

EFFECTIVE SPEAKING

The Importance of Effective Speaking

When we realize that speech, spoken and written, is the medium by which men must convey their ideas; that it is the only vehicle for communicating truth; that society, individually and collectively, every moment may be swayed and molded by it; that it is, in fact, the very foundation of intellectual and moral progress, the question of its effectiveness is seen to be of vital moment.

The question becomes of even greater concern when we consider how much of speech fails of its purpose. The teacher seeks to impart his knowledge and discovers that the pupils do not comprehend; the preacher discourses patiently to his congregation, but fails to influence, the lawyer talks earnestly to the jury, but loses his case, etc. And this, though the teacher has important history to impart, the preacher golden truths, the lawyer unquestioned facts. All fail.

The main reason for this is a failure to realize that effective speaking is an art, an art founded upon the science of psychology, an art the mastery of which demands the same earnest thought, the same persistent practice, the same careful technique as the mastery of painting or music. The common error in regard to speaking is the assumption that all that is necessary is to have "something to say". Utterly false! Unless that "something to say" is said in accordance with the laws of the human mind which govern, conviction, it might as well be spoken to the winds.

Note how slow truth is to find acceptance - and you must admit that the importance of studying how best to form an opinion and how best to convey it is indeed great.

The General Ends

An architect before planning his building must know the purpose for which the structure is intended - whether to be for warehouse, office building, residence or church. The same holds true in speaking. The first requisite to effectiveness is a knowledge of the purpose of speech - a clear understanding of its General Ends. One teacher divides these ends into three: the oratory of the bar, the oratory of the pulpit and the oratory of the popular assembly. Another suggests 5 General Ends of speech: 1. Clearness. The speaker wishes his listeners to see. 2. Impressiveness. 3. Belief. 4. Action. 5. Entertainment.

1. Clearness means apprehension, perception. It is the goal of all who seek to convey information purely as information.
2. Impressiveness implies vividness. The idea is not simply seen but felt. It has emotional association. The preacher is not content that the personality of Christ shall be understood - it must stir the soul.
3. Belief is acceptance. The speaker is not content that the listener shall see or feel. The subject matter must come into his mind as a reality. He must say in effect, "that is so," "You are right," "I believe".

EFFECTIVE SPEAKING

4. Action is doing. The speakers objective is to get his listeners to act - to be, to go, to give, to join - to do.

An Illustration -

If my subject is Altruism (The principle of sacrifice of self in the interest of others) and I undertake to explain it, and care not whether my listeners approve it, or is moved by it, my end is clearness. If I wish to arouse his emotions in regard to it, my end is Impressiveness. If I assert that altruism is wise and wish them to agree with me my end is Belief. If I wish them to advocate it, my end is Action. If I dilate on it mainly to give them pleasure, my end is Entertainment.

Broadly speaking, Clearness calls upon the Perceptive Faculties, Impressiveness stirs the Emotions, Belief addresses itself to Reason, Action appeals to the Passions and Will, Entertainment enlists the Fancy.

I. Care of Body

1. Warmth

- (1) Oxford shoes, heels proper height, rubber heels
- (2) Overshoes
- (3) Hose, proper color, proper weight
- (4) Hat worn outdoors
- (5) Neck not bundled
- (6) Skirts proper length

2. Proper Conditions for sleeping

- (1) Sleep in a room well ventilated
- (2) Sleep on a pillow high enough to prevent the head from being lower than the shoulders.
- (3) Never sleep on your back.

3. Proper Breathing

- (1) Ribs loose
- (2) Breathing in and out and not up and down
- (3) No noise when drawing in breath
- (4) No nasal twang
- (5) No twangdoodleism

4. Proper Poise of the Body in

- (1) Standing
- (2) Sitting
- (3) Head balance

5. Exercises

(1) Diaphragm

- a. Belt kept tight from the inside
- b. Is your diaphragm flabby or firm
- c. Do you retain your breath
- d. Read a whole stanza with one breath. Read it relaxing the diaphragm at the end of each line.

