in the world, and from it have come many of the rules of parliamentary procedure.

chairman in determining whether certain motions can be made while other motions are before the house.

Use of table. This explains the order in which motions rank. If, for example, you move No. 7 ("to commit or refer"), you cannot move to amend it. If you move "to lay on the table" (No. 4), then you cannot move "to postpone to a certain time" (No. 6). Those marked with an asterisk (*) cannot be amended.

Undebatable:

1. To fix the time to which to adjourn.
- * 2. To adjourn.
- * 3. Orders of the day.
- * 4. Lay on the table.
- * 5. Previous question.

Debatable:

6. Postpone to a certain time.
- * 7. To commit or refer.
8. To amend.
- * 9. Postpone indefinitely.

XII. Adjournment. —

A. Adjourn. (Unqualified)

1. Precedes all except motion to fix time.
2. Cannot be debated, amended, or reconsidered.
3. Can be repeated after intervening business.
4. Effects on unfinished business.
 - a. If meetings are frequent, the unfinished business is taken up at the next meeting.
 - b. If meetings are infrequent, the unfinished business is dropped.

B. Motion to fix the time to which to adjourn.

1. Ranks above all others.
2. Does not adjourn the meeting.

3. Form: "I move that when we adjourn, we adjourn to meet at such and such a time."
4. Can be amended by changing time.
5. Undebatable if another question is before the house.
6. In order until the chair announces the vote on the motion to adjourn.

XIII. Suspension of Rules. —

1. Form: "I move to suspend the rule so and so."
2. Cannot be debated or amended.
3. Requires a two-thirds vote.
4. Often a chairman will ask at any time for unanimous consent to suspend the rules of the house.

XIV. Voting. —

1. If ayes and nays (or noes) are not satisfactory, a call for division means a standing vote.
2. A member can change his vote (except when by ballot) before the result of the vote has been announced.
3. Motions are in order before the negative vote has been put.

XV. Quorum. —

1. Means the number of persons present necessary to transact business.
2. Is usually prescribed by the constitution; otherwise it is a majority of the members.

XVI. Election of Officers. —

1. Form: "Nominations for president are in order."
2. Nominations do not have to be seconded.
3. After nominations are through, a motion is in order to move that nominations be closed.
4. If only one person is nominated, the motion may be: "I move that the nominations be closed and that the

secretary be instructed to cast a unanimous ballot for Mr. Smith."

5. If the nominating committee makes a report and there are no further nominations, a motion is in order, "that the report of the nominating committee be accepted and that the officers nominated be declared officers of the organization."

XVII. Adopting a Constitution. —

1. Appoint a committee to draft a constitution.
2. When the committee submits its report, some member, preferably the committee chairman, should move to adopt the constitution, or move to adopt the report. This motion may be seconded, but it should not be voted upon until the entire constitution has been considered section by section.
3. The chair should read each article and pause for any amendment at the end of each article. These amendments should be acted upon as raised.
4. After all of the articles have been read the chair calls for a vote on the original motion which was to adopt the constitution.
5. A majority vote is usually sufficient to adopt a constitution.

The Law of Common Sense. — Everybody admires the chairman who understands parliamentary procedure where it is necessary to adhere strictly to the rules. At the same time rules exist to help transact business and not just for themselves. It is well to know the rules and how to apply them, but it is foolish to waste time and patience adhering strictly to every rule. The method that gets business done fairly and quickly is the best.

The chairman of a very important group of educators, many of whom were college presidents and naturally

familiar with rules of procedure, found himself presiding at a time when a very complicated assortment of motions created quite a little confusion. He won the approval of his learned group when he simply said: "The chair will supply the common sense necessary to get this business



A BOARD OF DIRECTORS

These meetings are usually much less formal than those organized under regular parliamentary procedure.

done, and we will wipe all motions off the slate. We are ready for a new motion, if anyone knows enough to make the right one."

A board of directors frequently transacts business as follows: The president explains the proposition to be discussed. After the question has been discussed and it becomes clear what action should be taken, the president says, "I believe a motion would be in order to," etc. Some member says, "I so move," another seconds the motion

and it is put to a vote. The exact statement of the motion may be left to the secretary to write out at his leisure after the meeting is over.

Know how to use the rules when necessary, and know when some of them may be disregarded.

EXERCISES

1. *A* moves that members of the class contribute ten cents each toward the purchase of a picture for the school.

The motion is seconded.

B moves that the amount be changed to five cents.

The amendment is seconded.

C moves that the amendment be laid on the table.

This motion is seconded.

If you were chairman, what would you do?

2. *A* moves that the class elect officers.

The motion is seconded.

B moves to amend by including only the office of president.

The motion is seconded.

C discusses the question, and others also comment upon it.

D says, "I move the previous question."

E says, "I move that the motion for previous question be laid on the table."

This motion is seconded.

If you were chairman, what would you do if the last motion carries? What if it fails?

3. Make your own "*What would you do?*" problems.

Each member of the class should study the rules outlined in this chapter with the idea of imagining five situations which might arise. If each member will bring to class five problems that might confront a chairman or member, this will be sufficient material to make an interesting application of the rules studied. These should be arranged like the two exercises given above.

ESSENTIALS OF PARLIAMENTARY LAW

| MOTION | IS A SECOND RE- QUIRED? | IS IT DEBAT- ABLE? | DOES IT OPEN MAIN QUES- TION? | CAN IT BE AMEND- ED? | DOES IT REQUIRE TWO- THIRDS? | CAN IT BE RECON- SIDERED? |
|--|----------------------------------|--------------------------|---|-------------------------------|---------------------------------------|------------------------------------|
| 1. Adjourn | Yes | No | No | Yes | No | No |
| 2. Determine time to which to adjourn | Yes | Yes ¹ | No | No | No | No |
| 3. Amend | Yes | Yes ⁵ | No | Yes | No | Yes |
| 4. Amend an amend- ment | Yes | Yes | No | No | Yes ⁶ | Yes |
| 5. Amend the rules | Yes | Yes | No | No | No | No |
| 6. Close, limit, or extend debate | Yes | No | No | No | Yes ² | No |
| 7. Appeal from deci- sion of chair | Yes | No | No | No | No | No |
| 8. Commit or refer | Yes | Yes | Yes | No | No | Yes |
| 9. Lay on the table | Yes | No | Yes | No | No | Yes ³ |
| 10. Main motion | Yes | Yes | Yes | Yes | No | Yes |
| 11. Object to consid- eration | No | No | No | No | Yes ⁴ | Yes ³ |
| 12. Postpone definitely | Yes | Yes | Yes | Yes | No | No |
| 13. Postpone indefi- nitely | Yes | Yes | Yes | Yes | No | No |
| 14. Previous question | Yes | No | No | No | Yes | Yes ⁴ |
| 15. Rescind | Yes | Yes | Yes | No | Yes ⁶ | Yes ³ |
| 16. Take from table | Yes | No | No | No | No | No |
| 17. Suspend rules | Yes | No | No | No | Yes | Yes |
| 18. Withdraw motion | Yes | No | No | Yes | No | Yes ³ |
| 19. Take question out of order | Yes | No | Yes | No | Yes | Yes |

¹ Undebatable if another question is before the house.² To close debate requires two-thirds vote.³ An affirmative vote cannot be reconsidered.⁴ Requires two-thirds vote usually.⁵ Undebatable if motion to amend is undebatable.⁶ Two-thirds vote necessary as a rule.

Order of precedence of motions:

1. Main motion
2. Postpone indefinitely
3. Amend
4. Commit or refer
5. Postpone to certain time
6. Previous question
7. Lay on table
8. Orders of the day
9. Adjourn
10. Fix time to which to adjourn

Typical order of business:

1. Call to order
2. Reading of minutes
3. Report of standing committees
4. Report of special committees
5. New business
6. Adjournment

CHAPTER XI

DEBATE

The ability to debate is a powerful means of enabling one to defend his own rights, and to aid the weak in securing theirs. It is essential in free governments.

— BUCKLEY

Speech reaches its highest degree of effectiveness in debate. The study of debate may therefore serve both as a review of the general principles of speech and as an advanced course in the spoken use of the mother tongue.

I. WHEN IS THERE AN ARGUMENT?

If you argue and rankle and contradict, you may achieve a victory sometimes; but it will be an empty victory because you will never get your opponent's good will.

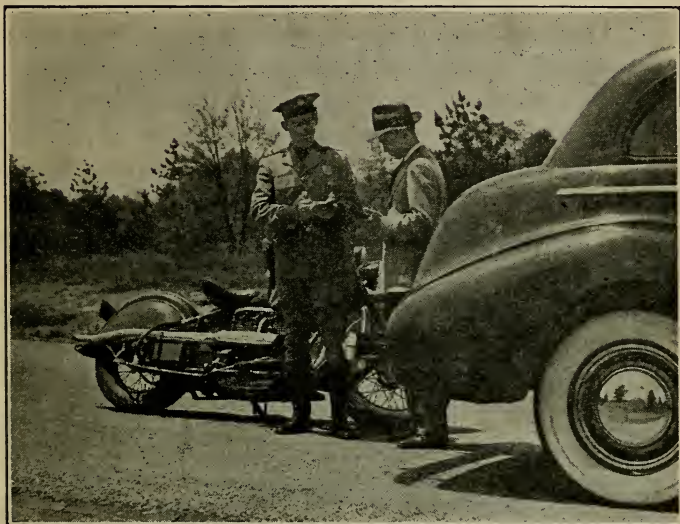
— BENJAMIN FRANKLIN

Needless Arguments. — Dale Carnegie, in his book, *How to Win Friends and Influence People*, uses as a chapter heading these words, "You Can't Win an Argument." In that chapter he makes the following statement:

I have listened to, criticized, engaged in, and watched the effects of thousands of arguments. As a result of it all, I have come to the conclusion that there is only one way under high heaven to get the best of an argument — and that is to avoid it.

In a previous chapter we studied the principles of reasoning, not with the idea of encouraging you to argue, but to

enable you to analyze statements. The person thoroughly skilled in reasoning usually tries not to be "contentious." The sensible person tactfully seeks to avoid useless wrangles. He is not disturbed by misunderstandings, poor reasoning, wrong assumptions, and careless statements which often lead to unnecessary word battles.



NO ARGUMENT

Harold M. Lambert

While a fluent speaker sometimes talks his way out, few arguments help in a case like this one, and it is better to keep silent, as the young man is doing.

1. *Arguments should be avoided unless the question is debatable.* Thinking people will not argue unless the statement is debatable. We often see people who are so prejudiced on certain questions that the mere mention of a topic sets them off. The mention of "protective tariff," "repeal," "new deal," "the supreme court," during the times when

each of these was being discussed was enough to "touch off" those who were eager to argue; but the mere mention of a topic really gives no one anything to argue about.

We cannot use any of the above topics for an argument, because none of them is debatable. We must have a complete statement in order to start an argument. You could not get up an argument about football as a topic, but if you said, "This high school should adopt a program of intramural football," you would have a debatable statement.

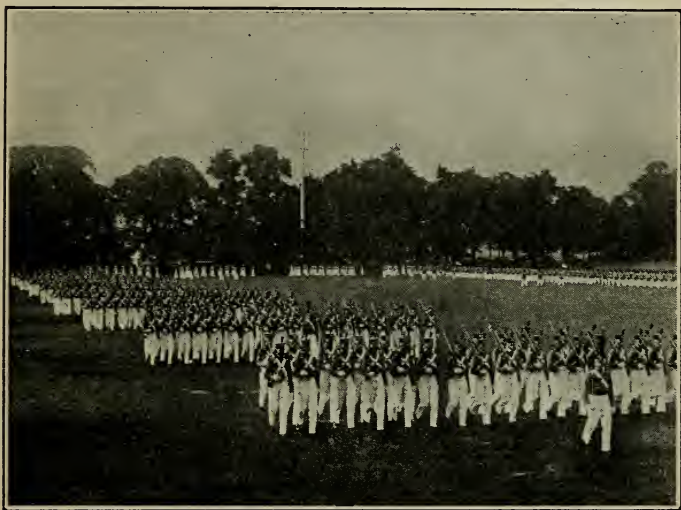
Even a complete sentence may not be debatable. Statements are not debatable if they are *obviously true* or *obviously false*. You would not want to dispute the proposition that the sum of the angles of a triangle equals two right angles, because that has already been proved. Neither would you want to argue that "the unjust laws of immigration should be repealed," because you are assuming as true the very point which is most important — namely, that the laws are unjust. We call this "begging the question."

Facts which are obviously true or false should be used in the argument as the basis for your reasoning, but they cannot form the question for dispute.

There is also no use in arguing about something which is impossible to prove approximately true or false. Beginners in debate may work on such questions as "Fire is more harmful than water" or "The cow is more useful than the horse," and we sometimes see attempts to prove Lee a greater man than Grant, or Washington a greater man than Lincoln, but these are questions which cannot be definitely proved. *Questions of comparative values are not debatable unless there is a common ground for comparison.*

2. *Arguments should be avoided unless the statement is definite.* Many statements cover so much ground that, in

order to prove them, one must assume an unreasonable burden. Many questions with which Congress has to contend are not suitable for debates in high school or even in college, because they are connected with so many other problems which one is tempted to discuss. Opportunities for digression, or wandering away from the question, should be made as few as possible. The question, "Compulsory



DESIRABLE MILITARY TRAINING

West Point trains not only for fighting, but, as all graduates are officers, for careful articulation in giving commands.

military training is desirable," is not definite enough to debate. There are several forms of compulsory military training, the age limits may vary, the place may have something to do with its desirability, etc., and no one can take a stand until he has a clear conception of what he is trying to prove.

3. *Arguments should be avoided where there are ambiguous words.* Ambiguous words are words which may have more than one meaning. Two speakers argue to no purpose over "socialism" when neither one makes clear to what extent he means to apply his socialistic ideas. Two parents argue over education when each parent has a different idea as to what is meant by education. Such arguments lead nowhere.

Among the terms to be watched and avoided in controversy are the following: policy, socialism, church, religion, civilization, culture, government, better, greater, justified, success. These words may have such broad interpretations that they seldom mean the same thing to two people. "Reasonable persons do not debate words, but ideas."

4. *An argument should be about only one central idea.* In the meetings of an organization a member often makes a motion in which he includes two or three matters upon which the house can take action. A division of the question is then necessary and each part must be taken up separately. No proposition for debate should be such that a division of the question is possible. It should be concerned with one central idea and only one. Avoid such questions as, "The salary of the President of the United States should be increased to \$100,000 a year, and his term extended to six years." Of a more subtle character is the following: "The unemployed laborer has substantial grievances which greater restriction of immigration will alleviate."

5. *In a debate the proposition should be stated affirmatively.* "A man is presumed to be innocent until he is proved guilty." "He who affirms must prove." These are maxims of law to which one must adhere in debate. The burden of proof should rest upon the affirmative, and the

resolution should be so worded that the affirmative must present positive proof or the case is lost. If the affirmative side does not prove anything, they have lost the debate, whether the negative advance any constructive argument or not. This is why the negative team devotes so much



WEIGHING THE EVIDENCE *Courtesy Iowa State College*

Here the affirmative and negative arguments are balanced against each other on the blackboard.

time to showing that the affirmative evidence is not conclusive. *The function of the affirmative is primarily constructive; of the negative, destructive.*

In order to keep the burden of proof upon the affirmative, avoid such negative statements in a question as "The city manager plan should not be adopted," "The single tax system should not be adopted," etc.



A POLITICAL ARGUMENT

Two of these three state governors are expressing differences of opinion, to the obvious amusement of the third.

is why most political arguments are futile, and why so few votes are ever changed by campaign oratory.

