

Ralph Winter
Public Speaking
Period I
2/14/41

"STYLE IN COMPOSITION"

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FOREWORD

The purpose of this essay is to further my knowlege of speech fundamentals and to learn how to apply them to problems in real life. For this purpose the composing and writing of this essay was especially helpful. Because although class work is very helpful and vitally necessary to a public speaking course, for longer lasting helpfulness and as a source of future reference a short concise "to the point" essay can not be surpassed. The personal knowlege and good I received from the writing of this essay can not be measured or filed, it is a lasting and permanent achievement, the benefits of which cannot be lost or taken away.

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BIBLIOGRAPHY FOR "STYLE IN COMPOSITION"

Principles of Effective Speaking, William Phillips Sandford, Thomas Nelson and Sons, 1928.

Chapter X, Speech details.

From this chapter I extended my knowlege of the four methods of supporting statements to a large number of examples of each and a fuller understanding of their advantages and uses in a speech.

Chapter XI, The Introduction and Conclusion.

This chapter explains very well the qualifications and methods of preparing excellent introductions and conclusions. Quotation from P144.

Public Speaking, James Albert Winans, The Century Company, 1917

Chapter XII, Extemporaneous or Written--Plans and Outlines.

From this chapter I learned a great deal of the advantages and disadvantages of both the extemporaneous and the written types of comprising a sutible speech. I also understood more clearly the methods of planning and outlining a speech. Quotations from P385 p387 P391 P393 P407.

How to Write and Deliver an Oration, Frederick Houk Law, G. P. Putnam's Sons, 1926.

Chapter V, Beginning to Write.

Chapter VI, Formulating Central Thoughts.

Although these chapters did not delve into the detail I would have welcomed, in fundamentals they were basically in harmony with other books I have read. They contain pretty nearly what their titles suggest.

How to Speak in Public, Grenville Kleiser, Funk & Wagnallis Company, 1906.

Chapter XIV, Preparation of the Speech.

In this chapter the Author gives some very helpful methods for the preparation of the speech.

Chapter XV, Divisions of the Speech.

Every statement in this chapter has a wealth of quotations from famous speeches to illustrate it. This makes it easier to get a better understanding of them. Quot-P199,205

Practical Speech-Making, Edwin DuBois Shurter, Houghton Mifflin Company, The Riverside Press, 1929.

Chapter X, Outlining the Speech.

This chapter was very helpful on the subject of outlining. It stressed the importance of outlining and also two types: Topical and Logical. Quotation from P107.

Influencing Behavior Through Speech, Howard Hubert Higgins, The Expression Company, 1930.

Chapter VII, Constructing the Speech.

This is a very long chapter and it entailed in great detail: Outling, Preparation, Qualities of Style.

"STYLE IN COMPOSITION"

Since the beginning of time, man has tried to persuade groups of men to think as he does and to do as he does. This is done through public speaking.

A speaker, in order to use his words efficiently and with good effect, should state them in a concrete manner. Higgins says, "Concreteness is necessary both to clearness and to vividness."¹ Clearness is necessary in a speech, for usually a speaker cannot be asked to repeat what he has said. And as Sandford said, "The audience must understand him at once."² Vividness is likewise essential. Sandford says, "The Speaker must not only be intelligible, but he must make an indelible impression by his words"³.

In order for the audience to get the full meaning of a speech, the speakers words should be simple. On this subject we may borrow from Higgins: ⁴

"Words are designed to be the vehicles of ideas and not as substitutes for them; they should not be used on account of their impressive sound or to fill up time."