(2) Spino

EFFECTIVE SPEAKING

- a. Touching palms of hands to floor without bending knees.
- (3). Arms
a. Pushing to the side, front and up.
- (4) Throat and Head
a. Proper vibration in head
b. How many times can you say "Nine unknown men" with one breath
c. Do you speak with your throat or through it.
d. Is there a tight muscle in your head, neck or throat.
e. Have you catarrh, tonsil trouble, hoarseness, flabby lungs.
f. Do not smack lips
g. Do not use unnecessary lip movement
6. Articulation
(1) "Peter Piper"
(2) "Could you" etc.
(3) "Amidst the mists"
(4) Trill
(5) Do you recite Bible verses distinctly at the table, pronouncing distinctly the end letters.

VOICE QUALITY

Quality of voice has reference to the kind of tone used in speaking and reading. The three chief tones are:- 1. Pure; 2. Oratund; 3. Aspirated.

a. Pure tone - smooth and clear. It is used in ordinary conversation and in the expression of what is joyous, light, or agreeable; also in the expression of sadness.

b. Oratund is the same as pure tone but magnified or intensified. It is used in expressing that which is characterized by grandeur, sublimity, awe, solemnity, or reverence.

c. Aspirated - a combination of breath forcibly expelled, and tone. It may be called a half whisper. Aspirated tone may be used to express secrecy, fear, wonder, terror or horror.

Emphasis

Emphasis is the stress placed on one or more of the words of the sentence. The important words of a sentence are those which usually receive the emphasis. The words which modify the subject and predicate are usually emphasized.

When words are contrasted they are emphasized. This is called tithotic. When a succession of emphatic words occurs, the last of those words, usually receives more emphasis than the others. This is called cumulative emphasis.

INFLECTIONS. They are slides of the voice, either upward or downward. The upward slide is called rising inflection, the downward slide is called falling inflection. All other inflections are but combinations of the rising and falling inflections. The rising inflection is usually marked with the following character (/), the falling inflection ().

1. Simple affirmative sentence, or member of a sentence generally closed with falling inflection.
2. A simple negative or member of a sentence generally closes with the falling inflection.

EFFECTIVE SPEAKING

3. An interrogative sentence, unless answered by "yes" or "no", closes with the falling inflection.
4. Contrasted sentence or words close with contrasted inflections. The second member generally requires the falling inflection.
5. The period denotes a full stop and requires the falling inflection. Next in degree is the semi-colon, which usually requires the falling inflection. In most instances the rising inflection is required by the coma, unless the thought is complete.

PITCH. Pitch in reading denotes the general tone of voice in which the sentence or paragraph is read. When the voice rises or falls from the general or prevailing tone, it does so by inflections. The three most important grades of pitch are termed middle pitch, high pitch, low pitch.

1. Middle pitch is that employed in common conversation or in reading which is unemotional.
2. High pitch is that which is joyous or elevated.
3. Low pitch is that which falls below the ordinary speaking tone. It is used to express sentiments which are grave or solemn.

QUOTATION FROM MR. LLOYD - Trainer of Army Officers.

Combination of American, English, French, and Italian Schools of Voice Culture.

Use of voice has been reduced to an exact science.

I. Head balance - throw head back so loose that it feels as though it will drop off, every muscle of neck and head completely relaxed; then draw chin down and in making a half double chin with no tension anywhere. Keep this head poise at all times. Frequently test your relaxation by cords in back of neck.

II. Proper breathing (sit and stand correctly, breathe in and out, do not make noise when drawing in breath). Tighten belt from inside by forcing the diaphragm. Keep belt tight at all times, relieving all tension on voice interference from diaphragm to top of head. At first this will cause a feeling of outward pressure in back of lungs, slightly disagreeable until muscles strengthen.

1. Exercise for diaphragm muscles.
 - a. Lie on back upon floor without bending knees or raising head, lift feet until lower limbs are at right angles with body. Do this not more than six times in beginning.
 - b. With hands clasped behind head and heels kept on floor, raise body at right angle with lower limbs.
 - c. Practice reading a paragraph with one breath.
2. Exercise for the throat.
 - a. Say "good", "K".
 - b. Open and close mouth as wide as possible, until leaders draw.
 - c. Say "Nine unknown men" with vibrations. Say it with one breath as many times as possible.

