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== NOTES ON ==
== PUBLIC SPEAKING ==





Notes on Public Speaking

Compiled for the use of the students of
The Pennsylvania State College
by
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Instructor in English and Oratory

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PREFACE

There seems to be in existence, a pretty well defined idea that every book must have a preface. Now this little pamphlet does not presume to be a book in any sense of the word. It is merely a collection of notes all too hastily compiled. Still it must have a preface like the rest, and that preface will explain its reason for existence.

The pamphlet was written neither to win fame nor for amusement. It was written because there seemed to be a need of it in the work of the course, because most of what is contained herein has had to be given out orally to the students, an unsatisfactory, laborious and time-consuming process, and finally, because it was hoped that by putting down in black and white what the course is and aims to be and do, the student might get a better grasp on the subject, and the work thus be made more definite. It is intended to be used as a manual along with that excellent text-book, Laycock and Scales' "*Argumentation and Debate*," and it is hoped that it contains all information necessary to a clear understanding of the work and the requirements of the course in Public Speaking

That errors are numerous, is entirely probable, for the writing of the pamphlet has of necessity been done during the odd moments of a very busy summer. It is earnestly hoped that these will be brought to the writer's attention. The latter wishes here to acknowledge his indebtedness to various text-books on the subject of public speaking, notably Southwick's "*Steps to Oratory*," and Laycock and Scales' book already referred to.

J. H. F.

Magnolia, Mass., August 30, 1905.

The Pennsylvania State College
School of Language and Literature

Department of English and Rhetoric

PUBLIC SPEAKING

FRESHMAN YEAR.

ENGLISH III. FORENSICS.

Declamations with criticism in rehearsal. Two declamations each semester during the year, each declamation twice spoken.

Book used: Espenshade's "*Forensic Declamations.*"

ENGLISH IV. ARGUMENTATION.

Recitations and briefs with frequent drill in debate, both formal and extempore. Two hours each week during the second semester.

Book used: Laycock and Scales' "*Argumentation and Debate.*"

SOPHOMORE AND JUNIOR YEARS.

ENGLISH VI. FORENSICS,

Formal debates on assigned topics, the writing of briefs and expanded arguments, and impromptu speeches on assigned topics of current interest. Criticism on subject matter and on delivery. Three hours each semester throughout the two years.

OPTIONAL. OPEN TO JUNIORS AND SENIORS.

AFTER-DINNER SPEAKING.

Should enough students manifest a desire to take up the study of the after-dinner speech, an optional class in the subject may be formed, to meet during the second semester of the year. The work will consist of

the reading, careful study and analysis of the best after-dinner speeches, together with some actual practice in the delivery of after-dinner speeches on familiar assigned topics.

COMMENCEMENT ORATORS. JUNIORS AND SENIORS

At the opening of the spring session, announcement is made of the Junior Orators and Commencement Orators, chosen by the Faculty. These orators, under direction of the Department, write their orations, which are carefully read, criticised and revised. The actual rehearsals begin about the last week in May, and continue daily, until Commencement. Criticism both of subject matter and delivery is given constantly, by the Instructor in Oratory.

Notes on Public Speaking

INTRODUCTORY

The Value of Public Speaking.

The cry of every technical student is, "Give me something practical." The aim of this college is to answer that cry. In every department, the *practical* is given emphasis. The theory of the various branches which the student will take up, he learns in the class-rooms, but it is the putting of this theory into practice in the laboratories and the shops which best fits him for the actual work of the world. It is not unnatural, then, that the first question which a student in a technical college usually asks about a course in Public Speaking is "What is the use of it?" for to him the inherent value of the course makes little or no appeal, and the practical value of such a course is not at once evident. He will say, "I am here to learn how to *do* things. I am not going to be a lawyer or a preacher or an orator. I will have no speeches to make, no orations to deliver. A course in Public speaking,—how will it be of any service to me?" Leaving out of consideration the question of the value of the subject from other than a practical standpoint, let us ask. "What *is* the practical value of such a course? Does such a value exist?"

Decidedly, yes. In the first place it is itself a practicum,—a practicum in speaking. Can a man get through this world without talking? Obviously, he cannot. He must meet people and he must talk to them. No matter who he is or what he does, he must "rub up against" his fellow-men, he must talk to them and with them, and the harder he "rubs," the more he talks with them, if he is a normal man, the more polished he will be and the

more easily can he meet men on an equal footing. Then, too, he may be called on at any time to address a body of men. In no country in the world are there found such ready and easy speakers as in the United States. Why? Because in this country every man has a right to express himself on any subject of public interest and he generally uses his right. But ease in speaking can come only from *practice*, and here we find the first advantage to be derived from such a course,—it gives a man practice in speaking, or perhaps we may say in talking.

But to make the case more applicable to a technical man, to an engineer, let us say,—why does he need such a course? First, possibly, to help him in securing a position. Our student has finished his college course; he goes to the head of a large company and asks for a position. To this man he is an entire stranger, he is one among a score of applicants, probably, and he is talking to a man whose time is valuable. Our young friend may be a most capable man, but he must make his capability known to the prospective employer, and he can do that only by talking to him. He must tell him briefly, clearly, and pointedly what he has done and what he can do. He must make a speech. By this is not meant a formal prepared oration such as we usually think of when the word "speech" is mentioned, but as he stands before the busy employer, he must have clearly in mind something he wants to say, and he must say it clearly, briefly, and pointedly. To do this, he must make a speech, and it is one of the most important speeches of his life.

Supposing, now, that the position has been secured, that the student has become a successful chemist or engineer; his speech-making is not yet over. If he is a civil engineer, he may have a plan for a bridge for a railway system. But that plan is not worth the paper it is drawn on unless he can get some one to adopt it, to use it, and this can only be done by a convincing speech. The engineer must go before a board of directors or of consulting engineers, and he must tell them clearly, plainly, and, above all,

briefly, how his plan is superior to any other possible plan. To do this he must be sure of himself, and that he can be only after long practice. So it is with the electrical engineer with his plan for a new lighting system; with the mechanical engineer with his design for an improved machine. No matter how clever that design may be, no matter how practical, it is useless and valueless in itself. It derives its value only from adoption by others than its inventor, and that inventor will find others conservative, skeptical even, and hard to convince. If the engineer has had some training in speaking, however slight, he will have an *advantage* over his untrained competitor. His training will be a valuable asset. It will be of real and practical value to him.

The Aim of the Course

It must not be supposed that this course aims to fit the student to secure any position which he may desire, or to enable him to have his plans accepted by any board of directors whatever. It is by no means so pretentious. Its intention is not to make orators or elocutionists out of the men who take it. Orators, like poets, "are born and not made," and the elocutionist would be as much out of place before an advisory board of engineers as was the familiar "bull in the china shop." The course aims, simply, to help each student, in the limited time that can be given, to become a plain, practical business speaker. It aims by practice and brief criticism, to familiarize him with the method and manner of public speech, and by this same practice, to help him to acquire the ability to stand on his feet without awkwardness, to think as he stands, and to say plainly and clearly and with power what he thinks.