Debaters Not Contentious. — It is easy to see why the skillful debater seldom plunges headlong into arguments. Quarrels often originate over contentions which are really not debatable; and men consider themselves opposed to one another on questions so broad that their opinions would really never clash. A Republican and a Democrat may argue for hours about their respective platforms, but the issues are so few that neither man can prove anything. That

EXERCISES

Point out which of the following propositions are suitable for debate and why:

1. The Chinese are superior to the Russians.
2. Drivers of motor vehicles should be licensed and should be at least eighteen years of age.
3. Our state should provide for a unicameral legislature.
4. Participation in debate is good for boys and girls.
5. The honor system for exams should be adopted by this school.

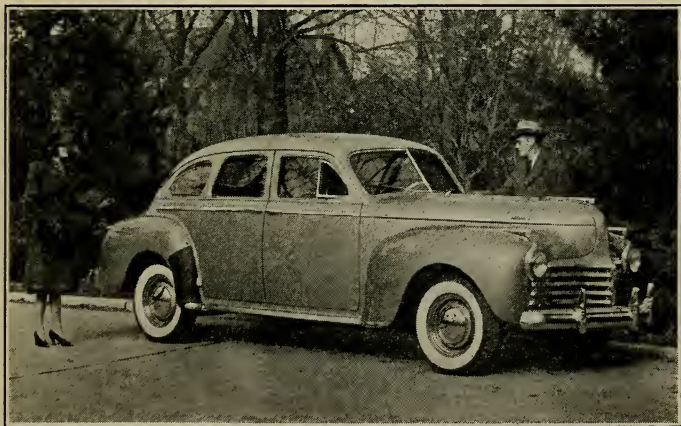
6. The grossly unfair income tax law should be repealed.
7. The submarine should be abolished from naval warfare.
8. Iron is more essential to civilization than coal.
9. Voting should be made compulsory.
10. The United States has a satisfactory foreign policy.
11. Boys who are eighteen years of age should not be permitted to vote.
12. Progressive education should be encouraged.

2. THE BRIEF

*In arguing too, the parson own'd his skill,
For e'en though vanquished, he could argue still.*

— GOLDSMITH

The Issues. — The Jones family started their annual argument in April when the “new car” fever descended upon



Courtesy Chrysler Corporation

THE JONES' NEW CAR

It is evident from Mrs. Jones' expression that she agrees that “it is a good-looking car.”

them with such force that it was hard to resist. The arguments raged around two big questions. The first question was, "Shall we buy a new car?" and the second question was, "What car shall we buy?" Every family has gone through the process.

The two questions were the *main issues* for several weeks. The first question was finally settled in favor of getting a new car. Reasons *for* and reasons *against* were produced with much vigor and the reasons *for* prevailed. That question was thus won by the affirmative, and now the controversy settled around the question as to what car to buy.

This question was no longer one of the main issues but now became the whole proposition. It soon became apparent that it had a whole family of main issues of its own. When all of the cars had been examined, and all of the facts assembled, the *case* for buying the Blank car could probably have been outlined as follows:

We should buy the Blank car, for

- I. The price is in its favor, for
 - A. It is in the price range that we can afford, for
 1. It is under \$1000.
 2. Our salary will not warrant a price above \$1000.
 - B. The company will give us a good allowance, for
 1. They will allow us \$400 on our car.
 2. That is more than any other company will allow.
- II. It is a good-looking car, for
 - A. Our friends have often commented on its looks.
 - B. Our family is unanimous in liking its appearance.
- III. It has adequate power, for
 - A. It has ——— horse-power.

- B. That is more horse-power than we ever need, for
1. The nature of our driving does not call for a great deal of power.

C. Mr. A tells how well it performs on hills.

IV. It has dependability, for

- A. It has made for itself a reputation for dependability, for
1. Our experience with two cars of that kind bears out the claim for dependability.
 2. Experience of our friends is conclusive, for
 - a. Six of our friends all testified favorably.
 - b. We have found nobody who doubts its dependability.

V. It is economical to operate, for

- A. It takes little gasoline, for
1. The mileage is —— miles per gallon.
- B. It requires little oil, for
1. It runs —— miles without any addition of oil.
 2. It runs —— miles before the oil is changed.
- C. It costs little for repairs, for
1. Several garage owners testify in its favor.

Definition of a Brief. — In some such manner all of the arguments that had any bearing upon the *case* could have been organized. This outline for arranging the arguments is called a *brief*. Our definition of a brief, therefore, is merely the *outline of an argument*.

The brief is as necessary to the argument as the framework is to the house. But before one can write out the brief for his argument, he must think the whole question through and decide what are the important parts or issues. This process is called *analyzing* the question, and the impor-

tant parts are called the *main issues*. In the simple illustration used above, the family had such complete information



H. Armstrong Roberts

AGREEING ON THE MAIN ISSUES

These two lawyers are discussing the issues of the case to eliminate minor points.

that their arguments could be grouped about five main points. These we call the main issues.

The Main Issues. —

When two lawyers are arguing over a case, they usually agree on some of the points discussed, but on other points they disagree. The important points upon which they disagree are what we call the *main issues*.

When two senators are advocating the adoption or rejection of a proposed bill they usually agree on some points, but the chief arguments upon which they clash are the main issues.

We may call these *main arguments*, *main contentions*, *important points*, or *main issues*. The latter term is the one most commonly used in debate.

A main issue may usually be stated as a question. Suppose one legislator contends that his bill is economically sound, while his opponents flatly contradict him by declaring that the bill is economically unsound. This clash of opinion produces the issue: Is the bill economically sound?

There may be a multitude of minor points in an argument, some of them vital and some of them not, but the case is said to rest upon a few main issues. In other words the

case will stand or fall according to whether the main arguments can withstand attack or not.

An argument as a whole is sometimes compared to a big structure that rests upon pillars. The pillars are the main arguments. Sometimes one pillar is strong enough and so situated that it can hold up the structure even if all other supports are removed.

On the other hand there might be a collapse of the whole structure if one pillar should fall. One might prove that slavery was politically right, and economically sound, but if he could not prove it morally justifiable he would have a difficult time upholding slavery.

An argument may also be compared to a bridge with many steel rods, large and small, but supported in the main by four immense steel beams. If one is to investigate the strength of the bridge, he is not so much concerned with the small rods as he is with the security of the big beams. Even if a small rod is broken, it may not seriously affect the strength of the whole.

Many young debaters have an erroneous idea that an argument is like a chain — no stronger than its weakest link — and that if they can find and expose one weak place, they have annihilated the opponent's whole case. It is important, therefore, to get this fundamental fact established at the start — that an argument is built, not on the principle of the chain, but on the principle of a structure resting upon pillars.

The debater's first task is to find these pillars. He may find only one main issue, but usually he will expect his case to rest upon three or four.

Finding the Main Issues. — Thus far we have tried to find out what is meant by the main issues. Our next

problem is how to discover them. On some questions the process is fairly simple. In the case of the purchase of the automobile by the Jones family, the main issues would be known almost before the whole controversy started.



Courtesy Californians, Inc.

SAN FRANCISCO'S GOLDEN GATE BRIDGE

As in an argument, one of the smaller supports might give way without affecting the strength of the whole.

but on many questions the process becomes difficult enough to tax the best thinking of leading statesmen.

We shall take some fairly simple question and go through the steps that a debater or anybody preparing an argument will find necessary. We shall suppose that the question is the abolition of football. This is about as unpopular question as one would want to argue, but it involves arguments that are familiar to all of us and will serve the purpose

as an illustration of the steps to be taken. Later on in this chapter we shall apply the question to intercollegiate football.

If the student has been reading about the subject, he will have gathered some facts, some figures, and some opinions or statements bearing on the question. These will all have something to do with the following five steps which will be taken up in the order in which the person usually proceeds in getting his argument in shape.

- I. The Origin and History of the Question.
- II. The Definition of Terms.
- III. Clash of Opinion.
- IV. Conceded Facts.
- V. The Issues.

Step No. I. Set aside material which concerns the *Origin and History of the Question*. There will be some statements telling why football is being discussed so much today, where the abolition of football is being agitated, when the same question has arisen before, and what action was taken upon it; but these are all matters which belong in the introduction.

Step No. II. Set aside statements that help in the *Definition of Terms*. Of course, in a subject like the abolition of football, there will be few terms not understood by everyone, but if the question were the adoption of a subsidy for the merchant marine, some explanation might be necessary.

Step No. III. The next step is to find the *Clash of Opinion*. All of the main arguments for the affirmative may be arranged in one column. These statements will be challenged by the opposing side, or conceded. If a state-

ment is challenged, or if you find a statement which contradicts it or takes just the opposite stand, then write after the statement the word *No*. If you find no opposition to the statement, then write after it, *Conceded*. The clash of opinion, of course, comes wherever you have written *No*. And it is in these clashes that you will find your issues.

Step No. IV. All of the statements in the preceding step which you have marked *Conceded* may be grouped together for use in your introduction under the title of *Conceded Facts*. These are sometimes called *admitted* or *waived matter*.

Step No. V. Having discovered the clash of opinion, you are ready now to determine what are the *main issues*. Whenever there is a clash of opinion, we have an issue.

Suppose we illustrate this process in the case of the football argument. Where there is a clash we will indicate it by the word *No*. Where the fact is conceded we will indicate it by *Agreed*.

A. Football is bad for the players:

1. Physically No
2. Intellectually No
3. Morally No

B. Football is bad for the student body:

1. The majority of the students get no chance to play Agreed
2. It gives a wrong conception of loyalty No

C. Football has a bad effect upon the school:

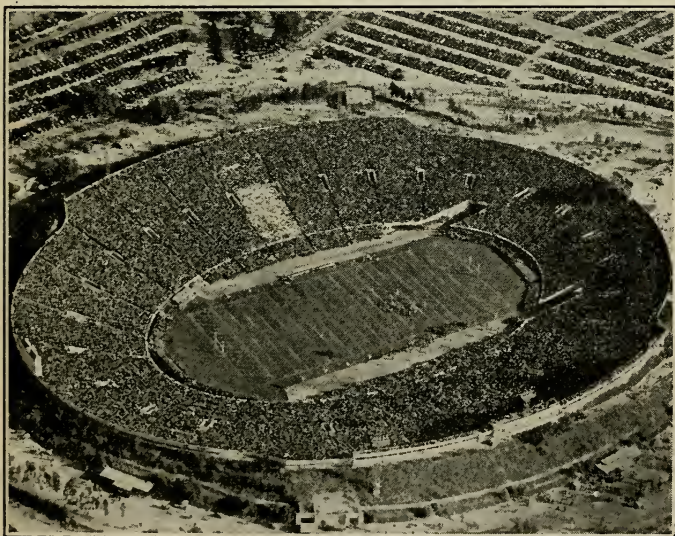
1. It overemphasizes the importance of sport Agreed
2. It commercializes a free institution No

We observe that there is a direct conflict between some of the above statements. This clash of opinion in each

case means an issue. We are now ready to state what the issues are:

- A. Is football bad for the players,
 - 1. Physically?
 - 2. Intellectually?
 - 3. Morally?
- B. Is football bad for the student body by giving a wrong conception of loyalty?
- C. Is football bad for the school because it tends toward commercialism?

These are the main issues. Having determined them, one may build his argument around them, and he may compel his opponent to confine his remarks to them. If



[Courtesy Goodyear Tire and Rubber Company]

THE ROSE BOWL AT PASADENA

Huge stadiums are sometimes cited as arguments against football. Why?

his analysis has been carefully made, he need fear no surprises from his opponent, for unless he is met on these issues he can show that his adversary is not adhering to the question.

The process of determining the main issues, of course, is not always as simple as it appears in the above example. If it were, the solution of many difficult problems of life would be an easy matter, for "there is a main issue in all the affairs of life." This process is one of elimination as well as construction. We realize that many things may be concerned in the discussion, but we must carefully analyze each step, eliminating trivial matters and building on the fundamental facts.

Examples of Main Issues. — When the debate is upon some proposed change in the government, the issues very often reduce to about the same form; and it is therefore not uncommon to find the arguments built around the following as main issues:

1. Is it necessary?
2. Is it practicable?
3. Is it just?

Sometimes the issues are expressed as follows:

1. Do present conditions demand a change?
2. Is the proposed measure an effective remedy?
3. Is it in accord with American principles?

Another common classification of issues for questions such as plans for settling labor disputes, etc., may be:

1. Is it politically desirable?
2. Is it socially desirable?
3. Is it economically desirable?

EXERCISES

I. The following statements contain one main issue and three minor issues. Select the main issue for each side and arrange the opposing statements opposite each other according to the following outline:

Affirmative Main Argument

1. (minor argument)
2. (minor argument)
3. (minor argument)

Negative Main Argument

1. (minor argument)
2. (minor argument)
3. (minor argument)

Question: Shall I go to college?

1. A college education will increase my earning power.
2. A college education does not pay financially.
3. There are many ways of cutting down expenses in college.
4. It is possible to enter some professions without college training.

5. It is expensive to go to college.

6. Most professions require a college education.

7. A college education is beneficial financially.

8. Many college graduates earn less than non-college men.

II. In a similar manner rearrange the following statements on the question: Shall I study medicine or law?

1. A doctor comes into close contact with people.

2. Legal matters are closely associated with the happiness of the people.

3. Medicine offers a great opportunity for service to the people.

4. Matters of health are of vital concern.

5. A lawyer has great influence for good in his community.

6. A lawyer enters into confidential relations with his clients.

Making the Brief. — A brief should be divided into three parts: *introduction*, *proof*, and *conclusion*. The introduction is not always necessary. Its purpose is to arouse interest and to pave the way for the proof which is to follow

by removing prejudice and clearing away issues which are not pertinent. If the audience is already interested and knows what the exact points under discussion are, an introduction may not be necessary.



Courtesy Speech Dept., Northwestern University

GETTING READY FOR THE DEBATE

Audience, debaters, and presiding officer are all in readiness.

The Introduction. — In our analysis of the question to find the main issues, we set aside certain statements to be used in the introduction. We shall take each division up separately.

1. *Origin and History of the Question.* It sometimes helps in making clear the meaning of a question to show when and how it first arose, and it frequently adds to the interest of the audience to know something about its origin and its history. If a question was disputed fifty years ago, when entirely different issues were involved, an explanation of this would be in order. The original meaning of a question may be entirely changed by subsequent events.

In this part of the introduction we may use history to

support the proof later on. If the stand we take is the stand taken by Congress for several years, it will strengthen our case to include that in the history. In a debate on the literacy test for immigrants, the first affirmative, after reviewing the favorable attitude which Congress had always taken toward the literacy test, could conclude by saying, "We do not offer this as conclusive proof, but it establishes a strong presumption that the literacy test is desirable."

2. *Definition of Terms.*

If the proposition contains words which may leave the audience in doubt as to the exact subject under discussion, these words should be explained in the introduction. All definitions of terms should be clear and fair. The debater will win the favor of his audience if he explains the meaning of the questions clearly and gives a reasonable interpretation where there is any doubt.

It is not always easy to get satisfactory definitions. Dictionary definitions are not satisfactory. If you go to the dictionary for a synonym for "justified," you will find such words as "defensible," "warrantable," etc., words as vague and general as the first word. The definition is often phrased in language not easily understood.



IMMIGRANTS ARRIVING IN NEW YORK

The literacy test could hardly be applied to children.

A third objection is that the up-to-date meaning of some terms cannot be found in all dictionaries, *e.g.*, "progressive," "pacifist," "open style of play," "delayed steal," "squeeze play," etc. An attempt to define a word such as "statesmanlike" will reveal the difficulties encountered in the use of dictionaries. Some difficulty would be experienced in trying to get a satisfactory definition from the dictionary for "merchant marine."

The history of the question often reveals the proper definition of the terms in the propositions; but if not, one should consult the works of specialists. Legal definitions of terms made by the courts, and definitions from textbooks on economic, political, and social questions will usually suffice, especially when it can be shown that several authorities agree.

EXERCISES

By substituting synonyms from the dictionary, make the meaning of the following propositions absurd:

1. Capital punishment should be abolished.
2. A government-subsidized merchant marine is desirable.
3. The Initiative and Referendum should be adopted.
4. The office of Public Defender should be established.

