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*Public
Speaking
for
College
Students*

THIRD EDITION

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Public Speaking
for
College
Students



THIRD EDITION

LIONEL CROCKER

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AMERICAN BOOK COMPANY · NEW YORK

Affectionately Dedicated to My College Friends

*Tom
Dick and
Harry*

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CROCKER: Public Speaking for College Students THIRD EDITION
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*Public
Speaking for
College
Students*

THIRD EDITION

*The perfection which is required
of the finished speaker is,
or rather must be, like the perfection
of anything else, partly given by nature,
but may also be assisted by art.*

*If you have the natural power
and add to it knowledge and practice,
you will be a distinguished speaker;
if you fall short in either of these,
you will be to that extent defective.*

P L A T O

Preface to
the
Third Edition

Public speaking is one of the oldest disciplines known to free man. This third edition of *Public Speaking for College Students* stresses, as did the other two, the continuity of that study. It contains references to Demosthenes and Cicero, as well as to Winston Churchill and Carlos P. Romulo.

In a book such as this, which relies heavily upon examples of good speaking to enforce the principles it presents, it is necessary to revise in order to keep issues fresh and within the scope of the student's knowledge and interest. The inclusion of contemporary issues does not mean, of course, that some of the issues which have pertinence for all time have been neglected. Most of the great speakers figure in this edition. A textbook in public speaking should do more than teach the techniques of speaking: it should acquaint the student with the long and honorable history of the discipline.

We firmly believe, with Cicero, that a student of public speaking should be well informed—he should be a man with wide background, as well as a technician. At every turn, the student is encouraged to increase his fund of information. We believe that invention, arrangement, and style are important phases of the study of public speaking and that they can be products only of a well-stocked mind. We believe further that any student who has learned how to invent, to organize, and to express his thoughts effectively in a public-speaking class has improved his chances of leading a full life. To aid the student in the mastery of his materials, a chapter on “Techniques of Thinking and Speaking” has been added in the present edition. To assist the student in

developing his ability to maintain his point, a chapter on "Seven Techniques of Support" has been written.

Though we have stressed the importance of speaking in more formal, public situations, we have by no means neglected the kinds of speaking that take place in face-to-face situations.

We have witnessed what the study of public speaking, taught in the tradition of giving effectiveness to truth, has meant to generation after generation of college students. We are confident of its value as a discipline for every serious student, no matter what his native endowments.

This edition of *Public Speaking for College Students* continues:

1. To urge every student to make the most of his talents.
2. To illustrate principles of speaking with examples from great speeches, both ancient and modern.
3. To develop a terminology of techniques useful to the public speaker.
4. To hold up the ideal of free speech in a democratic society.
5. To impress the student with the ethical implications of public speaking.
6. To encourage the student to become a well-rounded citizen.
7. To emphasize that there is more to public speaking than mere techniques.
8. To stress that public speaking is an accomplishment that has to be learned—not something one is born with.

Finally, we agree with Lowell Thomas's statement: "I can think of nothing that is more likely to add cubits to your stature than well-rounded training in public speaking, combined with plenty of practical experience."

LIONEL CROCKER

*Principles of
Speech
Composition*

A. INTRODUCTION

1. *Purposes*: To secure good will, to secure attention, to prepare audience, to suggest speech purpose. (Quintilian)
2. *Material*: May emphasize speaker, theme, audience, occasion.
3. *Faults in introductions*: Too long, false leads, false assumptions, irrelevant funny stories.