To this end, whatever suggestions, whether of tone, of inflection, or of gesture are given, are made because they seem to help in bringing out the thought of the passage more clearly, more plainly or more forcefully. No gestures, for example, are given except where it seems that a gesture would *naturally* be used to make the

passage clearer to the reader or to drive it home to his mind with more force. The hearer is never for a moment lost sight of. An impression must be made on his mind, and that impression must be a strong one, so strong, in fact, that if need be, he will act on it. That is the purpose in all speaking, and if that purpose is accomplished, however quietly, though always, of course, with force and clearness, then the speaker is successful and he is much more the orator than the so-called orator of the loud voice and the wildly waving arms.

The Etiquette of Public Speaking.

So much for the practical side of public speaking. There is another side, which, if a bit less practical, is none the less important, and that is what may be called the etiquette of public speech. To a very considerable extent, we are ruled by custom in all we do. If we go into the house of a friend, we remove our hats and leave them in the hall; we should never think of wearing them into the parlor. And why? There is no law against so wearing them, but there is a pretty well defined sentiment that a man who does, lacks good manners. In like manner we remove our hats in the presence of a lady. Now common consent or custom has established certain rules of conduct in speaking and the most important of these is that a speaker shall, in one way or another, recognize or address both the chairman of the meeting where he speaks, and the audience. The manner of doing this varies with the kind of speech to be made. For example, if one is delivering a toast at a banquet (an after-dinner speech, more properly) as he rises to his feet, his toastmaster having called upon him, he says with a slight inclination of the head toward each, "Mr. Toastmaster and Gentlemen." In the case of a debate, as the speaker rises to his feet after being called upon, he says, "Mr. Chairman," or "Mr. President," and then to his audience, "Gentlemen," "Fellow-classmates," or "Ladies and Gentlemen," as the case requires. So in every form of speech, practically, the

general rule holds good, that, first, one shall address his chairman, and then his audience.

In declamation, the same general form maintains, though the details are somewhat different. Declamations stand for or represent formal oratory, and in formal oratory, sermons, orations, eulogies and the like, the address is made simply by a bow. No word is spoken. In the address to the audience, the salutation is simply a bow, straight to the front as described later. Having finished the bow, the speaker is ready to begin his declamation. This he should do *without* giving the title of the speech.

The importance of this address to the house and to the chairman, cannot be too much emphasized. It is the mark of the gentlemen. It is "the right thing to do." An arbitrary ruling it may be, but not more arbitrary than the laws of good usage in language or the rules of good manners in daily conduct. One cannot afford to disobey any of these laws. If we obey the laws of good use and the rules of good conduct, we should, as well, obey the rules of conduct in public speech. If a man's failure to take off his hat in the house is noticable, his failure to address his chairman or his audience in a public speech is equally so, and both will cause observers to exclaim at his poor breeding.

In accordance with the rule that "practice maketh perfect," some training in the etiquette of public speaking is necessary, and to that end, the observance of the following mode of procedure in the work of the course is required. Each speaker is called on in turn by the instructor who in this case acts as the chairman of the meeting. As his name is called, the student rises, comes, in declamations, to the aisle, in debate, to the position from which he is to speak, and turning, addresses the chairman in the manner noted above. In declamation, he then goes quietly upon the stage and bows to his audience in the manner noted later. In debate, he simply turns and addresses his audience and begins his speech. At the conclusion of his speech, both in declamation

and in debate, he bows to his audience, and returns quietly to his seat.

Part One

DECLAMATION

Freshman Year-Declamation

The Meaning, the Matter, and the Manner of Declamation

The art of declamation consists in speaking the words of others so as to bring out their full meaning. To be successful in this art, requires not merely a command of the voice but an *understanding* of and a *sympathy* with the thoughts and the emotions of the author. The most effective declaimer is he who speaks so well as to make his hearers forget that he is declaiming, and almost imagine that he is speaking his own words. To this end, everything must be subservient, especially the manner of the speech. So long as the audience is forced to notice the gesture, or even the language of the speaker, the latter has made a failure of his speech. He is successful only when he has interested his hearers so deeply in the *matter* of the speech, that they forget the *manner* of it. This is not saying that the manner is unimportant, that gesture, enunciation, inflection, emphasis, and so on, can be neglected. Far from it! He who has not given careful painstaking effort to the manner of his speech, will find not only that these faults will distract the attention of his audience, but that the consciousness of his own awkwardness will be a constant embarrassment to himself. Thus we see that the successful declaimer must first think, and try to feel as his own the words he utters, and second, he must be so skilled by constant practice in the manner of speaking, that the manner will seem to come naturally

to him, and will not detract, either by inefficiency or by over-efficiency from the matter of his speech.

The Selection and Preparation of a Declamation.

Not over one man in ten, in choosing a declamation, will select one suited to his powers. The man of the quiet voice, the voice lacking in power and tone will select Patrick Henry's, "Call to Arms," while a student with a big, strong voice not infrequently selects such a declamation as Hewitt's, "The Brooklyn Bridge," both excellent declamations in their class, but by no means suited to everyone for delivery. First of all, let the student select a declamation suited to his powers. Then he may go about learning it.

First, the student should read the declamation over carefully several times and try to understand each thought separately. He should use his head. *Let him notice the punctuation marks with care*, and study the purpose of each. Every punctuation mark stands for a pause, of varying length, according to the punctuation used. Commas are for short pauses, semi-colons for longer ones, colons for still longer pauses, and periods, exclamation and interrogation marks for a full stop. A dash signifies an abrupt break in the thought. One must take heed of these marks as he reads,— they are the guide-posts leading to the interpretation of the declamation. Moreover, they are the breathing points in the speech, and their observance makes each thought a thing apart, and presents it more clearly to the hearer. Try to feel exactly as the author felt, when he spoke each phrase.

When the declamation has been committed to memory and you are rehearsing it aloud, try to speak the words as if they were the expression of your feelings. Ask yourself what words are important, and give those emphasis. Are any words in contrast? Make that contrast evident by giving emphasis to each of the contrasted members. Is the thought of any sentence held in suspense until the end is reached, or is there a series of words or

phrases depending in thought on some other word? Keep the voice up, in suspense, that is, until the completing word is reached. Is there a series of words or phrases rising in value or importance from the first to the last? You have, then, a climax, and it is made evident by raising the voice a bit on each succeeding member of the climax. Anti-climax, the exact opposite is brought out by lowering the voice in each case. Are there questions in the declamation? Bring them out as questions, letting the voice rise naturally at the end of each. Avoid monotonies, for nothing is more tiresome to the hearer than these. Vary the tone or pitch as much as possible without departing too much from the level of ordinary conversation. There is in every thought a key-word about which the other words cluster. The mind and the voice naturally dwell on this longest. It should be spoken with a stronger accent or with a higher or a lower pitch than the other words which make up the thought. This, however, does *not* mean that the emphatic word is to be *shouted*, but that it should be given more *stress* or more power. The force, that is, should be outward and not upward. Finally, to epitomize, try to make your delivery of the declamation as clear and as sympathetic an interpretation of the original as you possibly can.

The Presentation of the Declamation. A,—Posture.

The matter of posture, or position, in declamation is of the utmost importance, both in its influence on the speaker himself and in its influence on the audience. Just as a person can defy another more strongly and more sincerely if his hands are free or clinched at his sides or in front of him than if they are in his pockets, so a speaker can more easily impress his hearers with his earnestness if he has himself a convincing and earnest posture. Moreover, he will find that he will himself feel his sincerity more if he stands in a dignified, business-like position. He must first of all believe, himself, what he has to say, and he must have a firm faith in his ability to impress that belief on his audience.