3. *Conceded Facts.* It is well to mention in the introduction what matters are conceded, admitted, or waived. By getting these matters all out of the road, the way is made clear to proceed with the argument. The debater may strengthen his case by showing what he does not have to prove. He is narrowing the channel that he may cut deeper.

In the discussion of almost every question there will arise matters which are related to the subject in a general way,

but which have no direct bearing upon the proposition to be proved. This is called *irrelevant matter*. There is always a tendency to fly off at a tangent and spend some time in discussing such topics. To provide against this, one should set forth clearly in the introduction those points with which the question is not concerned.

(Suggestion. The word *irrelevant* bothers many students. Be sure that you understand its meaning, and that you pronounce it correctly.)



Courtesy of Speech Dept., Northwestern University

BEGINNING THE DEBATE

The first speaker for the affirmative usually outlines the main contentions about which there is a "clash of opinions."

4. *Clash of Opinion.* The next step in the introduction is to give the main contentions upon which there is a difference of opinion. This should be done very simply and briefly. Often a mere enumeration of the arguments for

and against is sufficient. By doing this you will win the favor of your audience because they will realize that you have considered the question from all angles. It simplifies matters a great deal for your audience if they know just where the clash of opinion is on the question before them.

5. *Statement of the Main Issues.* You are now prepared to state what the main issues are, arising from the previous contentions. These should be stated in the form of questions.

The Proof. — The symbols used in the proof should be as follows:

- I. (First main issue), for
 - A. (Minor point), for
 - 1. (Subordinate point), for
 - a., for
 - (1) Statistics, etc.
 - (2) Authorities.
 - b., for
 - 2. (Subordinate point), for
 - B. (Minor point), for
- II. (Second main issue), for
 - A., for
 - 1. etc.

The brief should contain nothing but complete statements. Each statement is followed by the word "for" and is proved by the subordinate statements under it. A study of the following brief will reveal the rules to be observed in making briefs:

Proposition: Intercollegiate football should be abolished.

- I. Football does not benefit the player, for
 - A. It is not beneficial physically, for

1. It does not accomplish the purposes of an exercise, for
 - a. It does not refresh the player.
 - b. It does not put him in better physical condition for his regular work, for
 - (1) His regular work is studying.
 - (2) He is too tired to study at night.
2. It does not restore vitality, but tests it, for
 - a. This is proved by the fact that it is not practiced by men after they leave college, whereas golf, tennis, and other sports are continued.
 - b. Only those naturally strong can participate in it.
3. Many serious injuries result each season.

Refutation. The comparison of fatalities with those in baseball, swimming, and hunting are not fair, for

- a. Injuries in football are the result of intent, for
 - (1) The football player intends to hit his opponent as hard as possible.
 - b. Injuries in other sports are the result of accidents.
4. Serious results follow after the end of the season, for
 - a. The vital organs supply the body with accustomed energy which is too much, for
 - (1) Few players continue such strenuous exertion.
 - b. Former President James of Illinois, says, "Nearly all football players have weak hearts."
 - c. Carl Brill of Yale says, "The human body was never meant to withstand the enormous training demanded."

B. Football is not beneficial intellectually, for

1. The exhausted condition of the player after practice prepares him for sleep — not for study.

2. Too much time is required for practice and rest.
3. The student needs some of this time for study, for
 - a. Intellectual activity should receive the chief emphasis in a college course.

Refutation. Statistics comparing the grades of football men during and after the season are misleading for

- a. The statistics do not indicate how hard the courses are.
 - b. Poor grades in the second semester would naturally follow poor grades in the first semester.
 - c. A certain average is required before men can qualify.
 - d. Students will not enter unless confident of keeping up studies under pressure.
4. No time is allowed for other worthy college activities.

C. It is not beneficial morally, for

1. Opportunity is afforded for trickery, for
 - a. The players' actions are concealed.
2. Commercialism has introduced bad effects.

II. Football does not benefit the student body in general, for

A. The efforts of the physical directors must be spent upon the team instead of upon the welfare of the students in general, for

1. The demand in football is that games be won, and not that students be built up physically.

B. Where football has been abolished the students have received more attention in physical training.

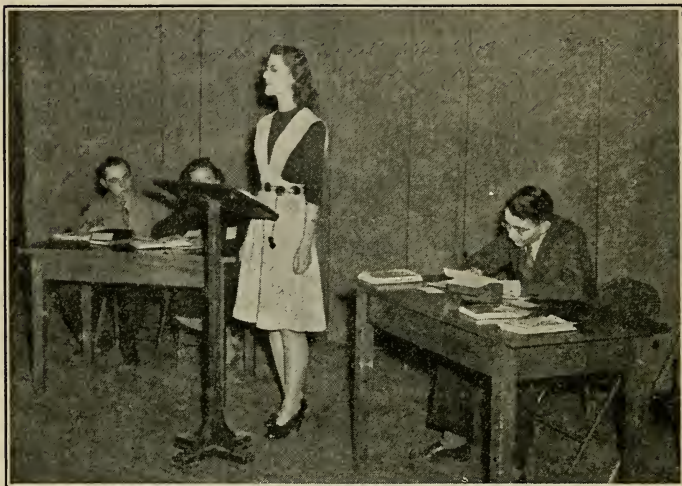
- C. More worthy activities are thrust into the background, for
 - 1. All activities are made to seem insignificant in comparison with football.
 - 2. Many activities are far more valuable to the student, *e.g.*, forensics, classwork, etc.
- D. It gives students a misconception of loyalty, for
 - 1. Loyalty to the team is confused with loyalty to the school.
- E. Gambling often accompanies the game.

III. Football does not benefit the school as a whole, for

- A. The reputation of the school is made to depend upon the quality of the team, for
 - 1. Educators realize the advertising value of a good team.
- B. The true worth of the school is not apparent when judged by the quality of the team, for
 - 1. The team cannot advertise the equipment of the laboratories or the quality of the instruction.
 - 2. Influential and liberal patrons are led to withdraw their support from schools in which too much attention is paid to football.

Conclusion. — The conclusion should be a summary of the main arguments presented. The amount of proof that will need to be repeated depends altogether on what the situation is, but it is not usually wise to weary the audience with the repetition in detail. The main issues at least should be mentioned, and some of the strongest points under them be reviewed.

- I. Since football is not beneficial to the player either physically, intellectually, or morally;
- II. Since it is not beneficial to the student body in general;
- III. And since it is not beneficial to the school as a whole;
Therefore, it should be abolished.



Courtesy of Sioux Falls High School, S. Dak.

THE CONCLUDING SPEECH

This should be a convincing summary of the leading arguments.

EXERCISES

In the following exercises arrange the contentions in their logical order. It is possible in some of the problems to have two different answers which are correct, but you should always be ready to defend the arrangement which you make.

A.

1. Americans, in order to compete with immigrants, must take less pay and work longer hours.
2. They lower our standard of living.
3. Present-day immigrants are undesirable.

4. They have no home life worth while.
5. They flock into the sweatshops.
6. They become the prey of large corporations.

B.

1. Trains run with greater speed in the United States than in foreign countries.
2. Trains run with greater regularity.
3. The American service is superior in every way to foreign service.
4. The argument that American railroads charge higher rates than do foreign roads is not valid.

C.

1. Corporal punishment is physically injurious.
2. The permanent effects are often evil.
3. Corporal punishment is an objectionable mode of punishing children.
4. The temporary effects are often evil.
5. Children have been made lame by corporal punishment.

D.

1. There is a large supply of cats.
2. There are many bees.
3. There are few mice.
4. There will be a large crop of hay.
5. Many bees cause a good crop of hay.
6. A large supply of cats causes few mice.
7. Few mice cause many bees.
8. Cats catch mice.
9. Mice kill bees.

E. Rearrange the following:

Question: The President of the United States should be elected for only one term of six years.

The first three statements are the main issues.

1. Present conditions demand a change.
2. The change would be beneficial to the president.
3. The change would be beneficial to the people.
4. The four-year term is too short for a president to carry out his policies.
5. There would be no temptation to secure re-election by exerting pressure on large corporations.
6. The change would preserve the dignity and prestige of the presidential office.
7. Greater administrative efficiency would result from the less frequent changes in cabinet officers and department heads.
8. Eligibility for re-election is a prolific source of political corruption.
9. The president would serve the interests of the people rather than those of his party.
10. Corporations support the president who will be lenient toward them.
11. The president is forced to take the stump for re-election.
12. The people would suffer less frequently from the business instability that surrounds every presidential election.

F. Make a short brief of not less than ten statements on one of the following, taking either the affirmative or the negative.

1. This high school should organize an intra-mural softball league.
2. Caps and gowns should be used for graduation exercises.
3. A high school education should be required of all voters who become of age after this year.
4. Geometry should be elective, not required.
5. High school attendance should be required of all boys and girls up to eighteen years of age.
6. School monograms should be given to those who represent the school in forensic contests.

MISCELLANEOUS SUGGESTIONS FOR THE DEBATER

1. Good debaters are almost without exception hard workers. Some natural ability and a lot of hard work is the combination that wins.

2. It is dangerous for some students to win. After that it sometimes takes a severe jolt to shake their over-confidence.

3. During a debate do not talk so loudly to other members of your team that you will attract the attention of the audience. It may also attract the attention of the judges, and will mean your loss.

4. In rebuttal always make clear to the audience exactly what point you are refuting.

5. When you have brought forth evidence to refute a point, finish the job by clinching it. A good, forceful sentence at the end should always be used.

6. Practice making forceful sentences that are appropriate for ending rebuttal points.

7. Do not depend upon the occasion to draw forth from you powers that never made their appearance in practice.

8. Occasionally get off by yourself before a large mirror and practice talking extemporaneously. What you see in the mirror will convince you of the necessity for more practice.

9. Do not think that arguing with your colleague off the platform is a suitable substitute for practice on the platform. If you want to argue with him, do it as though you were making a speech.

10. Practice fitting a short ending to your speech no matter at what point you are when the gong rings. Don't look startled, and then with a sheepish look retreat to your seat. Finish your sentence with force.

11. Adaptation is a factor that most judges are looking for. See that it gets into your constructive speech as well as into the rebuttal.

12. If possible, try to adapt your constructive speech to the one which has just preceded you.

13. It always makes a good impression with a judge if the first part of the constructive speech includes a little rebuttal.

14. In presenting the main points of your speech do not forget that it takes a little time for the judges to write them down.

15. It is usually well to review the outline of your case at the close of your speech.

16. The last rebuttal speaker should not spend too much time reviewing the case for his side unless he has a definite aim in mind by so doing. There are several ways of making summaries and the judge may appreciate variety.

17. Noise is not force.

18. The speaker who rants gives the impression of lack of force.

19. It often pays to concede points. The audience knows that all of the evidence is not on one side.

20. Not only tell the audience that the burden of proof is upon the affirmative, but let them see what you mean by that.

21. If the negative is presenting an alternative plan, it is well to let it be known early in the debate and call attention to the fact that you are giving your opponents plenty of time in which to attack it. As a matter of strategy it is well to get them away from their own case if you can.

22. Debates cannot be won by opinions.

23. It is usually not effective to say in rebuttal, "My opponent says so and so, but I answered that in my constructive speech." Better review briefly the high spots of that speech.

24. Be on the alert for inconsistencies, but be sure of your case before you attempt to expose one, or it will react upon you disastrously.

25. It is much better to stumble around with an extemporaneous speech than to recite fluently a memorized argument.

26. There is a lot of difference between impromptu speaking and extemporaneous speaking. The latter requires a great deal of preparation.

27. Always be fair. Using unfair means will result in a greater loss whether you win or lose. No debater can afford it.

28. The debater is to be pitied who has never gone through the experience of losing a debate.

29. A student should stay out of debate work unless he knows how to make a good use of defeat.

30. Often the most lasting impression a judge carries away is the attitude assumed by the losing side after the debate. The best exhibitions of good sportsmanship are to be seen then.

31. Debate propositions are usually big questions that tax the minds of our statesmen, and are not likely to be proved "conclusively" in one evening.

32. Discourtesy toward your opponents is more harmful to you than to them.

33. One big issue is more important than ten small ones. But let the audience know that.

34. Never accuse the judges of unfairness. You are under obligation to them for giving their time for your debate, whether you win or lose.

35. If the judge is incompetent, then you are at fault in asking him to serve. Don't blame him.

36. Do not read a long quotation in rebuttal. The judge may penalize you for "stalling."

37. Teamwork is needed in debate. Keeping the best for oneself is just as repulsive in debate as anywhere else.

38. If much stress is placed upon a quotation, show that the author is an expert. Do not assume this.

39. Remember that experts in the same field can disagree.

40. It is not usually good policy to say, "Our opponents may say . . ."

41. Make your main points so clear that the judges will know when you are passing from one to the next.

42. Try to put yourself in the place of the judge and ask yourself where in your debate you give evidence of power at analysis, adaptation, skill in refutation, etc.

43. In rebuttal it is often a game between the debater and the judge to see whether memorized speeches can be detected or not.

44. When you are stating your main points it is well to repeat them so that the audience will understand what they are and so that the judges will have time to write them down.

45. Practice gestures and posture diligently, and on the night of the debate let them take care of themselves.

46. Your constructive speech, unless it is adapted to the argument of the opponents, should be given almost entirely without notes.

47. Training rules are needed for debaters. A sound body is necessary for a clear head.

48. Eight hours of sleep should be the minimum.

49. If you have cornered your opponents on an important point, let that be emphasized in the final speech.

50. You are talking to the audience, not to "honorable judges." But don't fill in the gaps too many times with "Ladies and Gentlemen."

51. All audiences dislike quibbling.

52. Rebuttal should never include any new constructive arguments.

53. Avoid sarcasm.

54. Say *proved*, not *proven*.

55. If you have some good, strong questions, it is good form to give typed copies of them to your opponents.

56. If you use a chart, be sure to place it where your opponents may see it.

57. If you have a number of points to make, let each one stand out by saying, "In the first place," or "My first point is," and so on.

QUESTIONS SUITABLE FOR DEBATE

1. The tendency toward centralization of power in the Federal Government constitutes a menace.

2. All men serving in the armed forces of the United States should be allowed to vote.

3. The honor system of conducting examinations should be adopted in our school.

4. The president of the United States should be elected by a direct vote of the people.

5. The salary of the President of the United States should be increased to \$150,000.

6. Compulsory voting should be adopted by the various state governments.

7. Intrascchool athletics are more beneficial than interschool athletics.

8. Interschool athletics in our high schools receive too much emphasis.

9. This school should make more adequate provision for the social life of the students.

10. A three-fourths jury vote should be sufficient for a decision.

11. Capital punishment should be abolished.

12. The free textbook system is desirable.

13. Students should not be declared ineligible for the regular school baseball team because of participation in summer baseball.

14. This city should adopt the commission plan of government.

15. Geometry should be elective.

16. A system of student government is desirable for this school.

17. The United States should maintain a large merchant marine.

18. It is better to go to a small college for the first two years than to go to a large university.

19. Judges should be subject to recall.

20. Our school should be closed on Armistice Day.

21. American investments in foreign countries should not be protected by the United States Government.

22. A department of education, with a cabinet officer, should be established in the United States.
23. Our city should adopt the city manager plan of government.
24. Our state should have a unicameral legislature.
25. The installment plan of buying should be discouraged.
26. Colleges should limit their enrollment to students in the upper one-third of the high-school classes.
27. The several states should adopt the initiative and referendum.
28. Students should not be permitted to be on athletic teams after the twentieth birthday.
29. The Monroe Doctrine should be abandoned.
30. Sweaters should be given to all monogram or letter men.
31. A lawyer is not justified in defending a man who he knows is guilty.
32. All telegraph lines should be owned and operated by the federal government.
33. No one under sixteen years of age should be permitted to drive a car.
34. The merit system should be adopted by our high school.
35. Our high school should be organized on a home-room plan.
36. Students should be limited in their participation in extra-curricular activities.
37. Offenders of speed regulation should receive jail sentences.
38. An eight-hour working day should be adopted by federal law.
39. A representative should vote according to the wishes of his constituency.
40. A license should be required of every driver of a motor car.
41. Members of the President's Cabinet should have the right to speak in Congress.
42. The use of the metric system should be made compulsory in the United States.
43. Newspapers encourage crime by printing detailed stories of crimes.

