

**PUBLIC SPEAKING  
FOR HIGH  
SCHOOLS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649684564

Public Speaking for High Schools by Dwight E. Watkins

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**DWIGHT E. WATKINS**

**PUBLIC SPEAKING  
FOR HIGH  
SCHOOLS**



**PUBLIC SPEAKING**  
FOR  
**HIGH SCHOOLS**

BY

**DWIGHT EVERETT WATKINS, A.M.**

PROFESSOR OF PUBLIC SPEAKING AND INSTRUCTOR IN ENGLISH LITERATURE  
KNOX COLLEGE; FORMERLY INSTRUCTOR IN PUBLIC SPEAKING  
AKRON, OHIO, HIGH SCHOOL; KNOX EXCHANGE  
PROFESSOR HARVARD UNIVERSITY  
1912-13

**DEPARTMENT OF EDUCATION**  
**LELAND STANFORD JUNIOR UNIVERSITY**



NEW YORK · CINCINNATI · CHICAGO  
AMERICAN BOOK COMPANY

593589

C

COPYRIGHT, 1923, BY

DWIGHT EVERETT WATKINS

COPYRIGHT, 1923, IN GREAT BRITAIN

WATKINS, PUBLIC SPEAKING

W. P. 1

## PREFACE

WITH the increasing demand for Public Speaking work in High Schools, there has come the need for a High School book on the subject. Texts hitherto published have been too extensive and technical, or too vague; or, finally, too meager, consisting merely of a collection of pieces to be recited in order by the student. This little book, it is hoped, will have none of these faults. The philosophy of expression has been introduced sparingly, and not all of the fine points of technique have been covered. Enough practical directions have been given, however, to set the pupil well on his way to success as an actual speaker, and to prepare him to accept the instruction now being offered in the subject at our best colleges and universities.

In three respects, it is believed, the book will mark somewhat of an advance. First, the subjects of Pitch, Time, Action, etc., are not taken up and exhausted at one time. Lessons in Action are introduced at intervals throughout the work. This follows the correct evolution of the student of Public Speaking, and has the added advantage of sustaining interest. Second, the many illustrations, aside from their value in catching and holding the attention of the student, will enable him to work alone before his mirror in his attempts to master the typical gestures, something that has not been possible where the teacher has had to be depended upon for a model. Third, the numerous Cautions inserted throughout the book will aid materially

in guarding against incorrect action and vocalization. Faults are often due to inaccurate observation, and need only to be pointed out to be corrected.

In the exercises at the close of the several lessons will be found a modest, but, it is believed, an adequate system of vocal and physical culture. Not all the exercises will appeal to all teachers, but the use of any prudent selection from them ought to result in a marked improvement in the work of the class.

On account of the numerous illustrations, it may at first appear that the subject of Action has been over-emphasized. On closer examination, however, this will probably not be found the case, although the persuasive power of the delivery that appeals to the eye is often underestimated. Those teachers who do not believe in *teaching* Action may, of course, omit all lessons dealing with the subject. The hints appropriated by the student from the illustrations will doubtless not intrude themselves obnoxiously.

No accompanying book of selections is needed, as plenty of material for practice will be found within the text itself; and in accordance with the passing of what is termed the "old style" elocution, it will be found that the illustrative selections have been taken, for the most part, from strictly oratorical sources, and an effort has been made to admit only the best models.

DWIGHT E. WATKINS.

KNOX COLLEGE,  
GALESBURG, ILL.



## CONTENTS.

LESSON	PAGE
I. HOW TO STAND . . . . .	7
II. HOW TO BREATHE . . . . .	10
III. HOW TO GET A PLEASING VOICE . . . . .	15
IV. PRONUNCIATION OF SINGLE WORDS . . . . .	18
V. PRONUNCIATION OF SINGLE WORDS ( <i>Continued</i> ) . . . . .	23
VI. PRONUNCIATION IN SENTENCES . . . . .	27
VII. EMPHASIS . . . . .	32
VIII. EMPHASIS ( <i>Continued</i> ) . . . . .	36
IX. EMPHASIS ( <i>Continued</i> ) . . . . .	39
X. FIRST STEPS IN ACTUAL DELIVERY . . . . .	41
XI. PAUSING . . . . .	43
XII. PITCH. DEGREE OF PITCH . . . . .	48
XIII. RATE . . . . .	52
XIV. PAUSING ( <i>Continued</i> ) . . . . .	55
XV. PAUSING ( <i>Continued</i> ) . . . . .	58
XVI. BEGINNINGS OF GESTURE. POINTING . . . . .	62
XVII. FORCE. HOW TO APPLY IT . . . . .	67
XVIII. FORCE. THE AMOUNT TO APPLY . . . . .	71
XIX. GESTURE. THE OPEN HAND . . . . .	75
XX. MORE SUGGESTIONS ABOUT ACTUAL SPEAKING . . . . .	80
XXI. PITCH. THE STEP . . . . .	83
XXII. PITCH. THE SLIDE . . . . .	89
XXIII. FORCE. STRESS . . . . .	92
XXIV. FORCE. STRESS ( <i>Continued</i> ) . . . . .	95
XXV. GESTURE. THE CLENCHED HAND . . . . .	98
XXVI. THE SIGNIFICANCE OF POSITION . . . . .	101
XXVII. PITCH. THE SLIDE ( <i>Continued</i> ) . . . . .	107
XXVIII. PITCH. THE SLIDE ( <i>Concluded</i> ) . . . . .	110
XXIX. PLANES OF GESTURE . . . . .	112
XXX. SPEECH MELODY . . . . .	115
XXXI. FAULTS IN SPEECH MELODY . . . . .	123
XXXII. SOURCES OF POWER IN SPEECH MELODY . . . . .	130
XXXIII. GESTURE. THE DRAMATIC HANDS . . . . .	133
XXXIV. QUANTITY . . . . .	139
XXXV. TONE COLOR . . . . .	143
XXXVI. TONE COLOR ( <i>Continued</i> ) . . . . .	146
XXXVII. GATHERING UP THE ENDS . . . . .	149
XXXVIII. STYLES OF SPEAKING . . . . .	152
XXXIX. GENERAL OBSERVATIONS ON RECITING . . . . .	157
XL. GENERAL OBSERVATIONS ON STAGE DEPORTMENT . . . . .	160
APPENDIX . . . . .	165



FIG. 1. The Ward Statue of Henry Ward Beecher at Brooklyn, showing the orator in a good speaking position.  
From Lorado Taft's *American Sculpture*, by permission.

# PUBLIC SPEAKING

## LESSON I

### HOW TO STAND

ONE of the first questions to confront a student beginning his study of delivery in Public Speaking is *How to stand on the platform*. This is a very simple matter, but a failure to master it will always handicap the speaker's power.

By reference to Figure 1 we may discover the position generally used by the best speakers during the greater part of their work. In this position it will be noticed that the left foot is a trifle, say three to six inches, in advance of the right, and that a line drawn through it from toe to heel would pass through the heel of the right foot. The feet are not parallel, nor, on the other hand, are they set at right angles, but assume a position between the two and more nearly approaching the right angle. There is, of course, a counterpart to this position, in which the right foot is forward and a line drawn through it from toe to heel would pass through the heel of the left foot. The angle between the feet is, as before, just a little less than a right angle. These positions, together with the movements made in changing from one to the other, forward and backward, varying the angle between the feet to a slight extent in turning from side to side in order to cover the whole audience, will be enough for most public appearances.

CAUTION NO. 1. — In changing from one of these positions to the other, be careful to bring the foot directly for-