His first step should be to *stand squarely erect, both feet under him, his hands at his sides* ready for instant use. Then he should never step away from his audience. He has something to say which he wants to impress on his hearers, and no man ever brought an audience to his way of thinking, by running away from them. He must keep pounding away at his auditors and to do that he must keep coming nearer to them. His changes of position, then, must always be *forward*, either to the front or side, but always forward, toward his audience.

Next, he should look his auditors straight in the eye. He who can do this, has done much toward gaining their confidence, and when one has that, when he has made his hearers feel that he is in earnest, his awkwardness, his mistakes even, seem trivial things. Do not look at the floor or the ceiling; *look at your audience*. The eye should not remain fixed on any one individual for any length of time, nor should it wander aimlessly. Speak now to one person, now to another, and, in general, to those farthest away from you, for by so doing the "carrying power" of the voice is best brought out. Again, in describing objects or events which are supposed to be going on about us, we naturally glance at the object and back to the audience as if the things described were actually present. But for the most part, we talk to and look at our audience, because it is the audience whom we wish to impress with what we are saying.

Directions for Position.

I. *As you come upon the stage, take a position about the middle of the stage and well toward the back of the space allotted to you.* Then you will have plenty of room to move about as you change position or as the circumstances of the speech require. You will not feel "hemmed-in" or hampered and your mind will thus be relieved on that score. *Walk slowly and quietly.* Appear calm whether you feel so or not.

II. Bring the heels nearly together (without clicking them),

and stand perfectly erect as a soldier would, with hands at the sides and the weight on the ball of the foot. Keep your eyes to the front, on your audience, that is, not out of the window or on the floor or ceiling. Stand easily and without stiffness, but *stand erect*. Pause for an instant before bowing, and lock your audience over. Don't be afraid of the effect of that pause on your hearers. It will serve merely to hold their attention.

III. Now comes the bow. *Keep the arms free at the sides, knees rigid, and bend forward from the waist*. Let the whole body above the waist go forward, almost drop forward as if it were without joints, but try to avoid stiffness. *Bow slowly* and come slowly back to the original position.

IV. Having finished the bow, you are ready, *after a momentary pause*, to begin speaking. Shift your position slightly. Stand easily, comfortably and naturally, but without slouching. Keep the feet *under* you and not sprawled about. Let the hands hang at the sides, easily and naturally without thought of their position. A position much used and to be commended is with the weight resting on one foot, the other slightly in advance and the two making an angle of about ninety degrees.

The Presentation of the Declamation. B.—Enunciation.

The first thing to take note of in the actual delivery of the declamation, is the breathing. Your aim in your posture and in every part of your speech should be toward naturalness. As you stand naturally, so you should *breathe naturally*, deep, full breaths inhaled and exhaled as in ordinary conversation. This natural breathing will have a calming effect on the whole body, mind and muscle, and will give you less tendency to be disturbed. Don't try to force your breath when speaking loudly.

Secondly, *don't shout*, but use a full deep tone, and as round as possible. Power, intensity of feeling, and emotion are not shown by noise, but by force, and *force is not mere loudness*. Let the power be *behind* the word,—outward, that is, and not under

it, or upward. In other words, give your words "carrying power," rather than ascending power. Let your words out of your mouth, rather than shut them up in your throat. Above all, *feel intensely* if you would have your words express intensity of feeling.

Thirdly, *speak slowly*. Nothing is of more help to the young speaker, than the ability to speak slowly. He may lack force, his enunciation may be indistinct, but if he speaks slowly, these faults will be greatly lessened. His audience will be able to catch his words more readily and more clearly, and he himself will not only feel that his audience are following him, but he will be much less likely to "Lose his head," as we say, than if he were hurrying through the speech.

Finally, *speak distinctly*, articulating each word carefully. Do not slur over syllables, especially over final syllables. Give each vowel and diphthong its full sound-value. Here is seen the advantage of slowness in speaking. Do not run your words together.

The Presentation of the Declamation. C.—Gesture.

We have seen that one way of arresting and directing the attention of the audience to the principal points or words of the speech and of emphasizing those points was by stressing them. Another means is the use of gesture, or, as we have it defined, by "expressive movement, especially of the arms and head." It should be reserved for emphatic passages, or for those in which the speaker's meaning cannot be fully expressed by the voice alone. Too many gestures, for the sake of gesture, are absurd. To be effective, therefore, they must be necessary, natural, and spontaneous.

Gestures are of different kinds according to their purpose, and are made either with the head or with the hand, more frequently with the latter. Gestures of the head are almost entirely of indication, as when we wish to point out something in an off hand manner, we do so by a slight turn of the head or an inclina-

tion toward the object. Gestures of the hands are of indication, of personal relation, and of enforcement or emphasis. The first and the last of these are most commonly used in oratorical speaking.

The most common gesture of indication is made by raising the arm slowly and pointing with the forefinger, the remaining fingers being free, natural and relaxed. We use this gesture for pointing out definite and minute objects. If, on the other hand, we wish to direct attention to vast objects, or in a general direction, we do so by raising the forearm till the wrist is on a level with the elbow, about opposite the middle of the chest, and then with the hand open, in an easy natural position, the palm up, pointing in the desired direction. The chief point to remember in these gestures, is that the hand and arm must be relaxed, must be in an easy, natural position, without muscular tension or stiffness. Do not think about the *making* of the gesture, simply let the gesture make itself. In other words, do not try to guide your hand, but let it take the natural position, as it will, without more muscular action than is absolutely necessary.

The gestures of personal relation are a bit less common in oratorical speaking, but one or two of them are frequently used, and they are here given entire. The gesture of silence, or to command silence is made by raising the arm straight over the shoulder but inclined a bit forward, the palm open toward the audience. The gesture of appeal is made by extending the hand and forearm or the hands and forearms forward, as if to receive something from those addressed. Protest or antagonism is expressed by raising the hand and arm with the hand at right angles, palm toward the hearers as if to push them away from the speaker. The gesture of greeting is simply the extending of the hand as if to shake hands.

The gestures of enforcement or emphasis are even more necessary than those of indication. They will usually suggest themselves to the speaker from the circumstances of the case.

Thus they are the most natural gestures, for most people commonly use their hands in talking, "talk with their hands," as we say, to a great extent, and for just this purpose, viz., emphasis. The clinched fist, the gesture of defiance is a typical example. Another is the index-finger gesture in which the hand is raised to a level with the face and slightly in front of it, the index-finger pointing upward, as when we say, "Mark you this!" Another common gesture is made by holding the left hand, palm up, on a level with the waist, and, raising the right hand a bit above the head and to the front of it, bringing it down sharply into the open palm of the left hand, letting the right hand strike on its lower or "little finger" edge. Such a gesture is used in counting or in emphasizing a series of points. A variation of this same gesture is to strike the open palm with the index finger only, the rest of the fingers being free and relaxed. The same result may be had by counting off the points on the extended fingers of the left hand, which is raised and held in front of the speaker, the counting being done with the index-finger. The gesture of invocation, as, "I call Heaven to witness!", is made by extending the arm straight upward over the shoulder, the index-finger pointing up, the others relaxed, The eyes, however, should not be raised too high. The declarative gesture is made by extending the hand, with palm upward toward the audience, obliquely to the side, as in, "You can see for yourselves." The same gesture made with both hands and with the hands lowered and pointing downward, palms turned toward the audience, would be used to indicate the speaker, as, "Here I stand for impeachment or trial." Such a gesture might almost express resignation.