44. The federal government should intervene in strikes in the essential industries.

45. A system of supervised study should be adopted by this school.

46. Our grading system should be replaced by a system where only "passed" or "not passed" is indicated.

47. The study of a foreign language should be required of every student.

48. One year of science should be required of every student.

49. Trigonometry should be taught in our high school.

50. All girls should be required to take a course in home economics.

51. High school girls should be required to wear a uniform dress.

52. Final examinations should be abolished.

53. A certain scholastic standing should be required of all students who take part in extra-curricular activities.

54. Every high school boy should be required to take a course in manual training.

55. Alaska should be given statehood.

56. Our state should adopt a more severe divorce law.

57. Women should be discouraged from engaging in industrial work.

58. We should adopt a federal sales tax.

59. The machine destroys more jobs than it creates.

60. The student who plans to enter business should get a college education first.

61. Honor roll students should be exempt from final exams.

62. Our school should become a member of the National Honor Society.

63. More physical education should be required in our school.

64. Students should regulate the traffic in the halls of our school.

65. A course in etiquette and manners should be offered in our school.

CHAPTER XII

DRAMATICS

The play's the thing.

— SHAKESPEARE

Story of the Drama. — The word drama means a *thing done*. Drama was done (acted) before it was spoken. Probably the earliest drama was the primitive folk dance



AN INDIAN DANCE

Paul's Photos

Indian dances are ceremonial; there are no partners. They are a little like silent tap-dancing.

in which the dancers pantomimed their adventures. These can still be seen in the dances of the American Indian. Later these dances were accompanied by song. In early

Greece the group of singers developed into the "chorus," which spoke its poetic lines.

In the sixth century B.C., Thespis, a Greek actor and dramatist, took the part of Dionysus, the god of wine in whose honor a festival was being held, and spoke lines to the leader of the chorus. In this way the first dialogue developed, and because of this important innovation by Thespis, actors are today often referred to as "Thespians." A magazine called *The High School Thespian* is published monthly during the school year by the National Thespian Dramatic Honor Society for High Schools, College Hill Station, Cincinnati, Ohio.

Benefits of the Study of Dramatics. — The high school student who decides to devote some of his extra time to dramatics will find that he is well repaid for his efforts. Among the benefits are the following:

1. No other type of speech will give poise so quickly. When you pretend to be a character, if you concentrate enough on how that character acts and thinks, you will have no time for stage-fright.

2. Through the type of experience you have when you are playing a part your life becomes richer and deeper. Playing the part of a fine character may teach you more in a few minutes than hours of reading, for you are not only studying, *you are acting*. By assuming certain physical postures and by experiencing certain physical actions you can and will develop your own character.

3. Your voice and body come under control, and this gives you an opportunity for experiment with the use of each. This means you should be able to cultivate a more pleasing and interesting voice as well as develop a more expressive and graceful body.



Courtesy New Trier High School, Winnetka, Illinois

PRACTICING VOICE CONTROL

The interested listeners will be ready with suggestions when the part is finished.

I. IMPORTANT PRINCIPLES IN DRAMATICS

*"The drama's laws the drama's patrons give,
For we that live to please, must please to live."*

— DOCTOR JOHNSON

Throughout the long history of the drama, those active in the theater have discovered rules, devices, and methods which are most helpful in creating illusions. These rules are called *technique*. The early workers in the theater had to learn the hard way — by experience. Slowly the great body of technique has been built up until even the artist in the profession has trouble learning all the rules.

Business and Movement. — The most important thing in acting is *action*! Great scenes, whether in comedy or tragedy, are done in pantomime; it is impossible to feel

deeply without being affected in every muscle of the body. This physical activity by which we convey emotional content we call *business*. Many beginners think they are acting if they know their lines; such is not the case. They must play a part by actions as well as words.

By "business" we mean any activity by which we portray emotion, delineate character, or express the varying moods through which one passes. Lifting an eyebrow, nervously handling a hat, walking stealthily, standing or sitting in a particular or peculiar manner, all are matters of business.

Movement, on the other hand, is any activity necessary to the play, but not portraying a state of mind, a trait of character, or an emotion. It

refers solely to the location of the player. If you found it necessary to go to a window in order to witness a shot, that would be movement; but the *way* you went to the window might be business. That is, if you crept to the window, showing fear, or stamped to the window, showing anger or determination, you would be creating business. Thus, business and movement are almost inseparable.



Courtesy Grant High School, Portland, Oregon

"THERE WAS I, WAITIN' AT THE CHURCH!"
The lady is certainly portraying "business."

Directions for movement are generally given you by the author or director and must be strictly observed, but business is largely a matter of individual creation. Every director hopes for a cast which can invent business for itself. When the actor of a minor part can invent business so clever as to make that part stand out more entertainingly than more important parts, that actor is said to "steal the show."

The student who wants to succeed in the theater must learn to create business of his own. Creating business, however, is not enough; the business must be appropriate for the purpose, whether for atmosphere, characterization, position, or humor. The cardinal sin of the theater is for an actor to do some business which has no purpose except to divert the attention of the audience from some other character who is doing something which is important to the scene. It is the mark of an amateur.

Not only must it be correct for its purpose, but business must be correctly *timed*. So rare indeed are the instances when business does not precede language, some authors insist that action should always precede speech.

In contrast with business, movement generally follows the speech. Of course, when movement has to accompany the line, it should be slightly retarded unless it is more significant than the line. From the fact that people involuntarily attend to moving objects, we draw two rules: never move on important lines necessary to the understanding of the play; and never move on another's line.

Both business and movement should be motivated; that is, they should have an apparent reason for being done. In long "talkie scenes" the director may invent movement to break the monotony. To have one character move to

another area of the stage is not enough. The character must seem to have gone for a purpose. Business likewise must seem natural and desirable. The director will tell you if your business seems motivated.

In quarrels it is best to have a piece of furniture between the potential fighters as this aids in creating suspense. If actual combat takes place, it must seem very real. Intense effort must be spent. The winner, of course, should seem to be losing just before the triumph; thus giving the audience greater pleasure in the victory.

Observation. — If one is to create correct business in interpreting his

role, he must learn to be a careful student of human nature. To be asked to portray an emotion you have never felt or to picture a situation in which you have never been is difficult unless you have observed something similar.

Again, observation alone is not enough. To careful observation you must add creative imagination. Psychologically, imagination refers to the use of our mental powers in a constructive manner. To feel emotions without having experienced them, to interpret correctly a character or mood without having been the character or in the mood — this



Courtesy New Trier High School, Winnetka, Illinois

A GOOD EXAMPLE OF MOVEMENT

Movement is usually more serious than business.

is true acting. And it is possible only in one who can imagine *creatively*.

Attention to Details. — Failure to check details carefully has ruined many otherwise fine performances and lowered the quality of thousands of others. Both in acting and production this is true. Almost anyone, unless carried away by stage fright, can “walk on” and say lines — sometimes in a fairly convincing manner, but it is quite a different matter to be so true in inflection, accent, mannerism, speech melody, and action that you can be said to be holding “the mirror up to nature.”

A group of high school students staged a play in which the boy playing the part of an old man rolled his hose in the current youthful manner. Can you imagine the comments that arose as soon as this detail became noticeable? It made no difference that the other details were right; this one held the attention of the audience. Attention to details makes the difference between an accurate performance or a “sloppy” exhibition. This principle will be treated more fully under *interpretation*.

Pauses. — Pauses may be classified under three heads according to the length of time consumed: the pause, the *long* pause, and the *grand* pause, or *Macready* pause. The first is the ordinary pause for breath, for interruptions, etc. It has no definite dramatic value. The long pause does have dramatic value. It tells the audience when one is surprised. In other words, it is essential to pantomime. We think less during the delivery of a speech than in the pauses when the speaker is recovering his breath. Yet many students fail to carry over this principle into dramatics.

The *Macready* pause is for highly dramatic moments,

when the audience holds its breath for fear or joy. Such pauses can be used rarely, but they are extremely effective.

Interpretation. — Interpretation through voice and action calls for hard study, consistent effort, dissatisfaction with hazy, vague, or fuzzy characterizations. Interpretation



Courtesy Grant High School, Portland, Oregon

A LONG PAUSE

An important moment in the pantomime "Ferdinand the Bull"

is a broad term. By it we make others *see* the picture we *see*, *feel* the emotion we want them to *feel*, and *think* the thoughts we want them to *think*. Interpretation is the very core of the theater. How shall we learn to interpret character? The answer is *know the character*.

Earlier we discussed business, observation, imagination, and attention to detail. Now we are ready to apply those principles in interpretation.

When you are given a part in a play, you read the play with enthusiasm, promise yourself and others that you will work hard to portray your character and do everything

possible to make the play a success. But you don't know where to begin. Here are a few suggestions.

1. *Know your character.* How can I know my character, you ask? First, by studying everything said by or about the character in the play, including notes by the author.

AN IMPRESSIVE SCENE FROM
Jane Eyre

The expressions of the characters added much to the effectiveness of this play given at the Williamson (West Virginia) High School.

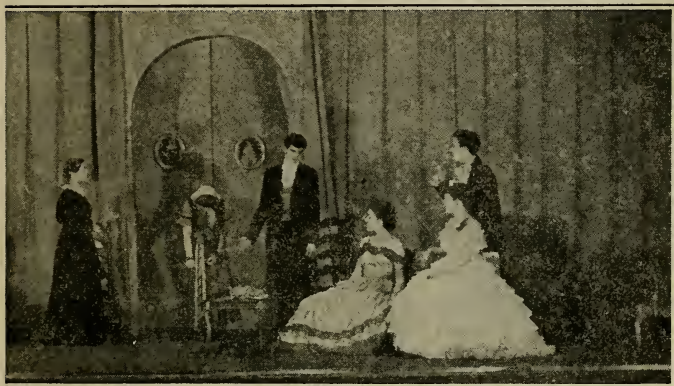


Then be prepared to answer definite questions concerning details. Is there anything in the play to help you answer the following questions about the character? How tall is she? Does she wear high heels, Cuban heels, or "sensible" shoes? Does she wear faddish clothes or does she really understand good taste? Does she use brilliant nail polish or quiet, inconspicuous polish?

Does she like music? What kind? Is she careful in speech or is she slouchy? Is she movie mad? Is she a gum-chewer? What are her hobbies? What are her sports? Does she rouge heavily? What is the color of her eyes? What is the color of her hair? What style of hairdress does she affect? Does she lack poise? What is her dominant mood — optimism or pessimism? Does

she like dogs, cats, canaries, etc.? You could carry out this procedure indefinitely for any character — man, woman, boy, or girl.

Naturally much of this information will not be given to you. You must select what will most nearly portray the



Courtesy "The High School Thespian"

picture you have in mind. Asking and answering dozens of questions about your character which have no direct bearing on the play will, nevertheless, enrich your own understanding and lend color to your portrayal. Since there can be no expression without *impression*, the fuller and the richer the impression, the better the chances for a full and rich *expression*.

2. *Know the possibilities of interpretation through voice.* Voice can give meanings the direct opposite of the words we speak. In fact, the same words mean different things to different people because of the way they are said. The simple greeting, "Good Morning," can be said in a number of different inflections. In working on inflections it is important to develop a pleasing voice. You can achieve

a good voice by working out a system of exercises and rigorously following them. Elsewhere in this book (pages 130-140) you will find suggestions and exercises.

How many inflections can you use? Try "Yes," a simple everyday word, but note the meaning. Notice that the first eight meanings below are all questions.

Yes? (I beg your pardon. Did you say "yes"?)

Yes? (Skeptically. So you said "yes"?)

Yes? (Enthusiastically. Did you say "yes"?)

Yes? (Gleefully. Did you say "yes"?)

Yes? (Anxiously. Did you say "yes"?)

Yes? (Hopefully. Did you say "yes"?)

Yes? (Angrily. Did you say "yes"?)

Yes? (Joyfully. Did you say "yes"?)

Yes. Simple statement. (That's right.)

Yes. Firmly. (I won't budge)

Yes. Irritated. (Yes, I said.) Yes. Upward slide in voice.

Yes. (Shouting across a stream good naturedly)

Yes. Shouting. (Bad manners)

Yes. (Well, go on. We're waiting.)

Yes. (Laughing encouragement. I should say so.)

Try the one-act plays, *Yes and No* or *Come Here*. A character in the first play says only "yes" or "no" some thirty-five different times. In the play, *Come Here*, the actress trying out for a part gives only the lines, "Come here"; but each "come here" must be said in a different way.

If you begin to see the varieties of meaning in this one word "yes," you can imagine how great is the possibility of interpreting an entire sentence. From one sentence we go on to the entire play. Until you have analyzed your lines word by word and experimented with voice, you can't be said to know your part.

The tired voice, the sleepy voice, the worried voice, and the thin voice also tell part of the tale. In John Weaver's poem, "Mame," notice the difference in characterization if you smile as you say, "Shut up. Come on."

3. *Know the possibilities of interpretation through action.* In interpretation by action we rely largely on business. Again, study, practice, observation, and imagination are important factors.

Although action is often thought of in terms of arm and hand gesture, it really includes every movement of the body. Arms, head, body, face — all are capable of enriching interpretation. Any one form of action is insufficient. The difference between a good characterization and an average one is frequently one of poor bodily action. To make a character "come alive" one must carefully blend and co-ordinate voice and action.

In arm and hand gesturing it is well to remember that if the gesture is hurried, it loses its emphasis as it is not co-ordinated with voice. Begin the gesture soon enough to arrive on the beat at the same time the word needing the emphasis is spoken.

Many students who in conversation use head, bodily, and facial action, look and act like robots when on the stage. They are so intent on methods or devices that they forget to be characters. We shall say more of this matter under rules of acting.

4. *Know the possibilities of interpretation through dramatic contrast and repetition.* All things are relative and interest depends upon contrast. Without contrasts of tones, appearance, lighting, setting, tempo, pitch, rhythm, and moods, the play is boring and monotonous. It cannot come to life without variety. Since you have no control

over many factors of the play, you must plan various contrasts for your own part through voice and action. Variety is still the spice of life.

Although dramatic contrast is necessary to a successful play, repetition is also a very effective way of driving points

AN EFFECTIVE GESTURE

In this scene from *A Connecticut Yankee in King Arthur's Court*, given at the Franklin School, Cedar Rapids, Iowa, there are two good examples of hand and arm gestures.



home — establishing a mood, helping the audience to understand, and emphasizing or “planting” lines.

Moderation. — The amateur sometimes feels that the director is holding the play back by constantly calling for restraint — restraint in voice, business, and movement. He is sure that if he reacted in a “big way” the audience would laugh.

Today as in former times there are those who would “split the ears of the groundlings” and “make the judicious grieve,” as Hamlet said.* They fail to discriminate between buffoonery and acting; to them noise is force and ranting is tense drama. All this is not to say that gestures and voice should not be used to the full.

* Pupils will find interesting and sound advice in Hamlet's speech to the players, Act III, Scene 2.

In fact, in early rehearsals you should overdo, because the director can always soften speech and gesture, but he rarely strengthens them. When the director attempts to moderate your acting, he is trying to help you give a performance which will win praise from the discerning people in your



Courtesy "The High School Thespian"

audience. Moderation is, in great measure, the difference between subtle and crude work on the stage.