"If large words are used to impress the audience, the audience is impressed, not with the idea which the speech should present but with the length of the words used." 4

One of the principles of attention which a speaker must learn is that he should be specific and definite in his expressions. Specific expressions are more vivid and require less effort to transilate into thoughts than do abstract and general terms. This can be affirmed by Winans, who says, "For the sake of both clearness and vividness, we should think and express our thoughts, not

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1. Higgins, Howard Hubert, *Influencing Behavior Through Speech*, Boston; The Expression Company, 1930. Page 263.
 2. Sandford, William, *Principles of Effective Speaking*, New York; Thomas Nelson and Sons, 1928. Page 220.
 3. Ibid. Page. 220.
 4. Higgins, Op. Cit. Page 263.

merely in abstract and general terms, but also in concrete and specific terms."¹ Situations which are made particular seem more real than those which are made general. Professor Higgins asserts that, "A story seems more real, and hence more interesting, if it is given a definite setting rather than a general one."² Aside from conciliation a general statement can hardly be used effectively except as a "generalized last paragraph". Winans once wrote, "a generalization is most effective when it is a striking summary of thought already in mind."³

When a speaker desires exceptional force and clarity in his speech he often uses what are called "figures of speech". Figures of speech are not always phrases though especially for an occasion, but are in constant use in everyone's language. They are said to give the punch to "slang". Figures of speech are invaluable to the speaker because they add so much more than just using literal meanings of words. To this Higgins adds, "Within reasonable limits, figures of speech will add to the forcefulness, beauty, and clearness of speech."⁴ It should be watched however that in a speech you don't use figures that have become too commonplace--eg., the use of "The sea of life" at commencement occasions. For the prevention of mixing your figures Winans lends: "The best suggestion for avoiding error is that we should develop the habit of visualizing our expressions. No man who does this will make the ship of state jump the rails, or break the backbone of a cold wave."⁵

1 Winans, James Albert, Public Speaking. New York; The Century Co. 1917. Page. 150.

2 Higgins, Howard Hubert, Influencing Behavior Through Speech, Boston; The Expression Company, 1930. Page 263.

3 Winans, Op. Cit. Page. 216.

4 Higgins, Op. Cit. Page. 264.

5 Winans, Op. Cit. Page. 150.

It is very important for a speaker to adapt his language to the group addressed. Whether the language of your speech is appropriate to the audience or not is in reality a vital question. Sandford says, "The speaker who uses the same words before an academic gathering, a political rally, and a labor protest meeting is doing all in his power to assure failure."¹ It is also necessary that the speech is adapted to the speaker. On this point, Sandford states that "A popular audience feels talked down to when a college president or some other person of prominence adopts the slang of the street."² Also, the young speaker's great danger is that he may adopt a stilted, affected style. "This", as Sandford says, "is what has made certain oratorical contests more or less laughingstocks."³

To do away with monotony, the speaker should try to avoid the commonplace, usual method of expressing his ideas. Unusualness is necessary to an interesting speech. Higgins says, "The speaker who surprises the audience by saying the unexpected or by saying usual in the unusual way is one who keeps his audience awake."⁴

The speaker who pays attention to speech details is the one who will deliver an interesting and convincing speech. The main ideas of a speech can be developed in five ways: by the use of illustrations, examples, statistics, and by the use of testimony. These are called speech details. Illustrations are comparisons between the idea the speaker is trying to express, which might not be understood by the audience, and something the audience would be

1 Sandford, William Phillips, Principles of Effective Speaking, New York; Thomas Nelson and Sons, 1928. Page 221.

2 Ibid. Page 68.

3 Ibid. Page 263.

4 Higgins, Howard Hubert, Influencing Behavior Through Speech, Boston; The Expression Company, 1930. Page 266.

sure to understand. With reference to this idea, Sandford states: "Illustrations are comparisons, or analogies, based on resemblance between the idea the speaker is discussing and other subjects of different kind."¹ Examples, unlike illustrations, are comparisons between the speakers idea and actual happenings. Sandford says, "Examples are specific instances, actual happenings, individual cases of the kind covered by the speakers idea."² Although many people dismiss the subject of statistics with the statement: "Figures don't lie, but unfortunately liars figure", This is not sufficient grounds to give the speaker leave of completely ignoring this type of detail. Statistics, properly selected and presented, are of great value in supporting assertions. For a definition, Sandford gives: "Statistics are mathematical compilations dealing with some part of the speaker's idea."³ The Speaker may support his assertions by the testimony of others. "Testimony," as Sandford states it, "may be classified, according to its source, as expert and inexpert testimony, or the testimony of authorities and witnesses."⁴ Testimony can be used effectively in all speeches but is of particular value in persuasive speeches.