It will be noticed that naturalness in the gesture has been very strongly emphasized. Gestures are successful only as they are natural and spontaneous. They are successful only as the hand, though really in a very carefully studied position, *seems* to have taken that position naturally and without effort. Such a result can only be obtained by letting the hand have its own way, by let-

ting it fall into the natural position. Now what is this natural position? If you will hold firmly the wrist of one hand with the other hand and then shake the held hand violently for a short time, finally dropping it to the side, it will hang there in the free, relaxed, natural position. In the same way, if you will hold the arm above the elbow and then shake the forearm, you will find that the forearm and hand, when released, will drop back to the side in the natural position. It is entirely without muscular tension and it should be in that same condition when making a gesture.

At the same time, it must not be "floppy." Do not stick the hand out into space as if to say, "Well, there ought to be a gesture here, and here it is." The result will not be a gesture; your hand will simply be sticking out into space in an absolutely meaningless fashion. Your gesture must *express* something. If a man shakes his fist in your face, you know what that gesture expresses without being told. So it should be with every gesture; its purpose and meaning should be clear. There must be *conviction* and *power* behind it. Be sure your gestures are not cramped or timid. Courage will give fluency, and practice will give control of gesture.

Conclusion.

As a last word, let me say, "Don't be afraid." Stage fright is common even to experienced speakers, and you probably will not escape it. But in this as in all things, practice will help, if not to conquer it, at least to make you feel it less. *Before you come upon the stage*, practice, and practice faithfully, the *manner* of your speech, the mechanical processes of emphasis, enunciation and the like. Then, when you are speaking, think only of the *matter* of it. Think of the words, the *thoughts* of the declamation, and let the manner take care of itself. Put your heart as well as your head into it and try to *feel* what you say. Then if you have practiced faithfully, the result, while probably not Websterian, will at least bear some slight resemblance to eloquence.

Part Two

DEBATE

Sophomore and Junior Years. A.—Debate.

How Debate Differs from Argumentation.

Argumentation, we are told, is "the art of producing in others a belief in the ideas which we wish them to accept." From this definition, it is evident that there may be both written and spoken argument, which latter we call debate. It must not be inferred, however, that the same conditions govern both kinds, for a good argumentative essayist, is not necessarily a good debater. Debate is a form of discussion, a *direct oral contest* between two opposing sides, on a definite question and at a definite time. Naturally, then, the principles applying to argumentation, which were studied during the freshman year, have to be adapted and new principles added to them for use in debate. Some practice in the application of these principles of argumentation is obtained in the writing of the forensic, or expanded argument, but the greater part of the work will be in the actual delivery of debates on assigned topics, and of "extempores."

What, now, must the debater know in addition to the principles of argumentation previously studied? He must know, first, how to express himself before an audience, with some degree of ease and force. He must know how to speak, that is. Secondly, he must be constantly on the alert, must have quick judgment, a clear head, self-confidence, and firm decision. Thirdly, he must be able to anticipate the moves, the attacks of the opposition, to meet them and to lead a counter-attack. Fourthly, he must be

able to analyze his points, to see which are stronger and more effective, to know how he shall mass them and arrange them so that they will have the most serious effect on the enemy. Moreover, the method of preparation for a debate differs from that of a written disputation. The question of delivery, is, of course, confined entirely to debate. Each of these different requirements we shall now take up in detail, and for convenience in the actual work in debating, we shall take them up in the order which we should follow if we were to prepare and deliver an actual debate.

The Preparation of a Debate.

First of all, in preparing a debate, we must *note the question* or proposition assigned to us and on the one side of which we are to speak. The first step, naturally, is to *see exactly what the question means*, and to this end we examine each word carefully, get all possible meanings for it and determine exactly which one is wanted in this particular case. Encyclopedias of various sorts will be found useful for this purpose, though it must not be taken for granted that *any* encyclopedic or dictionary definition will do, for both these sources deal with *general* definitions, while the student needs the definition suited to his *particular* question. To get that meaning he must go to other sources. That is, if he is dealing with a question of international law or relations, he must go to the books on international law; if with a question of economics, to books on political economy, and so on. These sources must be noted carefully and minutely for later use. Then the history of the question in all its phases must be investigated and noted, but especially those phases which bear directly on the question at hand.

Now the student is ready to *find the issues* of the question, i. e. the points which must be proved in order to prove the question. The methods of doing this have been fully discussed in the work in argumentation, and we will not enter into them here. Having

determined the issues, we are ready for the demonstration of them and the first step in this process is the preliminary reading, in which too great care cannot be exercised. Authorities vary in importance and in effectiveness, and care must be taken not to waste time in reading those of little value. Especially in the case of students whose time for this work is limited, is this caution to be observed.

In the first place, *have a note book and use it*. Do not trust too much to your memory. Put down not only ideas which obviously are or may be of use, but also the place where you find the ideas, for such notes will be valuable for reference. It frequently happens, too, that ideas which at first reading seem of no service, may prove later on to be of the greatest value. Secondly, begin your reading with general books and articles or with books and articles which will give you an understanding of the general conditions of the question. In so doing you will secure a standard by which you can test everything else you read. Suppose, for example, that you are to discuss a railway question; you would find it helpful to gain a general knowledge of the question by the reading of such books as Larabee's "The Railway Question" and President Hadley's excellent treatise on the subject, or any of some dozens of excellent treatments of the question. Thirdly, take up magazine articles or pamphlets dealing with your particular question. There will be no lack of these and such articles have the advantage of giving in condensed and handy form, the gist of the mass of data bearing on the subject. Much of a general nature is here sifted out for the reader, and he is left with hard facts which bear directly on his subject. By this time you will have determined what lines of proof you are to follow and can see what parts of the articles are necessary to you. Finally, read the newspapers, the Congressional Record (in National questions), and the like, for corroboration and for the details of the evidence.

*For help on the whole subject of method in reading, the student cannot do better than to read pages 50-52 in Laycock and Scales' "Argumentation and Debate."

Another very important point to notice in reading, is to *read both sides of the question*. The importance of this reading is inestimable; unless a debater does this he cannot see the question as a whole, and, consequently, is not in a position to understand fully his own side of the argument, not to speak of his opponent's. Unless he has some idea as to what line of argument his opponent will follow, he cannot determine what line of argument he must himself follow in order to prove the question. In other words, the issues of the question are the points which must be proved in order to prove the question. They are, moreover, the points on which there is a direct clash of opinion, and unless the debater knows clearly what his opponent asserts, he is unable to determine where those assertions conflict with his own. Moreover, if he does not know what his opponent will try to prove and unless he is *prepared beforehand* to meet that proof, he will find himself at the opponent's mercy when the latter advances some unexpected point. The common idea that refutation can be made off-hand, without previous preparation, is ridiculous. Successful refutation is the result of just as careful preparation as is given to the actual argument.

The Arrangement of a Debate.