Communication. — This principle needs no definition. Communication, however, is a difficult art. We said before that dramatics is a process of pretending, or make-believe. We must try to create an illusion so real that people forget that it is an illusion. What we do must seem natural.

When another actor speaks a line to which we are supposedly listening, we must show that we are attending. When an actor's work calls for a response from us, we must give the response which such a character would logically give under those circumstances.

In order to communicate we must keep three factors, or rules, in mind: namely, *focusing*, *feeding*, and *spontaneity*. By *focusing* we mean directing our attention where we want

the audience to look. Have you ever noticed that if a number of people stop to look at something in a store window, others will gather out of curiosity? So will people in the theater look at what attracts others.

This principle can be applied to the set of the stage, to the dialogue, or to the cast. We sometimes hear it called

A SCENE FROM *Seven Sisters*

Where there are several actors on the stage, they are careful to avoid posing in a straight line. This play was produced by the Bloomington (Illinois) High School.



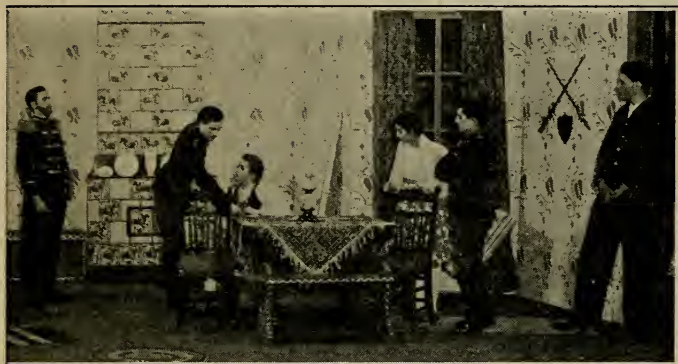
“leading the eye.” In pictures the eye is directed to certain parts — through color or space relationships. On the stage we do it by the same methods, but we may also add movement.

Actors are seldom in a straight line on the stage. The one most important in any one scene is placed upstage, that is, toward the back, in order to focus attention upon him. This is only one of the many ways of giving the scene to an actor. How many others can you name?

By *feeding* we mean that process by which each individual gives to all others the proper cue and position to bring out the best in the other person's lines. For a good example of this, watch and listen to the “straight” man of professional comedy teams.

Spontaneity is that continual freshness of attack which keeps the audience feeling that they never heard those lines before. It helps create the illusion of the first time.

Pacing. — Various elements of a play — *tempo*, *rhythm*, *pause*, and *time* — are combined under the term *pacing*,



Courtesy "The High School Thespian"

which is a very important principle. The time of a sentence, no less than the inflection, makes the mood and meaning known. A short, quick answer is more definite than one given after a pause. The pause indicates thought or strong restraining emotions.

The immediate answer indicates less restrained emotions and light thought. In other words, rapid tempo shows excitement, anger, happiness, and similar emotions, while a slow tempo reveals sorrow, caution, thoughtfulness, and *controlled* anger.

When a play is moving toward the climax, the actors tend to speed up their delivery of lines both in picking up cues and also within their lines. Automatically the audience responds to the tenseness and hurry, and the play is on its

way to a success — provided all the other elements of the play are being correctly used.

Tempo means the speed with which lines are delivered, and *rhythm* means the frequency with which accented parts occur. A rifle bullet rotates as it goes toward its mark. The rotation is the rhythm, and the forward speed the tempo. A passenger train may travel one hundred miles per hour, but the rhythm of the wheels crossing rail joints is determined by the length of the rail.

Two scenes in rapid tempo might be tiresome. Certainly several scenes in succession, all using the same tempo or rhythm, spell monotony. Of course the mood and the content of each scene will determine its tempo. If the play is well written, the author will have "paced" the scenes so that the effect is not monotonous.

The director may decide to introduce variety by making every third scene louder than the other two, and every fourth scene faster than the other three, with every other scene higher in pitch. This will bring a form of rhythm into the play and also avoid monotony.

The individual actor can use each of these fundamental rhythms in his own interpretation. By earnest study and practice he does his own part toward lightening the director's task.

The mood or atmosphere is gained by a proper mixture of the various elements — lighting, tempo, rhythm, costumes, set, language, business, movement, and voice.

Many of these elements are beyond the student's control as an actor, but rhythm, language, action, and voice are definitely under his control. Through these four elements he can give emotional tone to the play.

2. RULES OF ACTING

The charm of the act is the actor.

— EUGENE WARE ("Ironquill")

At the beginning of this chapter you were told that dramatic artists through experience have built up slowly a body of rules. Some of the more important ones follow:

1. *Do not cross the knees.* This rule applies to boys as well as girls. Boys may take more informal positions than girls, but unless the characterization demands it, crossed knees are out. Not only is it poor taste, but showing the shoe sole gives the foot undue prominence.

2. *Seat yourself properly.* Do not look at your chair when getting ready to sit down or let yourself into, or boost yourself out of a chair unless you are portraying an elderly or coarse individual. Before seating yourself touch the calves of the legs against the chair. This will relieve you of the necessity of looking at the chair and at the same time save you the embarrassment of sitting on a chair that isn't there. Upon getting up, if you place one foot ahead of the other, you will not have to lift yourself out.

3. *Do not look at the audience.* Actors are not communicating directly with the audience. They are presenting material before a group of people, but they are cut off by the footlights. To the actor the audience is in somewhat the position of eavesdropper. When producing the classics this rule must sometimes be violated.

4. *Kneel on the down-stage knee, that is, the one toward the audience.* This gives a three-quarter front face and helps the audience see bodily action and facial expression.

5. *Stand with the weight on the up-stage foot.* Here again observation of the rule enables the audience to see better.

6. *Seem to listen.* Since every actor is a part of the stage picture, your attitude either helps create or destroy the illusion. Unless there is a specific reason for not seeming to listen, the interest of the audience is lost.

A SCENE FROM *Death
Takes a Holiday*

Notice that not one of these actors is looking at the audience. It was given by the Champaign (Illinois) High School.

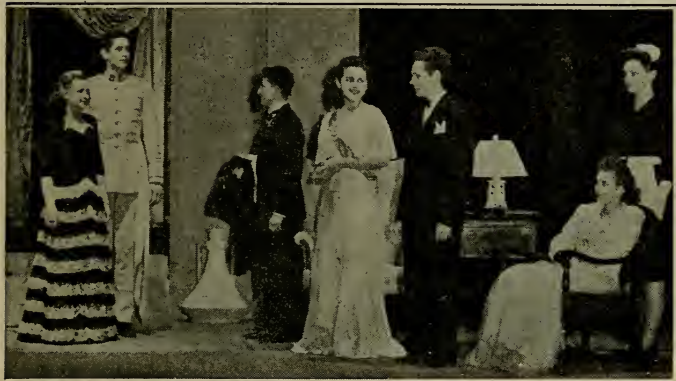


7. *React.* Closely allied with the rule about listening is the rule that every actor should react. You know the science maxim, "Every action has a definite reaction." The maxim is also true in the theater. The student who is genuinely interested in his part doesn't say the words of his lines and then drop out of character. His body is responding to the emotions which his character would be experiencing. Though he has nothing to say with voice, his body is speaking. Those with dead bodies are soon beyond their depth when they try to pantomime. Possibly the severest test of an actor is to tell a story without words.

8. *Come from and go to a definite place.* When entering a stage get into character before you open the door. When

leaving a stage stay in character until the door is closed. Save yourself the humiliation of being laughed at.

9. *Cross in front of another unless you are a servant.* Moving objects attract attention. The moving actor is generally the one who is most important in the scene, and therefore should be in sight all of the time.



Courtesy "The High School Thespian"

10. *Never add to the play any business or line not approved in rehearsal.* Some embarrassing and unfortunate consequences have occurred by failure to abide by this simple rule. You are unfair to the director and to the cast and may throw the play out of balance by the inclusion of some inspiration of yours.

11. *Pick up cues properly.* In normal tempo your cue is not the last but the third word from the end of the preceding line. In broken sentences you must be extremely alert to pick up your cue quickly. The person who is to be interrupted should complete the sentence in rehearsals if not interrupted, or devise some apparent reason for stopping in the middle of a sentence.

12. *Enunciate clearly.* Give every vowel and every consonant its full sound. Sounding the vowels gives music to the language, but slighting the consonants will make understanding difficult. Dropping letters from the end of the words, cutting letters from the beginning of the words,



Courtesy "The High School Thespian"

or running letters together between words will cause an audience to tire quickly. One actor who says "git" for "get," "las year" for "last year," "goin" for "going," or "em" for "them" can ruin the entire play. Be especially careful to speak very distinctly.

13. *Counter.* Countering is sometimes called "dressing stage." When one is accidentally blocked by another actor, he should move enough to be in the picture. Sometimes a new character on the stage throws the picture out of balance. You must counter enough to bring the picture into balance again.

14. *Open and close doors properly.* Always give the audience the benefit of facial expression unless you have a reason for doing otherwise. Therefore, in opening a door

to come on the stage, open with the up-stage hand, enter, turn and close with the other hand. In going off stage, reverse the process. If the doors in your set are hung so that this procedure is impossible, work out a method which will give you an opportunity to face the audience.



A DIFFICULT TASK

Learning to stand still without awkwardness is one of the hardest things an actor has to do. This scene is from *Letters to Lucerne*, given by the William Penn Senior High School, York, Pennsylvania.

15. *Learn to stand still.* One of the most difficult rules for the beginner to master is to learn to stand still. He may wonder how he can react and stand still at the same time. Again, let us suggest pantomime. He will see that in very dramatic pauses even the listeners seem afraid to breathe. The rule has grown up from the realization that moving actors steal attention from the one who should be receiving it.

16. *Hold that laugh!* When an audience breaks into your line with laughter, stop speaking and moving until the laugh begins to die away to a chuckle. Do not wait until the laugh is completely over or you will slow down the action and tempo of the play. Then go back four or five words to pick up your line.

By the time you heard the laugh and stopped you had said three or four words. If you insist on beginning where you were stopped, the audience will soon restrain their laughter. Sometimes the line is unimportant and can be omitted altogether. Again, a good comedian, rather than stop moving, can prolong the laughter by appropriate action. Which rule you should follow is for your director to decide. In any case the actors should stay in character and hold their pose while the audience laughs.

17. *Face the audience.* This is a rule which need not be followed strictly if the action of the play demands that the actor do otherwise. In telephone conversations and in soliloquies, however, face the audience. When turning, if it is convenient to turn toward the audience, do so.

18. *Do not step backward except when showing fear, repulsion, or related emotions.*

19. *Gesture with the up-stage hand.* The play is performed that an audience may see. Down-stage hands may hide facial expressions which an audience came to see.

20. *Don't lean on the furniture.* An extreme interpretation of this rule would make your play seem stiff and unreal; people do handle furniture and lean on it. Beginners, however, often use furniture as a crutch to hold them up rather than as aids to present naturalness. The safest method is to stay away from furniture until you know that you have mastered your desire to have a prop.

Bringing out Humor. — Since a vast majority of our plays are comedies, we should study some of the ways of bringing out the humor in the lines and situations. Projection of humor is one of the most difficult tasks in the theater. Neither having a sense of humor nor having a humorous

play will help much; we must also have that evasive trait of personality that puts us across the footlights. There are, however, definite things to do which will help.

1. *We can bring out humor by the tone we use.* Exaggeration, repetition, contrast, unexpectedness of tone, or unusual tones, such as monotone, nasal, and guttural, all help in producing humor. Some of our radio comedians achieve most of their results through this device.

2. *We can bring out humor by phrasing.* You must decide where you want the laugh, if there is a possibility of more than one laugh in a line. Then phrase the line so that the audience cannot laugh until you want them to. Although this is easier said than done, you can control an audience to some degree. Keep the voice down until just before the laugh, then raise the voice slightly, pause to focus attention, give the line boldly, and hold for a second.

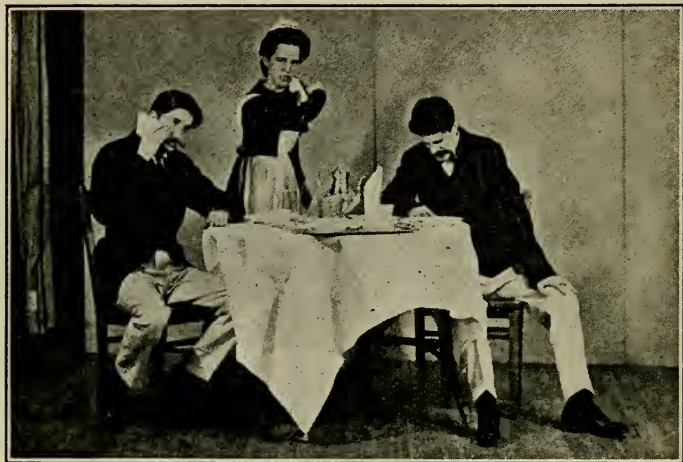
If rehearsed with pantomime business, the pause will seem natural if you miss the laugh, and if you get the laugh the pause keeps you from "stepping on" the laugh. In either case a slight pause is good technique.

Monotony of phrasing like monotony of tone can bring out humor. Generally this is a matter for the author or director to decide, but occasionally you may discover the possibilities for yourself.

3. *Bring out humor by business.* There are two kinds of business — *mechanical* and *legitimate*. Mechanical business may be such action as stamping on the floor, beating a table, throwing something, or fainting. Legitimate business is business within the lines. In the play *She Stoops to Conquer*, the passing of the wine between Hastings and Marlowe to the evident displeasure of Hardcastle is mechanical business, but the scenes in which Kate Hardcastle pretends to

be a barmaid are scenes in which legitimate business can be used.

Finally, humor must combine the best efforts of all in feeding, focusing, spontaneity, communication, and above all, in complete, sharp, bodily action. In humor the "eyes have it."



Courtesy Grant High School, Portland, Oregon

BRINGING OUT THE HUMOR

There is humor in the attitude, in the makeup, even in the seriousness of the actors.

Mob and Group Scenes. — An important character may be made to stand out in a mob scene by raised levels, makeup, costume, grouping, focusing (with or without symmetry), all turning toward the person, leaning on a foot toward him, etc.

When you have a procession, focus by spacing. When the eye lights on the object, it should run down the line to the focus. Each area should be developed within itself,

and the relationships should be established. Do not let the groups huddle. Keep at arm's length if possible.

In mob yelling, each member should be given something to say definitely. Alternate between short and long sentences. Do not have the groups together. Let the voices die gradually. "Rhubarb" spoken low sounds like talking or conversation — like a rumble through a crowd. If half the crowd says "rhubarb" and the other half says "walla walla," you get the effect of divided interests.*

Let every character stand in a definite place, and have a definite thing to say.

3. PRODUCING THE PLAY

Play out the play.

— SHAKESPEARE

The prompter enters the prompter's box, and the play is ready to start.

— ROBERT SERVICE

At the same time that the actors are working on the interpretation of their parts, another important group is taking care of the production work of the play. Although this group seldom gets the publicity that the actors do, their work is no less important. Just as in a football game the little-noticed work of the line makes possible the spectacular plays, so also does the very important work of the production staff make possible the artistic performance of the cast.

Setting the Stage. — The first thing which must be decided when a play is going to be produced is the appearance

* If you ever get the chance to hear the radio plays *The Fall of the City* and *Air Raid*, observe the fine way in which the mob scenes are done. The latter play is available on records.

of the stage. In the last few years there have been some plays produced without any scenery. The Russian theater has been noted for many years for their excellent plays which have been done with a minimum of scenery. It is good practice for the high school student to try to create

SETTING THE STAGE

The preparations for the play involve both work and fun.



an illusion with little or no scenery. This is the final test of a good actor. However, most of the plays which you will produce will be with scenery.

When the curtain opens, the first thing which the audience sees is the stage setting. It should be of such a nature that they will immediately form their opinion as to when and where the play is taking place, what sort of people the play is about, the financial condition of the characters, their tastes, their habits, etc. . . .