It is by the use of these four kinds of speech details that the speaker's ideas are made concrete, interesting, and convincing.

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1. Sandford, William, Principles of Effective Speaking, New York; Thomas Nelson and Sons, 1928. Page. 144.
 2. Ibid. Page 144.
 3. Ibid. Page 144.
 4. Ibid. Page 144.

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"STYLE IN DELIVERY"

FOREWORD

The purpose of this essay is to further my knowlege of speech fundamentals and to learn how to apply them to problems in real life. For this purpose the composing and writing of this essay was especially helpful. Because although class work is very helpful and vitally necessary to a public speaking course, for longer lasting helpfulness and as a source of future reference a short concise "to the point" essay can not be surpassed. The personal knowlege and good I received from the writing of this essay can not be measured or filed, it is a lasting and permanent achievement, the benefits of which cannot be lost or taken away.

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BIBLIOGRAPHY FOR "STYLE IN DELIVERY"

Influencing Behavior Through Speech, Howard Hubert Higgins, The Expression Company, 1930.

Chapter VIII, Delivering the Speech.

In this chapter the author covered with detail: Philosophy of delivery, Platform conduct, and Voice. Each point he made was well backed with authority and examples. Quotation from P297.

Practical Speech-Making, Edwin DuBois Shurter, Houghton Mifflin Company, The Riverside Press, 1929.

Chapter XII, Delivering the Speech.

This chapter stresses mostly the mental attitudes of the speaker and also his platform conduct.

How to Speak in Public, Grenville Kleiser, Funk Wagnallis Company, 1906.

Chapter XVI, Delivery of the Speech.

This chapter is very brief and does not go into detail at all, but does mention some interesting facts about audience reactions. Quotation from P214.

How to Write and Deliver an Oration, Frederick Houk Law, G. P. Putnam's Sons, "The Knickerbocker Press", 1926.

Chapter VII, Effective Speaking.

In this chapter the Author dwells more on speech technique such as voice intonation and enunciation. Quotation from P136.

Principles of Effective Speaking, William Phillips Sandford, Thomas Nelson and Sons, 1928.

Chapter XVIII, Fundamentals of Delivery.

Frankly, in my opinion, the Author "beats around the bush" in this chapter. He states that there can hardly be any rules for delivery because someone will come along and break them and still be successful. Even so he gives you a general knowledge of the principles of efficiency and effectiveness.

"STYLE IN DELIVERY"

Throughout the ages man has tried to make others think as he does. In making others think as we do it is obvious that what we say is the prime factor of the effect. The manner in which we say a thing also has direct bearing on our results.

A good public speaker always keeps it well in mind that the audience reflects his own attitude. If a speaker is indifferent in his manner, the audience will be the same. This is brought out by Higgins, who says, "The hearers tend to respond to the speaker's ideas in the manner in which he himself responds."¹ He also says, "A good, keen, wide-awake, enthusiastic, direct, forceful manner of speaking is essential in getting any great response from the audience."²

The speaker's meanings and emotional attitudes toward his ideas are shown in his total bodily reaction. On this point Higgins wrote, "If, on the platform, we do not speak with our whole body as we do under normal conditions, our speaking is not effective either in expression or impression."³ This is one good argument against reading a speech, because unless if one is a good reader and has practically memorized what he is reading, his bodily reactions will be practically nil.

Gestures are quite frequent in the average conversation, but they are seldom noticed by their user. Because of this he does not miss them in speaking from the platform. Although he may not