Now as you have been reading, you have jotted down in your note-book a miscellaneous collection of quotations and references, all bearing on the question, but of varying importance. These must now be sorted and sifted. You know what are the issues of the question; with these as a starter, you now proceed to arrange the material, gathering under each issue the material which bears directly on it. Many of the quotations will be found to have very little or no bearing on any of the issues, and these must be cast out entirely or set aside for further consideration later on. What is left, you next arrange under the proper issues. It will be found that the material thus grouped differs in value, that certain facts in themselves, constitute strong proof,

while others, of no value in themselves, secondary facts, that is, are of value as proof of the primary facts. These primary facts must be distinguished from the secondary, must be made to stand out as proof of the main issues, while the secondary facts, and the merely corroborative evidence, such as newspaper references, must be arranged so as to show their dependence on the larger proof or facts. Or as we are told, "Each idea must follow logically from the one preceding, in such a way that a single chain of reasoning runs all through the proof." *The main arguments, that is, must be reasons for the truth or falsity of the proposition under discussion, and each sub-head must be a reason for the truth of the larger heading which precedes it.*

But to have a logical order of proof is not enough. To be *effective*, the debate must be arranged in an *effective or emphatic order*. In other words, some points in the proof are important and others are trivial; emphasis distinguishes between them. Moreover, there are always some points which are strong and which can be attacked or overthrown only with difficulty, while there are others which are weaker and more easily disproved. An emphatic arrangement will give prominence to these strong points and at the same time cover up the weaker ones. *Put the important points, the strong points, in the naturally emphatic parts of the speech, that is, the beginning and the end.* The weaker points will then be left for the middle of the speech, and buttressed as they are by stronger points, they will gain in strength, and seem stronger than they really are in themselves.

Now the questions come, "What is to be done with the refutation? Where shall it be put?" While all authorities agree as to the importance of refutation in a debate, they differ somewhat as to its position. Some would mass it in one place in a debate, while others say it should be scattered through the proof, under each argument being given whatever refutation is deemed best. The whole matter seems to be one of individual judgment. It is frequently a good rule to give refutation wherever your

opponent seems likely to object to an argument you have just advanced, or wherever an argument of his, to which you take exception, arises. The idea here is that your argument is not complete, and that you are not entitled to go on with the next argument, until you have overthrown your opponent's objection to the first argument. This rule would apply to arguments of lesser importance rather than to those of sufficient importance to demand a separate and distinct refutation. The question whether an argument is or is not of such importance is one which must be decided by the debater in each case.

The Brief of a Debate.

The work of arrangement, just completed, has now to be embodied in what we call a brief. Please note at the outset that this brief is not merely a skeleton outline of headings and topics. *It is a series of logically arranged, continuous, connected statements, containing all the materials of the proof.* It should be such a piece of composition, that, given it, a reader would be able to get the entire argument, bare of its rhetorical form, and, of course, its persuasion, or appeal to the emotion, without help from the writer. To quote from Laycock & Scales' : "It contains practically all that is necessary for a successful appeal to the intellect, * * * * * is a composition in itself, and, when completed, embodies the greater part of the work of preparation."

It is not intended here to tell how a brief should be drawn, for it is excellently told on pages 142-180 in Laycock & Scales' "*Argumentation and Debate*" which has been previously studied. But simply "to stir up your minds by way of remembrance," some of the points noted there are here repeated. First, every brief should be divided into three parts, (a), The Introduction, which explains the question, giving all historical facts necessary for its clear understanding, the reasons why the question is of interest, a clear and *particular* definition of every word in the question about which there could be any doubt, and if such exists,

the agreement between the two sides as to these definitions and the general definition of the question ; (b), The Argument, which contains the proof and the refutation on the question at issue ; and (c), The Conclusion, which is a summary of the points proved and disproved.

Note (a), that the Introduction may contain a *simple statement* of the points the debater is to prove in his argument, in addition to the points noted above, but that *it must contain absolutely no argument* ; it must be absolutely impartial, and so worded as to be acceptable to both sides. On the Argument (b), note that *every main argument or heading should be in the form of a single, complete, statement*, and should read as a reason for the truth or falsity of the main proposition ; that every sub-heading should read as a reason for the truth of the larger heading next preceding, and that each should be in the form of a statement. In phrasing refutation, note that the argument to be answered must first be fully stated. It is not enough to put down the simple refutation without stating the argument objected to. Finally, it is to be remembered that nothing must be put in the Conclusion which has not been clearly proved or disproved in the argument.

A good example of the completed brief, is to be found on pages 169-180 in Laycock and Scales' book, already referred to. This addition should be noted, i. e., that an argument is given an added strength, if with it is given the source from which it is drawn. In other words, *always give the references, complete as to author, title, page, date and so on, from which your argument is quoted*. Too much stress cannot be laid upon this point. Further matters of detail as to the drawing of briefs will be found in the Appendix.

The Preparation of the Debate for Delivery.

Now you are ready to prepare your argument for delivery, and at once some questions arise as to how this shall be done.

“Is it best to write out the whole debate, and then speak from the manuscript, or should the debate be delivered without the use of notes, without previous written preparation? Or should the debate be memorized and then delivered?” None of the three suggested methods is without very great disadvantages, and none is to be followed entirely.

In the first place, the debate which is written out and then spoken from the manuscript lacks spontaneity; it lacks flexibility and adaptability to the conditions of the debate; it lacks aggressiveness. The debater is tied down to his notes, and he dare not depart from them one iota, lest he fall. Secondly, to deliver the debate without previous written preparation is dangerous, especially for the young speaker. It is likely to result in an argument disjointed, incoherent, illogical and generally inconclusive. Finally, to deliver the debate from memory, does away with all personal relation between the audience and the speaker. Here again, as in the case of the debate spoken from manuscript, the debater is bound hand and foot, and lacks in adaptability and in flexibility.

Of course, the goal to be striven for is extemporaneous speaking. In this kind of speaking, there is a deeper feeling, a harder striving to make an impression on the audience. It is more natural and allows free play to all the personal qualities in the man. Naturally, then, it makes a deeper impression on the hearer. But, as has been well said, “All extemporaneous speaking is the result of a careful preparation.” Even Webster says, “The man is never inspired by the occasion: I never was.” So we see that a preparation of some kind there *must* be. What shall it be?

The three methods noted above, are, as individual methods out of the question, and yet there is in each of them, something to commend. We cannot do away with the written preparation, and we wish to come as near as possible to extempore speaking in our debate,—we shall, therefore, combine the two methods. The writing of the brief and the argument has many advantages. First of all, in writing one thinks more closely and more concisely

than in speaking. His thinking is thus more likely to be logical, while at the same time he will have opportunity to consider what is the logical order, and more leisure to secure it. Moreover, when his ideas are on paper, they are within his grasp; he can express them and still retain them with a chance of reviewing them at his leisure, and thus of considering their defects and their weaknesses, and of noting their virtues, whereas when once he has expressed his ideas in *spoken* words, they are gone from him with all their faults unmodified.

All this, however, is without any intention of memorizing the debate or of speaking it from the manuscript. Whatever time is spent in writing the brief and the debate in this way, is put to the perfecting of the debate, to the making of it a more perfect weapon. At the same time the debater himself is getting more familiar with it. He is getting to understand it better, to feel it as his own, to know "its ins and outs," its strength and its weakness. By the time one has "read up" for a debate, has sifted and sorted his arguments, has written a good brief, logical and clear, and a well-worded and forceful argument therefrom, and then has thoroughly gone over the brief and the argument, carefully considering, correcting and revising their defects, that debate ought to be a part of him. It ought to be his without memorizing or without a manuscript to prompt him. He *ought* to be able, and if he has done his work with care and faithfulness, he will be able to stand on his feet and deliver his debate without notes, and without further memorizing than an outline of the main points of the debate in their proper order.