This can be done with either a realistic "box" set — that is, one with three walls — or with a "suggestive" set, which gives the illusion with just a few panels, steps, platforms,

and necessary pieces of furniture. There are many good books on stage production which will give you ideas on how to design this type of set.

After the design has been approved you are ready to build the scenery. Most sets are composed of a series of "flats"



Courtesy Central High School, Oklahoma City, Oklahoma

which are wooden frames covered with canvas and then painted. The best wood for flats is a soft white pine which can be purchased quite cheaply at any lumber yard. Form the wood into a picture-frame shape using butt joints. Join the pieces at each corner with a "corner block," which is a triangular piece of plywood nailed to the frame with clout nails. If the flat is particularly high, put in braces which are also fastened to the frame with pieces of plywood. Turn the flat over and tack canvas or unbleached muslin to the face of it, being sure to keep the cloth smooth, but not tight.

Apply a coat of sizing to the muslin. When this dries

the cloth should be tight and smooth. You are now ready to paint. Muresco can be used, although its range of colors is limited, and it is somewhat more work to prepare. The casein or water paints, which can be found at most paint stores, are more satisfactory. They come in a wide range of colors and can be prepared by just adding water.

Apply the paint smoothly, making sure that all parts are covered. Before you begin, prepare enough paint so that you will be able to finish the set without having to mix more, unless you are sure you will have no trouble matching the color. It is better to have some paint left over than it is to have part of the set one shade and another part a different one.

Make sure the scenery is set up securely. Nothing can be more disastrous in a play than for part of the scenery to fall down. The flats are lashed together by a small rope about the size of clothes line rope and the wall is then supported by stage braces which are fastened to the floor with large stage screws. If it is impossible to put screws into your stage floor, triangular braces can be used and held in place by sandbags.

Choose your furniture with care. Do not use any more than is necessary, or your stage will look crowded, and there will be little room left in which your actors may move around. The furniture, like the set, should reflect the character and taste of the people portrayed.

The Production Staff. — This group is usually larger than the cast of the play for they have many duties to perform. They should be appointed soon after the play is in rehearsal.

1. *The Director.* The director has charge of the entire play. It is his responsibility to approve all plans made by

his subordinates, to work with and supervise all heads of committees, and to check on the night of the play to see that every detail has been attended to. Since the director is held responsible by the audience for the play, he must necessarily have the final word as to any plans in its production. He appoints various students to help him.

2. *The Stage Manager.* His duties are numerous for he is second in importance to the director. His duties are:

1. Have charge of the ground plans.
2. See that scenery is all there.
3. Superintend changing of all scenery.
4. Manage stage hands.
5. Give signal for lights.
6. Give signal for curtain.
7. Decide on the number of curtain calls.
8. Be responsible for noises — rain, hail, etc.
9. Change all scenery after the show in readiness for the next night.
10. See that all lights are out and doors closed.
11. Move all scenery, but not the furniture.
12. He should attend at least ten rehearsals.

The electrician works the lights during the show, but the stage manager gives all orders regarding lights and curtain at the beginning and end of each act. The orders are:

1. Footlights and stage lights on.
2. House lights out.
3. Pause to quiet house.
4. Curtain rises slowly.
5. Curtain down.
6. Give time for applause and curtain calls.
7. House lights on.
8. Footlights and stage lights off.
9. Backstage work lights on.

3. *Property Manager.* He has general charge of properties and appoints an assistant for small properties and one for large "props." Each must read the play and find the needed articles. The duties of the small properties manager

are: to have charge of all small props — matches, checkbook, pictures; to be dependable; to attend eight rehearsals; and to know when and where each article is needed.

The duties of the big prop manager are: to get all furniture and rugs, and to be responsible for their return, to take all furniture down center during change of scenery, to have charge of platform — putting up curtains and seeing that ground cloth is in place.

4. *Electrician.* His duties are: to attend to all lights; to arrange bracket and floor lamps;

to be responsible for any special effects such as moonlight, daylight, dark scenes, and all other matters dealing with lighting.

5. *Assistant Director (or Prompter).* He must be reliable, must have a strong voice, must have clear enunciation,



Courtesy Cleveland Heights High School

A CAPABLE ELECTRICIAN

The effective use of lighting may add enormously to the success of the play.

must be cool-headed, and must attend nearly all rehearsals.

6. *Program Chairman.* His duties are to see that accurate and complete programs are provided. Programs are usually about four pages. The first page should contain the title of the institution behind the play, the name of the play (for example: THE SERIOUS CLOWN. A Comedy in Three Acts), the author's name, the director's name, date, name of publisher under whose permission you use the play.

The second page should contain the cast of characters (no descriptions of them), the scenes and their time and place, and the orchestra personnel.

The third page should contain the production staff — director, assistant director, stage manager, assistant stage manager, property manager, electrician, costume and make-up chairmen, business man, publicity director, ticket salesman, and all committees. Acknowledgments to firms or other groups who have helped in any way may be on the third page or on the fourth page.

7. *House Manager.* He is in charge "out front." He should appoint and instruct the ushers, see that the theater is clean, provide for a ticket booth, and close the doors when the play begins.

8. *Publicity Chairman.* The advertising committee has much to do with the final success of the play, for a small audience will take the inspiration from the actors, but a large one will bring out the best in the cast. How shall the committee proceed? What can they do?

Some member of the cast who wears unusual clothing in the play may shop in costume. Several cast members may visit general stores such as drug stores, five-and-ten stores, etc. Fill a store window with odd or unusual prop-

erties with appropriate signs; when plays have good gags put small signs up with the gags written on them.

Well ahead of the play, put up signs calculated to arouse curiosity without giving away that the signs deal with a play. Give skits which are like previews for your assembly.

Poster contests for artistic work usually bring a good response. So do other contests such as guessing how many tickets will be sold or who will be the best actor or actress. Window cards, handbills, car cards, and post cards are also effective. The art department may help by putting colored pictures about the play on the blackboards in every room.

For the newspaper advertising the students of journalism can help. They can write synopses which, though they do not tell the story, give enough of the conflict to arouse interest. Newspapers want definite, specific facts — the answers to How? When? Where? What? Who? Write-ups should be original and interesting, written with a view to arouse interest of the reader to see the play.

The reader is interested in knowing the title of the play, the author, the date, time, place, and producing groups. Pictures are always welcome additions to any paper's stories. Feed this material a bit at a time. First give the choice of play and cast. Then follow with production staff and date. The last story should contain every essential point.

Make-Up. — Although some directors have the cast members make up themselves, generally in high schools that work is done by committees. The committee members should know in advance which cast members each is to work on and what the character is to be. If possible, have a make-up rehearsal.

1. *Have an adequate supply of clean make-up material.*

There are two major brands of make-up; the stick form and the cream form which comes in tubes. Both are equally good and can be used interchangeably. If the stick form is used, cleanse the face thoroughly with cold cream, rubbing it well into the pores. Then wipe off the excess cream. If the cream form is used, do not use cold cream first. Put the make-up directly on the dry face.

2. *Apply the base or ground color.* Pat grease paint on in little dots, then with the tips of the fingers distribute the base evenly over all exposed surface including the neck, ears, and back of hands.

3. *Lining.* Next comes the task of accentuating the face. Eyes under normal conditions of stage lighting would fade badly were it not for lines. In lining the eye, take a tooth pick or a paper stub and dip the point into the proper color grease paint. For most blondes use a brown; for brunettes use black. There are pencils available in both these colors. Then draw a thin line just under the hair line of the lower lid from a little distance from the nose out to the outer end of the eye.

Do not follow the hair line completely but leave it when it curves upward to form the corner of the eye. Do the same for the upper eyelid — that is, draw a thin line above the hair line letting the two drawn lines meet about one quarter inch from the corner of the eye. The lines bring up the eye. Bringing the lines together away from the corner of the eye enlarges it. If the eyebrows are particularly light and look faded, apply a little lining to them. Be sure that you do not make them too dark or your character will look like an old-time villain.

For most juvenile characters this is enough lining. For

older characters other lines can be sketched in such as the "scowl lines" above the nose, and a few forehead lines. "Crow's feet," which are the lines on the outer corners of



Courtesy Stephens College

MAKING UP

The make-up of the actors is most important, and had better be done by experts.

the eye, can be drawn in. Soften the edges of the lines with a bit of cotton wrapped on a toothpick.

direction. By all means blend the rouge carefully at the edges. It should fade away into the base rather than stop abruptly at some point.

4. *Rouge*. Putting the rouge on is one of the most difficult parts of make-up. Its placement depends upon the shape of the face. If the person has a round face the rouge should be placed rather far out from the nose and blended in a downward direction; on a long narrow face place it closer to the nose and blend in an outward direction. The color of the rouge depends upon the complexion of the actor, the age of the character being played, and the sex of the player. On blondes use a lighter rouge than on brunettes. Many old characters will look better with no rouge at all, depending of course upon their age and state of health. Use only a little rouge on men. That which you do use should be dark and well blended.

5. *Lipstick*. Many of the same rules which apply to

rouge apply also to lipstick. If the actor's mouth is extremely small, it can be enlarged by bringing the lipstick a bit beyond the natural lip lines. With most players, however, the lipstick should be a bit inside the natural outline as the color has a tendency to enlarge the mouth. Choose the color of the lipstick as you did the rouge. Use a very little dark lipstick on men. Nothing is more ridiculous than to see a husky six footer with a vivid red "cupid's bow" mouth.

Rouge the upper lip, following the natural lines of the lips. Do not carry the rouge all the way out to the corner of the mouth, as that makes a big mouth. After rouging the upper lip have the student press the lips together firmly. Then fill in the lines on the lower lip.

6. *Shadow*. Even in straight make-up, the eyes need a little color applied to the eyelid. This is usually a light blue or brown. In character make-up, the sunken places are made by applying a darker base. The bones are made more noticeable by highlighting — that is, by putting on yellow, flesh, or light base where light would ordinarily be reflected.

7. *Powder*. Richard B. Harrison, the man who played "de Lawd" in *Green Pastures*, said that powder was the most important part of the make-up. It is put on to prevent the make-up from shining under the stage lights and to keep it from smearing easily. Select a shade which will blend well with the base color. Use a clean, large puff and pat on plenty of powder, making sure that all parts are covered. Then with a very soft brush or with a cleansing tissue wipe off the excess powder and make a smooth covering over the entire make-up.

You are now ready for the play. Open the curtain!

4. THE EXPERIMENTAL THEATER

*The man who makes the experiment deservedly claims
the honor and the reward.*

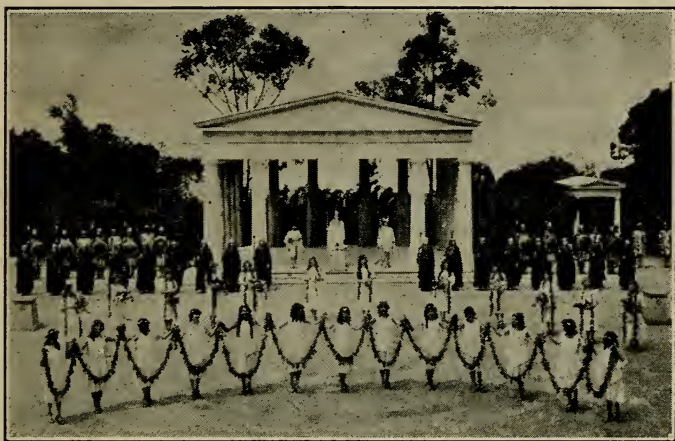
—HORACE

The theater had its beginning in the experimentation of Thespis. Its liveliness was determined partly by the experimenters working in the theater. The list of great names of the theaters forms a roll-call of adventurous experimenters. From outdoor theaters to indoor performances, from daylight to electric light, from declamation to communication, the theater has always followed those hardy spirits who dared visualize a new procedure.

Much of an experimental nature has been evolved in recent years — some more highly dramatic than others. One of the most interesting has been called “Staging of Poetry” which is mass dramatics or group dramatics using poetry as the medium of expression. The originator in America is Professor Cloyde Dalzell, of the University of Southern California, who has been pioneering in experimental drama for ten years. Although originated for college work, this form of dramatic activity is being very effectively used by high schools.

One interesting activity of an experimental nature is the *dramatic confidence* or *dramatic monologue*. Assuming that inanimate objects in the theater could reminisce, what would they say? After being written out, such a monologue could be staged by the student originator. This can be done by a cast of one or many according to the particular

monologue. A student wrote a dramatic confidence, "I Am the Greek Frieze," and staged it with a one-member cast. The example given on the next page, "I Am the Experimental Spirit in the Theater," was staged with a cast of ten and done in the old Greek manner out-of-doors.



A BEAUTIFUL OUTDOOR PERFORMANCE

This is the final tableau from *The Eumenides* of Aeschylus, as performed in the Greek Theater at Point Loma, California.

From a list of one-hundred-fifty possible subjects we are listing twelve to start your thinking. How many can you write on?

I Am Stage Fright

I Am Make-Up

I Am the Star on the

Dressing-Room Door

I Am the Hush of Expectancy

at the Rise of the Curtain

I Am the Theater Ticket

I Am the Irish National Theater

I Am Illusion

I Am Applause

I Am the Dark House

I Am Memory

I Am the Theater Aisle

I Am the Green Room

I AM THE EXPERIMENTAL SPIRIT IN THE THEATER

I am the experimental spirit in the theater. Without me the theater would not have progressed beyond "unconscious drama." Without me drama would still be dance and religious ritual. Without me lighting, scenery, architecture, make-up, and indoor performances would be unknown. Without me symbolism, stylization, mysticism, and realism would be empty words.

I stimulate thought and invention. By becoming acquainted with me Thespis became the first actor and possibly the first playwright. By knowing me Aeschylus wrote the first tragedies and introduced the second character. By discovering me Sophocles made possible any number of characters. Through me Aristophanes introduced comedy. Through me he dared laugh at the political and religious fallacies of his day. The work of Aristophanes makes possible such plays as *Face the Music*, *Of Thee I Sing*, *Dead End*, and *I'd Rather Be Right*. Because Aristotle dared to set up a standard for the theater, he became our first dramatic critic. Having my spirit, Ibsen set up the "Theater of Ideas" through which he dared discuss the social problems of his day. Every great worker in the theater achieved greatness because he knew me.

Because of me the crude methods of earlier days have been replaced by ever improving methods. Because of me the theater has changed from one of religious ritual only to one of entertainment and, yes, I am afraid, at times to one of teaching and propaganda. Because of me the theater, though sometimes ill in one country or another or throughout the world for decades or centuries — because of me it comes back and continues its advance. Because of me, it is living, breathing, growing every hour, and affects the lives of millions throughout the world.

Of course, some of my protégés make mistakes. Not everything they do is good. Sometimes it is "faddish." Sometimes

it must be undone. Sometimes it hurts the theater. On the whole I have offered incentive to better things. I encourage change — often progress. I offer variety always — always improvement. I am responsible for innovation.

I want to make YOUR acquaintance. I AM THE EXPERIMENTAL SPIRIT IN THE THEATER!

5. TECHNICAL TERMS OF THE THEATER

As you would say in plain terms.

— SHAKESPEARE

Polysyllabic (or what the people call dictionary) words.