B. DISCUSSION

4. *Ways of knowing*: Skepticism, pragmatism, empiricism, rationalism, intuition, authoritarianism.
5. *Instruments of thinking*: context, semantics, intuition, continuum, induction, deduction.
6. *Techniques of support*: Explanation, analogy, illustration, specific instance, statistics, testimony, restatement.
7. *Steps in composition*: Getting the idea, thinking over the idea, immediate preparation, delivery of the idea.
8. *Selection of subject*: Fit the speaker, the audience, the occasion.
9. *Kinds of materials*: Facts, reasons, opinions, examples.
10. *Uses of illustrations*: Clearness, proof, memory, imagination, rests the audience, provides for various hearers, presents argument differently, tact, educates audience to use illustrations, ornaments the address, introduces narrative element, introduces humor. (Beecher)
11. *Factors of interest*: Animate, antagonistic, concrete, unusual, similar, vital, uncertain. (Phillips)
12. *Impelling motives*: Self-preservation, property, power, reputation, taste, sentiment, affection. (Phillips)

13. *General ends*: To inform, actuate, entertain, impress, convince.
14. *Outlines*: Topical, simple list, causal relation, time order.
15. *Speech patterns*: Text, repetition, analogy, exclusion, problem-solution, string of beads, motivated sequence, principle-application, Borden's formula, chase technique, classification, ladder, rebuttal, Sumner's formula, social policy formula, John Dewey's five steps.
16. *Reference to experience*: Principle: the more the speaker brings his idea within the vivid experience of the audience the more likely will he be to attain his end, and obversely. (Phillips)
17. *Factors governing reference to experience*: Originally intense, experienced frequently, frequently recollected, recent.
18. *Imagination*: Helps with construction, helps speaker to invent or discover, produces images, realizes the invisible, stimulates the imagination of the audience.
19. *Humor*: Disappointment theory, derision theory, inhibition theory. Exaggeration, understatement, parody, satire, grotesquery, ridicule, irreverence, sarcasm.
20. *Figures of speech*: Synecdoche, metonymy, simile, metaphor, personification, apostrophe.
21. *Rhetorical principles*: Coherence, unity, emphasis.
22. *Language*: Choice of words, phrases, slogans, repetition, rhythm, imagery.
23. *Principles of style*: Clearness, energy, ease.
24. *Types of reasoning*: Inductive, deductive, causal relation.
25. *Definition*: Negation, example, application, etymology, context, authority, function.
26. *Development of theme*: Definition, particulars and details, comparison and contrast, illustration, presenting reasons, applying a principle, cause and effect.
27. *Three kinds of proof*: Logical, emotional, and personal.
28. *Ways of getting material*: Observation, corresponding, talking, reading, thinking.
29. *Analysis of audience*: What does the audience know about you? about your subject? What influence do occasions have on audience? Young? Homogeneous? Sex? Status? Affiliations?

30. *Patterns of persuasion*: Competition, co-operation, immediacy, delay, precedent, ideals, conformity, adventure, status quo, exclusive.
31. *Suggestion*: Confidence in speaker, elementary impulses, convention, prejudices.
32. *Deliberation*: Important matters, unusual talking points, new ideas, complicated ideas.
33. *Sentences*: Short, long, antithetical, interrogatory, declarative, simple, complex.

C. CONCLUSION

34. *Types*: Summary, recapitulation, application.
35. *Warnings*: Brevity, simplicity, unity, energy.

Principles of Delivery

1. GESTURES: Head, face, hands.
2. HAND GESTURES: Open hand, fist, index finger, hand prone.
3. THREE PARTS TO A GESTURE: Approach, stroke, return.
4. PRINCIPLES OF GESTURE: Integration, co-ordination, timing, reserve.
5. BODY POSITIONS: Walk, shoulders and torso, stance.
6. PLATFORM BEHAVIOR: Sitting, interest in speaker and occasion, the bows, use of desk.
7. STANDING POSITION AND BEARING: Strong, erect, dignified, and free.
8. BREATHING: Diaphragm, rib muscles, tidal and complementary air.
9. RESONANCE: Pharynx, mouth, nasal cavities.
10. SOUNDS: Vowels, consonants, diphthongs.
11. FORCE: Effusive, expulsive, explosive.
12. STRESS: Radical, final, compound, median, thorough, intermittent.
13. VOICE: Rate, quality, pitch, and force.

xii CRITERIA FOR JUDGING A SPEECH

14. FUNDAMENTALS OF DELIVERY: Physical earnestness, sincerity, well-balanced enthusiasm, sense of communication.
15. GENERAL PRINCIPLE: Use any method or means that will help convey your message, and so far as possible, do nothing that calls attention away from the thought.
16. USES OF GESTURE: Locative, emphatic, picturing, suggestive.
17. CONSTRUCTIVE ATTITUDES: Plain good intention, creative attitude, enthusiasm, hopefulness.
18. DESTRUCTIVE ATTITUDES: Self-absorption, inferiority, fear of making mistakes, apologies.
19. STAGE FRIGHT: A natural feeling, keeping physically fit, being well prepared, keeping your mind on the audience.
20. THE SPEAKER HIMSELF: Intelligence, virtue, good will.