The Presentation or Delivery of the Debate.

In the actual delivery of the debate, the first thing to remember is that the aim is largely to convince. Persuasion must not be neglected, of course, but *primarily* the aim of the debater is to convince the auditors, *secondarily*, to persuade them to act on their convictions. Study the audience and learn how to hold on

them can best be obtained. Observe whether it will be necessary to encounter mere indifference or actual hostility, and act accordingly.

Two qualities in your speech will aid you in either case,—sincerity or enthusiasm, and modesty. No man was ever persuaded by a speaker who tried to deceive him or to play on his emotions for personal ends. A suspicious audience is hard to deal with, and it will be suspicious if it feels that a speaker is insincere. *Be in earnest, feel* your arguments and deliver them as if you felt them. Enthusiasm begets enthusiasm, and an earnest conviction on the part of an audience, is the offspring of a belief in him who would persuade it. By modesty is not meant subservience, not an apology for abilities, not a false modesty. It is simply that a speaker shall make himself secondary to his subject. His personality need not be repressed,—it may be there as strong as ever, leading but not driving. While not inferior to his auditors, the speaker must not be superior. He must not condescend to his audience, nor must he slur at his opponent or at that opponent's defects.

More in detail, let us notice for a moment the various parts of the debate. The Introduction, first, should show what the question means, what are the issues, and how the proof leads up to them. In tone it should be clear, smooth and conciliatory. Do not oppose the audience, but try to have them well-disposed toward you, receptive, and fair-minded. Equally, do not oppose your opponent if you can avoid it. Here then is a field for all your persuasive skill. Of the definitions, do not think them dry and unimportant, for much depends on their skillful handling. Present them not as mere statements, but as vital issues. Put life into them. Show why the terms of the question mean what you say they mean, why it is important that this definition be grasped, how, perhaps, the whole question hinges on these definitions. So with the issues,—show why they are and must be as you say they are, and make clear, too, how your proof leads directly up to them.

On the Argument comes the question of how closely the final speech shall follow the brief. Do not for the sake of rhetorical qualities, destroy the advantages of a good arrangement. Do not expose the bare bones of the outline too rudely, yet at the same time do not forget that the bones have a logical order of arrangement. Try to follow the general arrangement of the brief in the debate, but clothe that outline in words such that "its ribs will not show through." Without forgetting that you must first convince an audience and that a good clear order will greatly help in this; without forgetting that good hard facts and not rhetorical figures bring conviction, try to make your argument both attractive and persuasive. Strive for variety. Do not simply repeat an argument in the same stereotyped phrases as every other. Vary the form of the different arguments, presenting one in one way and another in another, introducing one in one fashion and another in a different fashion, and so on.

Now the object in debate is to make your auditors believe what you say and not what your opponent says. There are, of course, various methods of doing this. One may give plain, straight proof and refutation, and by actual reasoning, overwhelm his opponent and convince his auditors that his is the correct view of the case, at the same time causing them to consider the case of the opposition as entirely wrong. During this process, however, he must remember that he dealing with the opponent's argument and not with the man himself. In other words, he must *avoid personalities* in any form. One may criticise and pick to pieces the argument of an opponent as much as he will, but the author of the argument he must let entirely alone. There are, however, certain strategems which may be employed most effectively to overthrow an opponent. One of the commonest of these, and one which is especially useful and successful where one's opponent is skillful in evading issues, is the asking of questions. This does not mean rhetorical questions, but actual, carefully-worded questions which call for a definite answer. Their

purpose is either to compel an opponent to take a definite stand on some issue, to tempt him to waste time on trivial matters, or to force him into a dilemma where he will be caught whatever he may answer.

Of course the success of these questions depends to a very great extent on the cleverness with which they are worded. In the first case, the question must be so worded that the opponent must either answer it, and in so doing take a definite stand on the issue in question, or prejudice himself with the audience by not answering. In the second case, such a wording is necessary as will challenge the opponent or taunt him into making a reply and thus wasting his time on a matter deserving of little attention. At the same time he must not be made suspicious of the real intent of the question, or he will merely call to the attention of the audience what the intent really is and thus prejudice them against the questioner. In the case of the dilemma, one must be sure that there is no way in which the opposition can escape from it, that he has his opponent so "cornered," that is, that he cannot but fall into the trap set for him.

As to refutation in the spoken argument. One must remember that every man has his own opinion and is entitled to it. It may be contrary to your own; in a debate, it will be, if the man is your opponent. You expect him to have his own opinion, you are bound to respect it, but you are equally bound to answer it, in whole or in part. An argument cannot be successful till the objections to it are answered. But do not think that you must answer every argument which your opponent will bring forward. Some of his minor arguments will be simply "feelers," skirmishers, thrown out to draw your fire from his main points, intended merely to tempt you to waste time. Other minor points are but parts of greater ones, the answering of which latter will overthrow also the former. To answer each of these minor, or secondary, points separately, would not only be a waste of time and energy, but in the ordinary debate, well-nigh an impossibility. It might

also call attention to them when they had gone unnoticed before, as presented by the opponents. Study your adversary's debate as he is delivering it. Pick out its vital points and aim at them. Let your aim be sure and shoot quickly, though after careful aim, for your time is limited and you have but one shot. With the methods of refutation, such as the exposing of the fallacy, the *reductio ad absurdum*, the dilemma, and so on, we shall not concern ourselves here further than to refer the student to pages 254-270, in Laycock and Scales' "*Argumentation and Debate*" where he will find the methods treated with excellence and completeness.

Finally, just a word as to the Conclusion. Its purpose is to sum up, to make clear just what has been done and just what has been undone, and then to make the audience well-disposed to act on the one side of the question as against the other side. It requires the exercise of both conviction and persuasion. First, by means of summaries, one must clearly and convincingly drive home to the minds of the audience just what has been proved to them. Then, having convinced them of the truth of certain facts, the speaker must stir up their emotions and appeal to their better judgement to act on the facts which have just been shown them to be true.

As to method of procedure, etiquette, and position in delivery, that has all been definitely stated before. Remember that politeness requires that the speaker shall address both the chairman and the audience before he begins to speak. Remember also, that a strong, earnest, convincing position has a convincing effect on the auditors as well as an helpful effect on the speaker himself. Stand on your feet as if you meant business; speak as if you believed what you were saying and were determined that your audience should believe it also. Don't be afraid to use your hands. Gestures are as necessary in enforcing and making clear your own ideas as they are in the case of the ideas of others. Finally, *be in earnest*. It has been said that, "Eternal

vigilance is the price of safety." It is equally true that eternal earnestness is the price of success.

B.—THE EXTEMPORE

What the Extempore is.—Its Advantages.

The term "extempore" as used in the work of the course, is unquestionably a misnomer. What is really meant by the term is not an extemporaneous speech at all, but a five-minute speech or discussion, or an assigned topic, delivered, after considerable outside reading, without notes, and as nearly extemporaneously as possible. For want of a better name, these little speeches are called extempores. Their advantages lie in the facts that they are less formal and so more natural than a debate, they are made after less careful preparation than a debate, and are as a result, it is hoped, more nearly extemporaneous speaking, and, finally, they call for a somewhat extended reading on topics of the times, a field in which the college student is lamentably deficient.

The Presentation and Delivery of the Extempore.