— COLERIDGE

The theater has hundreds of technical names, some of which you must know if you are to be associated with it even slightly. When a director uses some of them, you will waste the time of the entire cast if he has to stop to explain them to you. Be professional — know them!

| | |
|----------------------|--|
| Ad lib. | To speak at liberty; to extemporize. |
| Apron | All of the stage lying in front of the curtain or proscenium arch. |
| Area | An arbitrary division of the stage. |
| Aside | A line spoken loud enough to be heard by the audience but apparently not heard by characters on the stage. |
| At rise | Anything occurring as the curtain rises. (See Discovered) |
| Back or Backstage | The area behind the rear scenery. (See Off-stage) |
| Black-out | Using complete darkness as a curtain. |
| Block | To hide another actor from view. |
| Blurr | To lack sharpness in enunciation, business, or movement. |

| | |
|--------------------------|--|
| Border | (A) A piece of cloth or scenery used to mask or hide the top of the set and the border lights. It runs parallel to the front curtain and is suspended from the ceiling or flies. (B) Also short form for border lights which are parallel rows of lights above the stage. |
| Build | To increase tempo or force for climax. |
| Business | Any physical action which delineates character. |
| Comedy | A play in which the main character overcomes his obstacle. |
| Cue | A word, action, or occurrence which is a signal for action or lines. |
| Curtain line | The last line delivered before the curtain is lowered. |
| Cut | To omit. |
| Cyclorama | A curtain, often circular in form, across the back of the stage extending from one side of the proscenium arch to the other and used as a background for scenery. |
| Dialogue | Lines spoken in the play. |
| Discovered | Anyone on stage when the curtain is raised. |
| Downstage | The area toward the audience. The front part of the stage. |
| Dress right (or left) | Moving right (or left) to bring the stage picture into balance, or to avoid being blocked. |
| Drop | Any scenery which is suspended from the ceiling. |
| Empathy | Feeling with. When the audience screams or laughs with a character, they are empathizing. |
| Exposition | Those passages which give necessary facts. The plot does not move forward with expository scenes. |
| Farce | A play which presents unreal situations or people as real. |

| | |
|---------------------|--|
| Feeder | One who by his actions gives point to the comedian's work either by adding to the humor or making the humor more readily apparent. |
| Flat | A piece of painted scenery. Usually a wooden frame covered with canvas or muslin. |
| Flies | The space above the stage between the top of the proscenium arch and the ceiling where scenery not being used is hung. |
| Floods | Lighting equipment giving a diffused light. |
| Focusing | Directing attention of the audience. |
| Foots or footlights | The lights in the floor of the stage at the outer edge of the apron. |
| Foreshadow | To emphasize certain lines or actions to make certain that the audience will understand a future situation. |
| Freeze | To stop all movements. |
| Front | To face the audience directly. |
| Give stage | Take a downstage position in relation to another actor. |
| Grease paint | Make-up material. |
| Grip | A stage hand who handles flats or scenery. |
| Hold | To freeze. |
| Hugging | To stand too close to furniture or scenery. |
| Kill | Omit a line, cut out a light, or omit business or movement. |
| Lead | To direct attention of the audience. |
| Lines | (A) The dialogue of the play. (B) Ropes used to suspend scenery or curtains in the flies. |
| Motivation | A plausible cause for the business, movement, or line. |
| Mugg | To overdo. |
| Muff | To lose the effect of a scene or line. |
| Offstage | The area behind the scenery; out of sight of the audience. |

| | |
|--------------------------|--|
| Plant | See Foreshadow |
| Play | The interpretation of the manuscript. The manuscript is not the play. |
| Plug | (A) Unnecessary emphasis. (B) Trick devices to gain applause. |
| Pointing | Emphasizing by any means: pause, rate of speech, lighting, color, force, etc. |
| Proscenium | The frame of the stage picture. The wall which separates the stage from the audience. |
| Proscenium arch | The opening in the wall through which the audience watches the play. It may be either curved or flat at the top. |
| Properties or props | Any objects used in the play, such as furniture, books, pencils, pipes, rings, guns, typewriter, etc. Articles used to beautify the set are not classified as props. |
| Quick study | One who learns lines easily. |
| React | To respond bodily to the stimulus of another's line or action. |
| Routine | A definite procedure such as a series of dance steps or an intricate piece of business. |
| Setting | The locale of the play. Scenery representing an interior or exterior as the case may be. |
| Sides | Copies of an individual part in a play together with the necessary cues. Not a complete manuscript. |
| Soften | To play down a scene either by reducing volume or action. |
| Spotlight | A focused light used to illuminate one small area. |
| Stale | A term used of an actor or scene when spontaneity is lost. |
| Stage | The platform on which the play takes place. |
| Stage left (or right) | Positions on the actor's left or right as he faces the audience. |

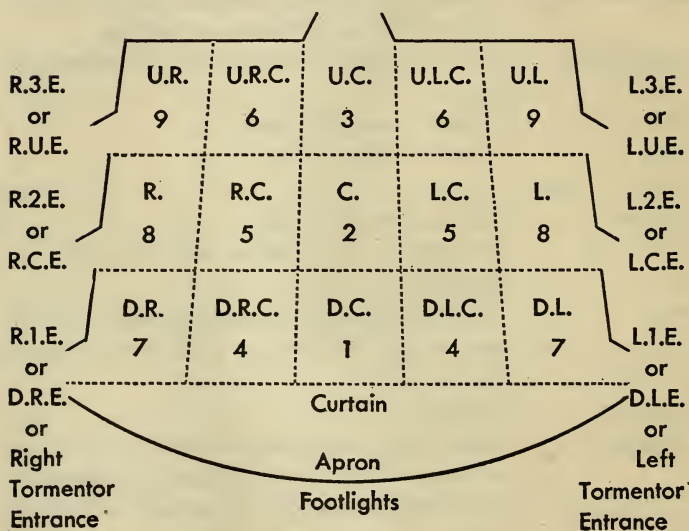
| | |
|------------------------|---|
| Stage wait | Unplanned elapses of time between the cue and the following dialogue or business. |
| Star part | Often used to describe the major parts but also used to distinguish those parts portraying middle age. |
| Static scenes | Scenes in which little or no action takes place — especially expository scenes. |
| Steal | One steals a scene by attracting undue attention to himself when another should have the attention. |
| Step on a laugh | To continue talking through a laugh or to begin talking while an audience is laughing. |
| Straight part | A part calling for no special character portrayal. |
| Strike the set | To take down the scenery. |
| Super or supernumerary | An extra without lines. |
| Tag-line | The last line of the play. |
| Take stage | Get upstage of the other actor or actors (see Upstage). |
| Teaser | The first border. It serves to prevent the audience seeing either the top of the scenery or the flies. |
| To go up | To forget. |
| Topping | When every succeeding speech is given with an increase in either pitch, volume, or tempo over the preceding speech. Especially effective in climax. |
| To upstage | To get upstage of other actors and thus gain more of the attention of the audience. |
| Tormentor | Scenery or masking to prevent the audience from seeing the arch; run at right angles to the side scenery. |
| Tragedy | A type of play where the protagonist does not overcome his obstacles. |

- Upstage** The area away from the audience. The rear of the stage.
- Wings** The sides of the stage not visible to the audience.

6. STAGE DIAGRAM

The world's a theater, the earth a stage.

— HEYWOOD



- D — down
 C — center
 U — up or upper
 E — entrance
 R — right
 L — left

STAGE DIAGRAM

When a director gives an order to "go up left" the actor should know immediately what he means. Stage directions are always given in terms of an actor as he faces an audience. Thus, "right" means to an actor's right. "Downstage" means toward the audience, "upstage," away from the audience. "Down right," therefore, means close to the footlights in the right-hand corner. "Up center" means center stage as related to right and left, but near the rear wall in terms of forward or backward movement. The diagram opposite gives all areas.

The numbers in the various areas indicate the relative attention values of a bare stage. This means that the area most likely to catch the attention of the audience first is down center, then center, and then up center. The areas where their attention will be least likely to be directed are up right and up left. Of course, any articles of furniture which are added or any unusual characteristic of the set may change those values.

7. THEATRICAL SUPPLY HOUSES

Blest paper-credit! Last and best supply!

— POPE

Since many firms, especially play publishers, supply more than one kind of dramatic material such as make-up, wigs, etc., you may save time by getting all possible materials from one source. Most of these firms will send catalogues upon request.

Although this list is incomplete, every need of the average group can be filled from it.

Costumes

| | |
|---------------|---|
| Martin Giesen | Omaha, Nebraska |
| Van Horn | 1130 Chestnut St., Philadelphia, Pa. |

Hair Goods

| | |
|---------------------|---|
| Irvin H. Raditz Co. | 7117 W. Roosevelt Road, Berwyn, Ill. |
|---------------------|---|

Lighting

| | |
|----------------------------|---------------------------------|
| Century Lighting Co. | 419 W. 55th St., New York, N.Y. |
| Chicago Stage Lighting Co. | 115 Hubbard St., Chicago, Ill. |
| Kleigl Bros. Co. | 321 W. 50th St., New York, N.Y. |
| Newton Stage Lighting Co. | 253 W. 14th St., New York, N.Y. |

Make-up

| | |
|------------|--|
| Max Factor | 1660 North Highland Ave., Holly- wood, Calif. |
| Stein's | 430 Broome St., New York, N.Y. |

Plays

| | |
|---------------------------------|---|
| D. Appleton Century Co. | New York, N.Y. |
| Art Craft Drama Co. | 231 Dows Building, Cedar Rapids, Ia. |
| W. H. Baker & Co. | 178 Tremont St., Boston, Mass. |
| Banner Play Bureau | 111 Ellis St., New York, N.Y. |
| The Children's Theatre Press | South Hills, Charleston, W. Va. |
| Drama Guild | 944 Little Building, Boston, Mass. |
| Dramatic Publishing Co. | 59 E. Van Buren St., Chicago, Ill. |
| Dramatists Play Service | 63 E. 39th St., New York, N.Y. |
| Eldridge Plays, Inc. | Denver, Colo. |
| Samuel French | 25 W. 45th St., New York, N.Y. |

| | |
|-----------------------------|--|
| F. B. Ingram Publications | Gansert Building, Rock Island, Ill. |
| Ivan-Bloom-Hardin Co. | 3806 Cottage Grove Ave., Des Moines, Ia. |
| Longmans, Greene & Co. | 114 Fifth Ave., New York, N.Y. |
| New World Dramatic Service | 5548 Kenwood Ave., Chicago, Ill. |
| Northwestern Publishing Co. | 2200 Park Ave., Minneapolis, Minn. |
| Row, Peterson Co. | 1911 Ridge Ave., Evanston, Ill. |
| Wetmore Declamation Bureau | 1631 S. Paxton St., Sioux City, Ia. |

Scenery

| | |
|-----------------------------------|-------------------------------------|
| Theatrical Equipment & Rental Co. | 3433 Carnegie Ave., Cleveland, Ohio |
| Tiffin Scenic Studios | Tiffin, Ohio |

Sound Effects

| | |
|---------------------|----------------------------------|
| Thomas J. Valentino | 729 Seventh Ave., New York, N.Y. |
|---------------------|----------------------------------|

8. ONE-ACT PLAYS

The world's a stage on which all parts are played.

— MIDDLETON

M. Indicates the number of male characters.

F. Indicates the number of female characters.

The last column shows the charge, or royalty to be paid for producing the play. A indicates special regulations regarding royalty which can be found by writing the publisher.



A SCENE FROM *A Christmas Carol*

Bob Cratchit is holding Tiny Tim and his crutch.

| PLAY | AUTHOR | PUBLISHER | M. | F. | R. |
|--------------------------------------|----------|------------------------|----|----|----|
| Acid Test, The | Smith | Baker | 0 | 2 | 0 |
| Allison's Lad | Dix | Baker | 6 | 0 | 5 |
| And the Villain Still Pursued Her | Koser | Art Craft Drama Co. | 4 | 4 | 0 |
| Back of the Yards | Goodman | Longmans | 2 | 3 | A |
| Bargains | Kester | Baker | 1 | 2 | 0 |
| Bargains in Cathay | Field | French | 4 | 3 | 5 |
| Bishop's Candle- sticks, The | McKinnel | French | 4 | 1 | 5 |
| Blue Sphere, The | Dreiser | French | 6 | 2 | 2 |
| Boor, The | Tchekoff | French | 2 | 1 | 0 |

| PLAY | AUTHOR | PUBLISHER | M. | F. | R. |
|-----------------------------------|---------------|-------------|----|----|----|
| Boy Comes Home, The | Milne | French | 2 | 3 | 10 |
| Boy Who Discovered Easter, The | MacFadden | French | 2 | 2 | 5 |
| Brink of Silence, The | Gailbraith | | | | |
| Brother Sun | Housman | Baker | 4 | 0 | 5 |
| Bumblepuppy | Rogers | French | 2 | 1 | 5 |
| Cabbages | Stoodt | French | 3 | 3 | 5 |
| Captain of the Gate, The | Dix | Baker | 6 | 0 | 5 |
| Christmas Carol, A | Dickens-Baker | Baker | 6 | 3 | 0 |
| Clipped | Rew | French | 2 | 2 | 5 |
| Clod, The | Beach | French | 4 | 1 | 10 |
| Clouds, The | Gale | French | 0 | 4 | 5 |
| Corn Husk Doll, The | MacDonald | Ivan-Bloom | 3 | 2 | 0 |
| | | Hardin | | | |
| Crossed Wires | Griffith | Baker | 6 | 5 | 0 |
| Dead Expense | Bland | Banner Play | 2 | 2 | 0 |
| | | Bureau | | | |
| Dear Departed, The | Houghton | French | 4 | 2 | 5 |
| Diabolical Circle, The | Bornstead | Baker | 3 | 1 | 0 |
| Dispatch Goes Home, A | Mansur | Baker | 3 | 1 | 0 |
| Dreamy Kid, The | O'Neill | French | 1 | 3 | 10 |
| Drums of Oude | Strong | French | 7 | 1 | 10 |
| Dust of the Road | Goodman | Baker | 3 | 1 | A |
| Elizabeth's Young Man | Hausbrouck | Baker | 1 | 3 | 0 |
| Elmer | McNeil | Baker | 3 | 6 | 0 |
| Fancy Free | Houghton | French | 2 | 2 | 5 |
| Far Away Princess, The | Sudermann | French | 2 | 7 | 0 |

| PLAY | AUTHOR | PUBLISHER | M. F. R. | | |
|--|--------------------|--------------------|----------|---|----|
| Fifth Commandment, The | (Volume) | Baker | — | — | — |
| Finger of God, The | Wilde | French | 2 | 1 | 5 |
| First Dress Suit | Medcraft | French | 2 | 2 | 10 |
| Followers | Brighthouse | | 1 | 3 | 5 |
| Good Medicine | Arnold & Burke | Longmans | 1 | 2 | A |
| Grandma Pulls the Strings | Delano and Carb | Baker | 1 | 5 | 10 |
| House with the Twisty Windows, The | Pakington | French | 0 | 3 | 5 |
| Hyacinths | Rew | French | 0 | 3 | 5 |
| If Men Played Cards As Women Do | Kaufman | French | 4 | 0 | 5 |
| Ile | O'Neill | French | 5 | 1 | A |
| Land of Heart's Desire | Yeats | French | 3 | 3 | 5 |
| Joint Owners in Spain | Brown | Baker | 0 | 4 | 5 |
| Juliet and Romeo | Gribble | Appleton | 3 | 2 | A |
| Knave of Hearts | Saunders | Longmans | 8 | 2 | 10 |
| La Carota | Stahl | Baker | 3 | 0 | 0 |
| Lection | Conkle | French | 5 | 1 | 5 |
| Lima Beans | Kreymborg | Harcourt, Brace | 2 | 1 | 5 |
| Londonderry Air | Field | French | 2 | 2 | 5 |
| Lonesome-Like | Brighthouse | French | 2 | 2 | 5 |
| Maker of Dreams, The | Downs | French | 2 | 1 | 8 |
| Marriage Has Been Arranged | Sutra | French | 1 | 1 | 5 |
| Mansions | Flanner | Appleton | 1 | 2 | A |
| Money | Gold | French | 6 | 0 | 5 |