*Criteria for
Judging
a Speech*

A. PLATFORM BEHAVIOR

1. How does the speaker dress? Hair? Shirt? Shoes?
2. What does he do before he speaks?
3. How does he sit on the platform?
4. How does he manage the problem of time? Does he keep glancing at his watch?
5. How does he acknowledge the introduction by the chairman?
6. Is the speaker enthusiastic?
7. How does he greet the audience?

B. POSTURE

1. Does the speaker stand up?
2. Does the speaker slouch?

3. Does the speaker crouch?
4. Does the speaker rock back and forth on his heels and toes?
5. Does the speaker have physical vitality?

C. VOICE

1. How does the speaker manage his voice?
2. Does he speak too loud?
3. Is the rate monotonous? too fast? too slow?
4. Does he have speech patterns?
5. Does he have any annoying speech habits? clear his throat? er-ah-oh?
6. Does he have false cadences?
7. Is the speaker fluent?
8. Is the diction acceptable? noticeable?

D. GESTURE

1. Does he use gestures—enough? too many? varied?
2. Does he use head gestures?
3. Does he use body gestures?
4. Are the gestures awkward?
5. Are the gestures dynamic? listless?
6. Do the gestures add to the speech? detract?

E. SPEECH MATERIALS

1. Is the speech audience-centered?
2. Is the material interesting?
3. Does the speaker employ personal, logical, and emotional proof?
4. Is the material fresh, vital, compelling?
5. Does the speaker solve a problem?
6. Is the material well motivated?
7. Is the material direct or indirect?
8. Is humorous material used?

F. ORGANIZATION

1. What pattern of organization is used?
2. Does the speaker state his subject-sentence?
3. Does the speaker outline his thought?
4. Does the speaker mark off his introduction, discussion, and conclusion?
5. Does the speaker get to his subject quickly?
6. Does the speaker summarize as he goes along?
7. Does the speaker use key words for his main ideas?
8. Is the structure of the speech definite?
9. Does the speaker end the speech without dragging it out?

G. STYLE

1. Does the speaker use illustrations?
2. Does the speaker paint pictures with words?
3. Does the speaker have an adequate vocabulary?
4. Is the language vigorous?
5. Are figures of speech used? What ones?
6. Does the speaker use questions?
7. Is there a wise use of repetition?
8. Is alliteration used?
9. Any epigrammatic sentences used?
10. Does the speaker dramatize his materials?

H. AUDIENCE ACCEPTABILITY

1. Is the audience interested?
2. Does the audience laugh?
3. Is the audience impressed? Does it cry?
4. Does the speaker solve the problems of the audience?
5. Is the audience indifferent, friendly, opposed?
6. Is the speaker inspired by the audience, and does he in turn inspire the audience?

7. Does the speaker adapt his materials to the audience?
8. Does the speaker adapt his language to the audience?
9. Does the speaker have a sense of communication?
10. Does the speaker get on common ground?

I. OCCASION

1. Does the speaker stay within the time limit?
2. Does the speaker have a full grasp of the occasion?
3. Does the speaker meet the language requirements of the situation?
4. Is the speaker in tune with the occasion?
5. Does the speaker capitalize upon the merits of the occasion?
6. Is the speaker's manner suited to the occasion?
7. Is the speaker's dress suited to the occasion?

J. GUIDES TO GOOD SPEECH

1. Does the speech get results?
2. Does the speaker tell the truth?
3. Is the speaker sincere?
4. Does the speaker conform to the accepted canons of good speech?

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PART I

The Speaker