In the matter of delivery, the extempore is governed by practically the same rules as the declamation and the debate, but its preparation differs very widely from that of either of the others. The method of procedure here is somewhat as follows. The student is assigned a topic of current interest and is referred to magazines and papers in which he will find that topic discussed. He then proceeds to read as much on the question as the time at his disposal will allow, forming his own ideas on the subject as he reads. Notes on his reading, he may take at his option, but he may not use them in his speaking. When he has finished his reading, he may even sketch out roughly what he intends to say in his speech, but this rough sketch must not be learned by heart nor used in his speech. Its purpose is simply to give form to

his ideas. Then he is ready for the delivery. His preparation may seem slight, but a perfectly finished product is not expected. What is wanted in the speech is not so much the ideas which the student has found in his reading, as his own ideas on the subject, acquired as a result both of his reading and of careful thought. The aim is not to produce an oration, but to give the student the ability to form opinions from his reading and to give those opinions to others without any such studied preparation as is required for an oration.

Part Three

APPENDIX

A.—Extracts from the Regulations of the College affecting the Course in Public Speaking.

I. ATTENDANCE.

“ One absence is allowed each semester from any subject *except Rhetoricals*. Each absence incurred during the *first twenty-four hours* of a session, or on the day *preceding* or *succeeding* a holiday or other suspension of college exercises, counts as two. All applications for excuse must be presented to the Division Office *within twenty-four hours* after the student's return to duty. Permits to make up work must be presented to the Instructor concerned *at the first exercise* with that Instructor *next following the date* of the permit, and the making up must be at times appointed by the Instructor and within two weeks from the return to duty. *Failure to be present at any exercise at the ringing of the second bell, is treated as an absence.* Attendance at hours assigned for tutoring is governed by the same rules as attendance at classes, except that in such cases there are no “ allowed ” absences.”

II. CLASS STANDING AND EXAMINATIONS.

“ All Irregular Students are required to take the regular work in Essays and Rhetoricals. Each unexcused absence, and each excused absence *not made up*, is treated as a failure.

“ A fee of one dollar, payable at the Business Office, is

required for each examination for the removal of a condition. A similar fee is required for the making up of each exercise in Rhetoricals not performed at the usual time and not excused by the Division Officer. A student delinquent in Rhetoricals and Essays is not permitted to enter any examinations unless especially excused by the Faculty; and any examination deferred in consequence of such delinquency is subject to the rules governing examinations for the removal of conditions.

"Any student who shall in his essays or orations (which includes his briefs and expanded arguments), hand in as his own the work of any other person, *shall be indefinitely*, and unless the Faculty shall otherwise direct, permanently *suspended from all classes.*"

III. JUNIOR ORATIONS AND COMMENCEMENT PARTS.

"Only students in full standing in a regular course may compete for any of the established College prizes.

"During the month of February, in each year, the Faculty appoints six orators and three alternates, from the members of the Junior class who shall have the highest previous standing in essays and rhetoricals: *Provided*, That they shall be in good standing otherwise.

"Each orator-elect shall, in the Spring session, report to the Professor of English and Rhetoric as follows: His subject by the *first Saturday*; his oration, written out for criticism, by the *sixth Saturday*; his oration, memorized for rehearsal, by the *eighth Saturday*.

"Three suitable persons are selected by the Faculty as judges to award the honor of superiority in the composition and delivery of an English oration, in accordance with the following scale: Composition, 50; delivery, 50.

"A student entering College in the Senior year cannot compete for honors.

"From the fifty per cent. of the graduating class having,

at the beginning of the second semester, Senior year, the highest average grades in all subjects, the five students having the highest grades in essays and rhetorical are assigned Commencement parts.

"From these five the class shall, not later than the first Saturday of March, select their Valedictorian, who shall deliver only the Valedictory.

"The orators shall report to the Professor of English and Rhetoric as follows: Subject of oration, by the *first Saturday* of the Spring Session; oration, written out for criticism, by the *sixth Saturday*; oration memorized for rehearsal, by the *eighth Saturday*."

B.—Requirements of the Course in Declamation :

Directions for the Work.

The work of the Freshman year consists in the learning, rehearsal with criticism, and delivery in class of four different declamations, two of which are spoken in each semester. The work is divided into four periods, an interval of a week coming between the first and second, and the third and fourth periods, while an interval of at least three weeks is allowed between the second and third periods. So far as is possible students should take care by consultation among themselves that not more than one man in each section chooses the same declamation. No absences are allowed in the work and every absence incurred counts both as a condition and an excess, and must be made up either on presentation of an excuse from the Division Officer or a permit to remove conditions, obtainable at the Business Office. (See Appendix A. I, II.) All absences must be made up with a regular section; otherwise their removal will be considered as tutoring, and a fee of twenty-five (25) cents, due at the time of the appointment, will be charged for each appointment.

Early in each semester, notice is given to the students

in their classes in Rhetoric, to provide themselves with copies of Prof. Espenshade's, "Forensic Declamations," and of these present "Notes," both of which are to be had at the Book Room. The hours at which the different sections will meet for Rhetoricals will be found on the printed schedule, but as it is impracticable to begin work at the very opening of the session, the apportionment of sections, etc., has to come later on. However, the student may well be learning his declamation even through his appointments be not yet arranged, and he will do well to be studying the "Notes" for he will be held accountable for a good working knowledge of what is contained in the Introduction, Part I, and Appendix of this pamphlet. About a fortnight after the opening of the Semester, a list of the sections, containing the names of the students in each section, as well as the the time and place of meeting and the Instructor in charge will be posted on the Bulletin in the Main Hall. Certain declamations, it will be found, are prohibited, and these should be carefully noted and avoided in choosing a declamation for rehearsal. The student should be ready at the time of the first appointment to present his declamation carefully and thoroughly memorized, and with as much attention as is possible to the suggestions in the introduction and first part of this pamphlet. Should conflicts in the schedules be found, they should at once be reported to the Instructor in Oratory during his office hours, which will be posted with the schedule.

C.—Requirements of the Course in Debate: Directions for the Work.

The work of the Sophomore and Junior years is completed in three hours of class work during each semester throughout the two years. The classes are divided into sections of ten men each, and each section meets three times, generally on three successive weeks. The student is required to attend all the exercises of his section, at one of which he delivers a debate, with

a brief and an expanded argument thereon, at another, an extempore, while at the third, he is present simply as a listener. Two appearances on each debate are required of each debater. The first appearance, of five minutes, is devoted to advancing actual proof, while the second appearance, of three minutes, though it may be used for rebuttal or further positive proof at the speakers' option, or as the case demands, is ordinarily used for refutation. The debate is to be delivered without notes, though notes on the refutation, or rebuttal, are quite permissible. *At the time of his debate*, each student is required to present a carefully written brief and an expanded argument of his debate. The argument is to be handed to the Instructor at the beginning of the hour, but the brief may be retained until the close, though it is not to be referred to while the debater is speaking. Both the brief and the argument must be written on regulation Department of English paper, or they will not be accepted. *The debate should not be memorized.* (See "The Preparation of the Debate for Delivery," Part II.) The brief and argument will be carefully criticised by the Instructor, who will use the marks noted in Appendix E, and returned to the student. The student will carefully note the corrections on his work so as to avoid the same mistakes on his next written work, and, if asked to rewrite, will return the *rewritten copy only*, within one week of the return of the original copy to him. For the extempore, which is not to be memorized and which is to be delivered entirely without notes, five minutes is allowed. No absences are allowed in the work, and each absence counts as an excess and must be made up either on presentation of an excuse from the Division Officer or a permit to remove conditions, obtainable at the Business Office. (See Appendix A, I and II.) All absences must be made up with a regular section; otherwise their removal will be considered as tutoring, and a fee of twenty-five (25) cents, due at the time of the appointment, will be charged for each appointment.