Drills in Expression.

Articulation is the act of forming with the organs of speech, the elements of vocal language. The principal defects may be classified as follows:

- 1. Feebleness - caused by want of full omission of the voice; caused by a lack of controll of the diaphragm.
- 2. Omission - caused by undue rapidity.
- 3. Obscurity - caused by want of accuracy in use of vocal organs and consequently a want of correctness.

Ex. Black brawling brooks break brawling o'er their bounds.
 The painted pomp of pleasures proud parade.
 Decide the dispute during dinner time by dividing the differences.
 Judge and jury adjourned the judgment.
 This thread is thinner than that thistle there.

Exercises in articulation:

- 1. In Words -
 "Liberty and union, now and forever, one and inseparable."
 Such grandeur may justly excite anxiety rather than pride.
 There is no flock however watched and tended, but one
 dead lamb is there.
- 2. In phrases -
 "The brightest stars are burning suns,
 The deepest water stillest lies,
 The richest mine the deeper lies,
 The stalk that's most replenished
 Doth bow the most its modest head."
- 3. In sentences.

It is not what we earn, but what we save that makes us rich.
 It is not what we eat, but what we digest, that makes us strong.
 It is not what we read, but what we remember, that makes us useful.

"A pebble in a streamlet scant
 Has turned the course of many a river;
 A dewdrop on the infant plant
 Has wrapped the giant oak forever."

.

When adverse winds and waves arise,
 And in my heart despondence sighs,
 When life her throng of care reveals,
 And weakness o'er my spirit steals,
 Greatfully I hear the kind decree,
 That as my day my strength shall be.

Drills in Expression.

Articulation is the act of forming with the organs of speech, the elements of vocal language. The principal defects may be classified as follows:

- 1. Feebleness - caused by want of full omission of the voice; caused by a lack of controll of the diaphragm.
- 2. Omission - caused by undue rapidity.
- 3. Obscurity - caused by want of accuracy in use of vocal organs and consequently a want of correctness.

Ex. Black brawling brooks break brawling o'er their bounds.
 The painted pomp of pleasures proud parade.
 Decide the dispute during dinner time by dividing the differences.
 Judge and jury adjourned the judgment.
 This thread is thinner than that thistle there.

Exercises in articulation:

- 1. In Words -
 "Liberty and union, now and forever, one and inseparable."
 Such grandeur may justly excite anxiety rather than pride.
 There is no flock however watched and tended, but one
 dead lamb is there.
- 2. In phrases -
 "The brightest stars are burning suns,
 The deepest water stillest lies,
 The richest mine the deeper lies,
 The stalk that's most replenished
 Doth bow the most its modest head."
- 3. In sentences.

It is not what we earn, but what we save that makes us rich.
 It is not what we eat, but what we digest, that makes us strong.
 It is not what we read, but what we remember, that makes us useful.

"A pebble in a streamlet scant
 Has turned the course of many a river;
 A dewdrop on the infant plant
 Has wrapped the giant oak forever."

.

When adverse winds and waves arise,
 And in my heart despondence sighs,
 When life her throng of care reveals,
 And weakness o'er my spirit steals,
 Greatfully I hear the kind decree,
 That as my day my strength shall be.

EFFECTIVE SPEAKING

Rhetoricals.

ARTICULATION EXERCISES. Move jaw lazily up and down, forward and back, from side to side: ah-goo; e-do; edee, etc.

2. Fold, groove and roll the tongue. Lapping movement; trilling or r; do-dit-dit-dit-dit-dit-do; La-lah-le-lo-lu; mah-pah-bah-me-ve-fe-if.