1. Higgins, Howard Hubert, *Influencing Behavior Through Speech*, Boston; The Expression Company, 1930. Page 284.

2. Ibid. Page. 284.

3. Ibid. Page. 284.

miss them the audience does. The Audience would not miss them specifically, but the speech merely would not be so interesting. Higgins says, "Man does not notice the animation and the frequency of his gestures in natural surroundings; therefore often does not realize the importance of physical action in his speaking."¹ Although one may gesture beautifully in ordinary conversation, when he is put in an unusual situation--say upon a platform for an address--and he becomes self conscious, he finds that as his gestures are suppressed, this tends to repress his thinking. The purpose of gesturing is to aid the thought. Harmful gestures are all those that detract from the thought. In otherwords, gestures should not attract attention to themselves, if they do, they are what might be termed as harmful gestures. Gestures which call attention to themselves are either too graceful, or too awkward, of which the latter is by far the latter is by far the largest class. One of the main troubles in gesturing experienced by the inexperienced speaker is that he inhibits gestures because he thinks they will be noticed if made to forceful, and his lack of force in his gestures makes them noticeable. Many types of gesturing--such as desk pounding-- have gone out of style. It seems that the present American style of gesture is a forceful one which uses the shoulder as a pivot.

Although a speaker's physical or bodily movements or attitudes lend a great deal to his success or failure, the speaker's voice lends more weight in the judging of the delivery of a speech than

1. Higgins, Howard Hubert, *Influencing Behavior Through Speech*, Boston; The Expression Company, 1930. Page 285.

anything else. A correct vocal rate will enable a speaker to deliver his ideas more effectively. The correct vocal rate is not a certain definite number of words per minute. It is in reality a widely varying term. There are many factors which govern the appropriate speed of delivery, "Generally," as Sandford says, "the larger the audience and the room, the more slowly the speaker should talk."¹ Of course the rate also varies with the speaker. Some speakers are capable of rapid, incisive, and clear speech, running as high as one hundred and fifty words per minute. Others fall far below this rate. It should not be the goal however to speak as rapidly as possible and still be understood. The average rate of the speech should be less than that of ordinary conversation. Law says, "The untrained speaker is likely to forget that it is necessary for him to speak more slowly than in ordinary conversation."² The speaker should speak slower than his fastest understandable rate. This makes room for changes in rate which are used for emphasis. On this point, Sandford states, "A slowing down, or a speeding up from the normal rate makes a decided change, thus calling attention to what is being said at the moment"³ When the speaker is speaking in a serious, solemn manner, he should slow his rate down. Law says, "The slowness of speech emphasises the seriousness of the thought, and accords with solemnity and reverence."⁴ Likewise, when the speaker is speaking when emotion is active rather than passive, or in a mood of excitement, the speaking rate should be faster.

1. Sandford, William Phillips, Principles of Effective Speaking, New York; Thomas Nelson and Sons, 1928. Page 307.
2. Law, Frederick Houk, How to Write and Deliver an Oration, New York; G. P. Putnam's Sons, 1926. Page 132.
3. Sandford, Op. Cit. Page. 307.
4. Law, Op. Cit. Page 132.

It should be watched carefully, however, that when the speaker is speaking in a fast excited manner, he still makes every word understood. Thus it is by the constant change of the speakers voice, fast and slow, that he is able to make an emotional change in the thought. Law states, "The ability to make his manner of speech reflect his emotion is the mark of the good speaker."¹

The audience shouldn't have to listen in order to hear, but rather, the audience should be able to devote their energy to endeavoring to comprehend the speech instead of having to "strain" in order to hear. The speaker should remember that mere noise is not necessarily emphatic. Higgins states that, "The carrying power of the voice does not depend entirely upon the loudness with which one speaks."² It depends just as much upon distinct enunciation. The speaker should take care to always enunciate distinctly. "Most of us," Higgins declares, "are jaw and lip lazy; oftentimes it is more jaw and lip activity which is needed rather than additional lung power."³ This is very true. Although additional force is very often required for real emphasis, "bellowing," as Sandford says, "is equally monotonous and unemphatic."⁴

Thus as you see, a speaker's manner, and gesturing, and the inflection, life, force, and speed of voice, all work together into a smooth, rounded, effective style of delivery--for the good public speaker.

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1. Law, Frederick Jouk, How to Write and Deliver an Oration, New York; G. P. Putnam's Sons, 1926. Page 132.
 2. Higgins, Howard Hubert, Influencing Behavior Through Speech, Boston; The Expression Company, 1930. Page 284.
 3. Ibid. Page 297.
 4. Sandford, William Phillips, Principles of Effective Speaking, New York; Thomas Nelson and Sons, 1928. Page 305.