As early as possible in each Semester, the Instructor will

post a notice asking all those who are required to take the work to hand in to him at once, a list of their vacant hours during the Semester. From these lists, the sections will be made up and posted on the Bulletin in the Lobby of the Carnegie Library, together with the time and place of meeting. The questions for debate, with the speakers, time and place of meeting; the topics for extempores, with the speakers and time of meeting; and the references for the extempores, will all be found on the Library Bulletin Board. References on the debates will be found at the Librarian's Desk. Do not be afraid to ask for them or for any help that you may properly need. Any conflicts which may be found should be at once reported to the Instructor during his office hours, which will be posted with the other notices relative to the work of the course.

D.—Suggestions for the Writing of Briefs and Expanded Arguments.

I. Study carefully the model brief, referred to above, before you begin to write; note carefully, also, the corrections on your last brief and avoid the same mistakes on this second. Write legibly. Don't crowd together the letters of a word, your writing, that is, nor the parts of the brief, nor the arguments thereof. Write only on one side of the paper and do not write over, i. e., to the left of, the red margin-line. Follow out the suggestions referred to in Part II. as to the writing of the brief. Indent the paragraphs of the Argument; number the pages of all your written work and *arrange them in their proper order*.

II. Use only Department of English paper and write only with black ink. Fold the paper once lengthwise, and on the outside sheet, at the place indicated, write the subject for debate, your name, the date of your debate, and above these, on the vacant line below the words "Department of English," write in "Brief," or "Argument for the Affirmative" or "Negative," as the case may be. Instead of writing out the entire question in

the space for the subject, it is advisable to give simply the subject of the debate, as "The Railroad Question," "The Menace of Trade Unionism," etc., instead of "Resolved, that the railroads of the country should be under governmental control," and, "Resolved, that trade unions are a menace to public welfare."

E.*—Instructor's Marks for the Correcting of Briefs and Arguments.

- Ant.* The antecedent needs attention.
- C.* Make your meaning perfectly clear.
- cap.* Capital letters misused or not used at all.
- C. S.* Sentence incoherent.
- D.* Consult the dictionary.
- d. w.* Word wrongly divided at end of the line.
- F.* Weak. Express with more strength.
- G.* Good usage is violated.
- gr.* Bad grammar.
- I. S.* Incomplete sentence.
- T.* Too many short, choppy sentences. Combine.
- K.* Awkward, stiff, or clumsy.
- L.* Long involved sentence. Break it up.
- Ms.* Manuscript slovenly or illegible. Copy.
- N. S.* Make a new sentence at this point.
- O.* Some essential word or idea omitted. Supply.
- P.* Improper punctuation. Punctuate correctly.
- R.* Avoid the constant repetition.
- Sp.* Word misspelled. Correct.
- V.* Vague. Want of clear thinking is evident.
- w. w.* Wrong word to express your meaning.
- 1, 2, 3, etc.* Arrange words or phrases in order indicated by the figures.
- ¶ Make a paragraph here.
- No ¶ No paragraph needed.
- I.* Divide brief into Introduction, Argument, and Conclusion.

II. Put every heading and sub-heading in the form of a *single, complete* sentence.

III. Indicate the relation between the headings and sub-headings by means of letters, numbers and other symbols.

IV. The Introduction should contain absolutely no argument, but only statements the truth of which is admitted by both sides.

V. Make each heading read as a reason for the truth or falsity of the proposition you are to prove or disprove.

VI. Make every sub-head or series of co-ordinate sub-heads read as a reason for the truth of the heading above it.

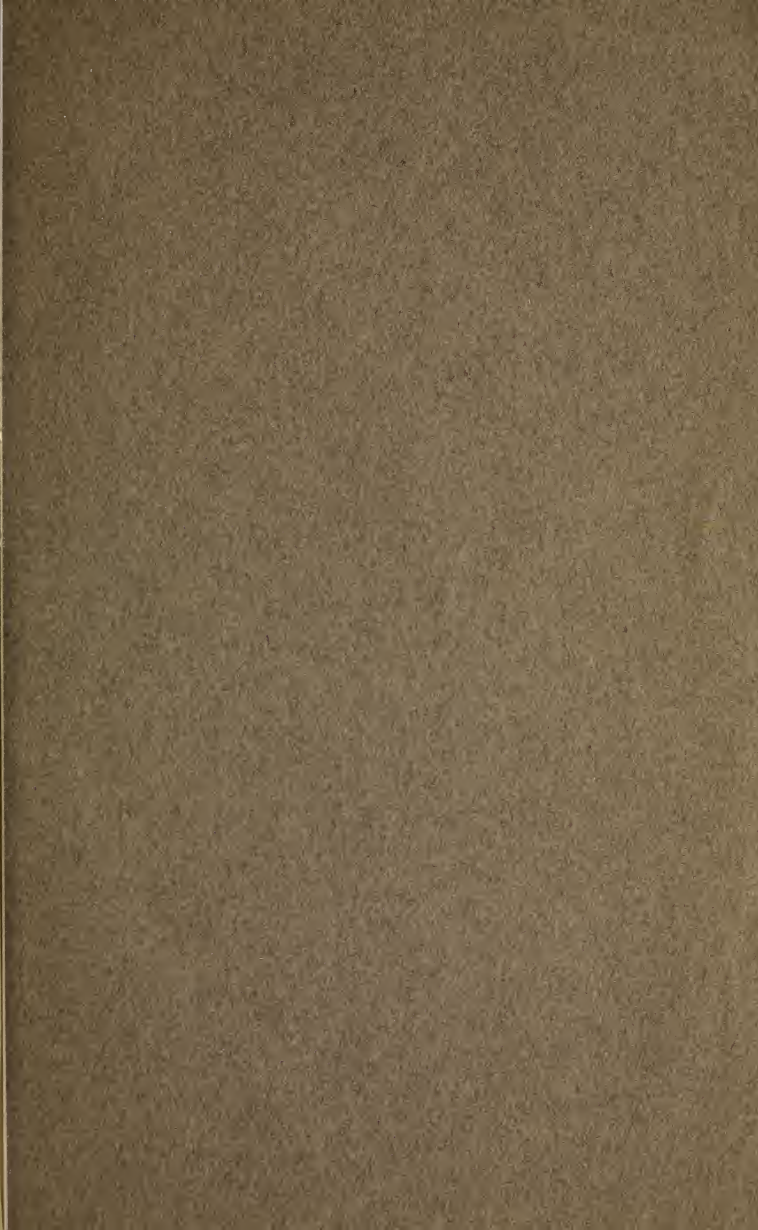
VII. Always state in full the argument to be refuted.

VIII. Always give exact references for your arguments, so far as possible.

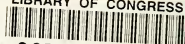
IX. Number your pages and arrange them in their proper order.

*The majority of these marks are taken from the list of instructor's marks given in the Appendix of Prof. A. H. Espenshade's "*Composition and Rhetoric*."





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