3. Repeat with exaggerated distinctness, the following exercises; pronounce slowly the first time; with great rapidity the second time:

- (a) "Hear the rustling of the banners,
And the rolling of the drum,
And the roaring of the cannon
As the battle groweth grum;
And the rattling of the rain
That the ringing rifles shed;
And the blowing of the bugles
O'er the dying and the dead."
- (b) "Under his spurning foot the road
Like an arrowy Alpine river flowed;
And the landscape spread away behind
Like an ocean flowing before the wind."
- (c) "Amidst the mists and coldest frosts,
With barest wrists and stoutest boasts,
He thrusts his fists against the posts
And still insists he sees the ghost."
- (d) "Did you? Could you?
Won't you? Would you?
Might you? Can't you
Should you? Shan't you?
Had you? Don't you?
Must you? Won't you?
Shan't you? Should you?
Can't you? Could you?"
- (e) "Trebonius doth desire you to o'er-read at
your best leisure this his humble suit."
- (f) "How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars, that oversprinkle
All the heavens seem to twinkle
With a crystalline delight."

4. Whisper from one to ten without taking a second breath. Whisper the following verse, using one inhalation for each line:-

"Now the day is over;
Night is drawing nigh;
Shadows of the evening
Steal across the sky."

EFFECTIVE SPEAKING"TONES"

I. Reenforcement of **TONES**. Musical instruments are hollow so that tone can be forced into the open space for reenforcement: violin, drum, accordian, piano, etc. Tone is formed in the larynx and reenforced in the hollow chambers of the head. The average adult head contains 22 cubic inches of hollow space; nose, frontal bone, check, bones, and mouth cavity. The tone vibrations should be tested by placing hand upon nose and brow where hair begins, repeat such words as "no", "nine", (n-i-n-e) over and over increasing forehead and nose vibration as much as possible. Repeat such phrases as: "n-i-n-e, u-n-k-n-o-w-n, m-e-n", testing vibration and compare vibration with such phrases as: "these walls are yellow." Try to increase vibration in latter phrase. Avoid unnecessary lip motion as it creates tone interference. The only letters requiring much lip movement in their foundation are b, p, m, v, f. Repeat all vowels with no mouth movement a, e, i, o, u. A broad grin, lifting the upper lip at the corners helps in this. Pitch is immaterial, will regulate itself if there is no tone interference.

II. TESTS

1. Does tone fill all hollow spaces of head?
2. Do nose and forehead and check bone vibrate?
3. Can you say, "Nine unknown men from thirty to sixty times in one breath?"
4. Is there a tight muscle in head, neck, or throat?
5. Is there any tone interference from diaphragm to top of head.
6. Is your belt tight from inside?
7. Is your head well poised, would it drop back if touched?
8. Have you a half double chin without tension?
9. Are you forming your tones back of the nose?

III. Benefits to be derived.

1. Relief from catarrh, sinus trouble, deafness, speakers sore throat, tonsil trouble, tired voice, hoarseness and flabby lungs.

IV. Interpretative Bible Reading.

1. Reverently
2. Without selfconsciousness
3. Slowly
4. Naturally, avoiding unnatural tones
5. Distinctly
6. Accurately, be careful of proper names
7. Intelligently
8. Fervently -- not coldly
9. Impressively
10. Representatively, being absorbed in the message from God and yet reading it as one of the people to whom it is addressed.

EFFECTIVE SPEAKING

"Vocal Drill"

1. The front placing of the voice:-
 - (a) ne-ne-ne-ne-ne-; ne-ah; ne-ah-oh-ah; ne-u
2. In the following exercises direct the tone to the front of the mouth. Try to acquire a clear, pure, pleasing quality. Avoid breathiness of tone.
 - (a) "A merry heart doeth good like a medicine; he that is of a merry heart hath a continual feast." Bible.
 - (b) "You bells in the steeple, ring, ring, out your charges, how many soever they be!"
And if the meadow lark's note as he ranges
Come over, come over to me!" Jean Ingelow.
3. Practice the following exercises for firmness of attack and resonance:
 - (a) u-ung-hung-ung.
 - (b) "Flower in the crannied wall,
I pluck you out of the crannies,
Hold you here, root and all,
In my hand, little flower!"
"But if I could understand what you are --
Root and all and all in all --
I should know what God and man is!" Tennyson.
4. In these exercises use a soft, sweet, gentle quality of the voice.
 - (a) ah-la-O-ah. Lo-lah-loo-lay.
 - (b) "All was ended now, the hope and the fear and the sorrow.
All the aching of heart, the restless, unsatisfied longing,
All the dull deep pain and the constant anguish of patience." Longfellow.
 - (c) "I know not where His islands lift
Their fronded palms in air;
I only know I cannot drift
Beyond His love and care."