| PLAY | AUTHOR | PUBLISHER | M. | F. | R. |
|-----------------------------------|-----------------|-----------|----|----|----|
| Moonshine | Hopkins | French | 2 | 0 | 5 |
| Mouse Trap, The | Howells | French | 1 | 6 | 0 |
| Mrs. Pat and the Law | Aldie | Baker | 3 | 2 | 5 |
| Neighbors, The | Gale | Baker | 2 | 6 | A |
| Noble Lord, The | Wilde | Baker | 2 | 1 | 5 |
| No 'Count Boy | Green | French | 2 | 2 | 5 |
| Not Quite Such a Goose | Gale | Baker | 2 | 3 | 0 |
| Old Lady Shows Her Medals, The | Barrie | French | 2 | 5 | A |
| Pink and Patches | Bland | French | 1 | 3 | 10 |
| Playgoers | Pinero | French | 2 | 2 | 5 |
| Postscript, The | Augier | French | 1 | 2 | 0 |
| Pot Boilers, The | Gerstenberg | Longmans | 5 | 2 | A |
| Red Carnations | Hughs | French | 2 | 1 | 5 |
| Riders to the Sea | Synge | French | 1 | 3 | 10 |
| Romancers, The | Rostand | Baker | 1 | 6 | 0 |
| Sauce for the Goslings | Warren | French | 3 | 4 | A |
| Saved | Rogers | French | 0 | 65 | |
| Sham | Tompkins | Appleton | 3 | 1 | 10 |
| Singapore Spider | Finnegan | Baker | 3 | 2 | 0 |
| Sparkin' | Conkle | French | 1 | 3 | 5 |
| Spreading the News | Gregory | Putnam | 7 | 3 | 5 |
| Suicide | Seiler | French | 2 | 1 | 5 |
| Suppressed Desires | Cook & Glaspell | Baker | 1 | 2 | 10 |
| Sunny Morning, A | Quintero | French | 2 | 2 | 10 |
| Taxi | Riley | French | 1 | 1 | 5 |
| Tenor | Wedekind | Appleton | 5 | 3 | 0 |
| Thank You, Doctor | Emery | Longmans | 3 | 2 | 10 |
| Three Pills in a Bottle | Field | French | 4 | 3 | 5 |
| Thursday Evening | | | 1 | 3 | |
| Traveling Man, The | Gregory | Baker | 2 | 1 | 5 |

| PLAY | AUTHOR | PUBLISHER | M. F. R. | | |
|----------------------------|------------------------|-----------|----------|---|----|
| Trifles | Glaspell | Baker | 3 | 2 | 10 |
| Two Crooks and a Lady | Pillot | French | 3 | 3 | 10 |
| \$2000 Cash | Chatterton | Baker | 2 | 2 | A |
| Twelve Pound Look, The | Barrie | Scribner | 1 | 2 | A |
| Valiant, The | Hall & Middle- mass | Longmans | 5 | 1 | 10 |
| Wedding, A | Kirkpatrick | French | 4 | 3 | 5 |
| Where the Cross Is Made | O'Neill | French | 6 | 1 | 10 |
| Wurzel-Flummery | Milne | French | 3 | 2 | 10 |

INDEX

- Abilities, 18
- Abstract, 170
- Acting, rules of, 301-306
- Action and interpretation, 295
- Action, obtaining, 148
- Adjournment, 241
- Adopting constitution, 243
- Affirmative statement of question, 252
- Alexander, J. Addison, 75
- Ambiguous statements, 250-251
- Amendments, 237
- America for Me*, 186
- Analogy, 220-223
- Annabel Lee*, 132
- Announcer, 64
- Apologies, 159
- Appeal from decision of chair, 236
- Appearance, 40
- Arguing in a circle, 225
- Argumentum ad hominem, 227
- Argumentum ad populum, 228
- Argument, when, 248
- Arousing interest, 160-161
- Articulation, 133-141
- Assignments, 18
- Attention, 168
- Aurelius, Marcus, 212
- Authorities, 208-211

- Babson, Roger, 106
- Balanced sentence, 85-86
- Barker, Charles E., 177
- Barnum, P. T., 202
- Baseball, 17
- Beecher, Henry Ward, 90, 161, 177
- Begging the question, 225
- Belloc, Hilaire, 141
- Bible, 73, 85, 90, 101, 108, 219

- Board of directors, 244
- Books, 100-101
- Breathing, 119, 121-124
- Brevity, 159
- Brief, the, 255-275
- Brief, definition of, 257
- Briggs, Thomas H., 26
- Bromides, 31, 182
- Brooks, Phillips, 152-153
- Bryan, William J., 166, 167, 181
- Bryce, James, 182
- Buckley, James M., 201, 248
- Burke, Edmund, 86, 105, 135, 164, 177, 220
- Business and movement in dramatics, 286-287
- Business conversation, 40
- Business demands, 3
- Butler, Nicholas Murray, 172
- Byron, George Gordon, 115, 132

- Carlyle, Thomas, 177
- Carnegie, Dale, 39, 106, 187, 248
- Carrol, Loren, 39
- Cause to effect, 223
- Character in play made known, 292
- Choric reading, 141-145
- Cicero, 159
- Clash of opinion, 261, 269
- Clay, Henry, 177
- Clearness difficult, 207
- Clipping file, 103
- Coleridge, Samuel Taylor, 76, 323
- Colleges, 19
- Common sense, 243
- Communication, 297-298
- Conceded facts, 262, 268
- Conclusion, 162, 273
- Conclusions, 214

- Concrete, 170
 Confidence, 41, 179
 Constitution, adopting, 243
 Consumption of speech, 7, 197
 Contrast in dramatic, 295
 Conversation, 26-50
 at school, 35
 business, 40
 kinds, 27
 rules, 28-34
 score card, 39
 social, 27-34
 source for material, 106-107
 Costumes, 330
 Counter, 304
 Courage, 161
 Critical thinking, 197
 Crossing knees, 301
 Cues picked up, 303
 Curie, Madame Marie, 134
 Cutten, George B., 84
- Dalzell, Cloyde, 320
 Dana, Charles A., 101
 Davis, Jefferson, 167
 Da Vinci, Leonardo, 151
 Debate, 248-289
 Debate questions, 280-283
 Debate, value of, 201
 Debaters not contentious, 254
 Debaters, suggestions for, 277-280
 Deductive reasoning, 212
 Definition of terms, 261, 267
 Delivery, 187-193
 Democracy and speech consumption, 197
 Demonstrations, 7
 Demosthenes, 146, 160
 Depew, Chauncey, 1, 166
 De Quincey, Thomas, 101
 Details in dramatics, 290
 Details to avoid, 32
 Dewey, Thomas, 197
 Diaphragm, 120
 Diction, 58, 73-75
 Dictionary definitions, 267
- Directing radio broadcast, 65
 Discussion with groups, 50-56
 Disraeli, Benjamin, 69, 178
 Dramatic monologue, 320
 Dramatics, 284-335
 Dramatics, benefits of, 285
- Effect to cause, 224
 Elections, 242
 Emerson, Ralph Waldo, 101, 178
 Emotional tone to a play, 300
 Entertain, speech to, 147
 Enthusiasm, 178
 Enunciation, 59, 304
 Errors, crude, 95-99
 Exceptions, 217
 Experiences, 18
 Experimental theater, 320-323
- Face the audience, 306
 Facts and reasoning, 203-211
 Fairness, 179
 Feeding, 297-298
 Fénelon, François, 88
Ferdinand the Bull, 291
 Filing material, 108-110
 Focusing, 297-298
 Football and example, 261-263
 Foss, Joe, 1, 5
 Fox, Charles J., 88, 135, 177, 178
 Franklin, Benjamin, 248
- Galbreath, C. B., 139
 Generalizations, 215
 George, Lloyd, 100
 Gestures, 192, 306
 Gettysburg speech, 194
 Glittering generalities, 228
Go family, 77-78
 Goldsmith, Oliver, 255
 Gossip, 205
 Grady, Henry W., 164
 Granger's Index, 105
 Greeley, Horace, 210
 Guide posts in radio, 62
 Guiterman, Arthur, 57

- Habit in speech, 92-94
 Hankey, Cyril P., 84
 Hayne, Robert Y., 164, 166
 Hazlitt, William, 81, 179
 Henry, Patrick, 85
 Henshaw, Sarah Edwards, 119
High Flight, 138
 Hillis, Newell Dwight, 50
 Hitchcock, Senator H. E., 205
 Hoffenstein, Samuel, 204
 Horace, 320
 Hough, Dr. Lynn Harold, 69
 House manager, 315
 Human interest, 175
 Humor, 176, 306-308
 Hunt, Leigh, 143

 Ice breakers, 13
If, 195
 Ignoring the question, 226
 Illustration, value of, 219
 Incidents, 19
 Indian dance, 284
 Inductive reasoning, 212
In Flanders Fields, 138, 139
 Information, 18
 Inform, speech to, 149
 Inspiration, 149
 Inspire, speech to, 149
 Instances observed, 215
 Interest, holding, 168-177
 Interests, 18
 Interpretation, 291-296
 Interruptions, 31
 Interviews, 40-43
 Introduction, 159, 266
 Introductions, 36
 Irrelevant matter, 269
 Issues, main, 258-263, 270
 Issues, the, 255-257

 James, William, 93
 Jefferson, Thomas, 202
Jennie Kissed Me, 143
 Johnson, Doctor, 286
 Johnson, Henry, 197
 Johnson, Osa, 92

 Kean, Edmund, 135
 Keller, Helen, 69
 Kingery, H. M., 79
 Kipling, Rudyard, 195-196
 Kneeling, 301
 Kossuth, Francis, 84

 Lanier, Sydney, 145
 Larynx, 125
 Laugh, holding, 305
 Lay on the table, 238
 Leaning on furniture, 306
 Lee, Robert E., 185
 Lincoln, Abraham, 86, 87, 101, 167,
 195, 219, 220
 Lining, 317
 Lipstick, 318
 Longfellow, Henry W., 26, 115, 178
 Looking at audience, 301
 Lorimer, George, 151
 Love, Adelaide, 143
 Lytton, Bulwer-, 178

 Magee, John G., 138
 Make-up, 316-319, 330
Man-Making, 193
 Markham, Edwin, 193
 Mark Twain, 70
 Matching stories, 32
 Materials for expression, 100-113
 McCrae, John, 139
 Melba, Madame Nellie, 119-120,
 124
 Merriam, Charles E., 172
 Microphone, 61
 Middleton, Thomas, 331
Milton on His Blindness, 144
 Miscellaneous suggestions for de-
 baters, 277-280
 Mob scene, 308
 Moderation, 296
 Monopolizing conversation, 33
 Monvel, 135

- Motion, how to make, 235
 Münsterberg, Hugo, 207

 Narration, 169
 National Council for Social Studies, 200
 Naturalness, 188
 Neatness, 188
 Notebook, 109

 Object to consideration, 239
 Objections, 229
 Observation, 207, 289
 Obtaining the floor, 235
 One-act plays, 331-335
 Opinion, 19
 Opportunities for expression, 26-68
 Order, call to, 235
 Order of precedence, 240
 Order, point of, 236
 Orderly thinking, 200
 Organs of speech, 120
 Origin and history, 261, 266
 Outline, 151-159
 chronological, 154
 importance, 152
 main headings, 153
 types, 151
 use of, 158
 Overcoming hesitation, 12

 Pacing, 299-300
 Page, Thomas, 185
 Panel discussions, 52-55
 Parallel structure, 88
 Parliament, House of, 240
 Parliamentary procedure, 233-247
 Partial proof, 227
 Pater, Walter, 168
 Patriotism and speech, 7
 Pauses, 290
 Periodicals, 102-103
 Periodic sentence, 85
 Personality, 177-186
 Phillips, Wendell, 178, 183
 Play, producing the, 309-319

 Plays, supply houses, 330
 Poe, Edgar Allan, 131, 132-133
 Pope, Alexander, 81, 85, 86, 119, 202, 329
 Position, 60
 Posture, 191
 Powder, 319
 Practice, 13, 180
 Precedence, order of, 240
 Prejudice, 210, 228
 Premises, 230
 Previous question, 239
 Prior, Matthew, 222
 Producing the play, 309-319
 Production staff, 312-316
 Program chairman, 315
 Programs on radio, 63
 Prompter, 314
 Pronunciation, 58, 81-83, 140
 Proof, 221, 270
 Property manager, 314
 Proposition stated affirmatively, 252
 Psychology in speech, 92, 93
 Public opinion influenced, 205
 Publicity chairman, 315
 Purposes of speech, 146

 Question, the, 86-88
 Questions for debate, 280-283
 Questions in interviews, 41
 Questions not debatable, 250
 Questions for panel discussions, 54-55
 Quorum, 242
 Quotations, books on, 104

 Radio, 57-68
 Rapidity in speech, 46
 Rate of speaking, 60
 React, 302
Reader's Digest, 14, 39
Reader's Guide, 103
 Reading, 100-105
 Reading aloud, 181
 Reasoning, false, 202, 203
 Reconsider, 238

- Recording facts, 206
 Recording machine, 117
 Reference books, 104
 Reflection, 105
 Relaxation, 124, 127
 Resonance, 128-130
 Returns from speech training, 8
 Rhythm, 300
 Roberts, H. M., 233
 Rogers, Will, 90-91
 Roosevelt, Franklin Delano, 71
 Roosevelt, Theodore, 9, 126, 161
 Rose Bowl, 263
 Rotarian, 39, 56
 Rouge, 318
 Rules for acting, 301-306
 Rumor, 206
 Ruskin, John, 101

Said, 78
 Salesmanship and speech, 4, 92
 Sarett, Lew, 192
 Scenery, 331
 Schumann-Heink, Ernestine, 119
 Scott, Walter, 84
 Scrapbook, 109
 Seating properly, 301
 Selecting topics, 18-25
 Self-confidence, 180
 Sentences, 84-89
 Service, Robert, 309
 Setting the stage, 309-312
 Shadow, 319
 Shakespeare, 84, 131, 187, 194, 284,
 309, 323
 Shifting ground, 227
 Side-tracking conversation, 34
 Simplicity, 178
 Sincerity, 177
 Smile, 41, 45
 Smith, Sydney, 88, 204
Song of the Brook, 137
Song of the Chattahoochee, 145
 Sound effects, 331
 Southey, Robert, 130, 131
 Spontaneity, 297-299

 Stage diagram, 328
 Stage manager, 313
 Stage, setting the, 309-312
 Starters for conversation, 28, 29
 Statistics, 172
 Stories, 109, 177
 Story, Joseph, 84
 Striking statements, 171
 Somervell, Lieutenant General
 Brehon, vi
 Sunday, Billy, 183
 Superstitions, 215-216
 Suspension of rules, 242
 Syllogism, 230
 Sympathy, 182
 Swimming and learning to speak, 11

 Table for parliamentary law, 246
 Technical terms of theater, 323
 Technique in dramatics, 286
 Telephone conversation, 44-50
 Tempo, 299, 300
 Tennyson, Alfred, 131, 137
 Theater, experimental, 320
 Theatrical supply houses, 329-331
Thespian, The High School, 285
 Thespis and Thespians, 285
 Throat exercises, 126-127
 Throat troubles, 126
 Tiny Tim, 332
Tone of Voice, 118
 Tools for expression, 69
 Topical outline, 153
 Topics, 18-25
 Town Meeting of the Air, 199
 Travel, 107
 Trite expressions avoided, 182

 Unexpected speech situations, 1
 Unusual, the, 171

 Van Dyke, Henry, 144, 186
 Variety, 173
 Vibration, 124
 Vigor, 190
 Vocabulary building, 72-74

- Vocal cords, 125
Vocal variety, 59
Vocations, 19
Voice, 115-145
 four factors, 119
 in conversation, 30
 interpretation, 293
Voting, 242
Walk Slowly, 143
Washington, Booker T., 168
Webster, Daniel, 70, 106, 164
Wilkinson, John, 85
Wilson, Woodrow, 84, 85
Wordiness, 81
Word precision, 76
Words, choice of, 69-83
Words, short, 75
Work, 144
Writing, 180
Youth and decisions, 200