"And so beside the silent sea
I wait the muffled oar;
No harm can come to me
On ocean or on shore." Whittier.
 - (d) "Sleep soft, beloved! we sometimes say,
But have no tune to charm away
Sad dreams that thru the eyelids creep!
But never doleful dream again
Shall break the happy slumber, when
He giveth His beloved sleep!" Browning.
5. A rich, full, round, deep quality of voice must be used in the following exercises:
 - (a) "o-ah-oo; lo-lah-loo; no-mah-noo.
 - (b) "Rise, crowned with light, imperial Salom, rise!
Exalt thy towering head and lift thine eyes!
See heaven its sparkling portals wide display,
And break upon thee in a flood of day!"

EFFECTIVE SPEAKING"Practice Verses"

1.

If you cannot on the ocean
Sail along with swiftest fleet,
Rocking on the highest billows,
Laughing at the storms you meet
You can stand among the sailors
Anchor'd yet within the bay;
You can lend a hand to help them,
As they launch their boats away.

2.

If you are too weak to journey
Up the mountain, steep and high,
You can stand within the valley
While the multitudes go by;
You can chant in happy measure
As they slowly pass along,
Though they may forget the singer,
They will not forget the song.

3.

If you have not gold and silver
Ever ready to command,
If you cannot to the needy
Reach an ever-open hand,
You can visit the afflicted
O'er the erring you can weep
You can be a true disciple,
Sitting at the Saviour's feet.

4.

If you cannot in the conflict
Prove yourself a soldier true,
If, where fire and smoke are thickest,
There's no work for you to do;
When the battlefield is silent,
You can go with careful tread,
You can bear away the wounded,
You can cover up the dead.

5.

Do not, then, stand idly waiting
For some greater work to do;
Fortune is a lazy goddess,
She will never come to you;
Go, and toil in any vineyard,
Do not fear to do or dare;
If you want a field of labor,
You can find it anywhere.

EFFECTIVE SPEAKING

Practice Verses

OTHERS

Others Lord, yes others,
Let this my motto be,
Help me to live for others,
That I may live like Thee.

II.

Help me to live from day to day,
In such a self forgetful way,
That even when I kneel to pray,
My prayer will be for Others.

AFTERWARD

One little hour for watching
with the Master,
Eternal years to walk with
Him in white, --
One little hour to bravely meet
disaster,
Eternal years to reign with Him
in light,
One little hour for weary toils
and trials,
Eternal years for calm and peace-
ful rest,
One little hour for patient self-
denials,
Eternal years for life, where
life is blest.

Exercise:-

Past failures very little mean
When once success is won,
None cares how rough the road has been
When the long journey's done.

The sailor, safely home from sea,
Looks back without regret
Upon the stormy night when he
Was hungry, cold and wet.

When triumph is at last assured
Men find they like to boast
The pangs and hardships they've endured
Which fretted them the most.

These cares which trouble us today,
These times of grief and doubt,
A little farther down life's way
We'll proudly talk about.

THE WRECKERS
Cont.

Am I shaping my deeds
to a well made plan,
Carefully measuring
with a rule and
square,
Patiently doing the
best that I can,
Or am I a wrecker -
who walks the town -
Content with the labor
of tearing down?

THE WRECKERS

I watched them tearing a building down -
A gang of men in a busy town;
With a "Ho heave Ho" and a lusty yell
They swing a beam and the side wall fell;
I asked the foreman, "Are these men skilled?
And the kind you would hire if you were to build?"
He laughed and said: "Why, no indeed,
Just laborers is all I need;
They can easily wreck in a day or two
what has taken builders years to do."
So I said to myself, as I went on my way:
What part in the game of life do I play?