

THE FORENSIC

OF PI KAPPA DELTA

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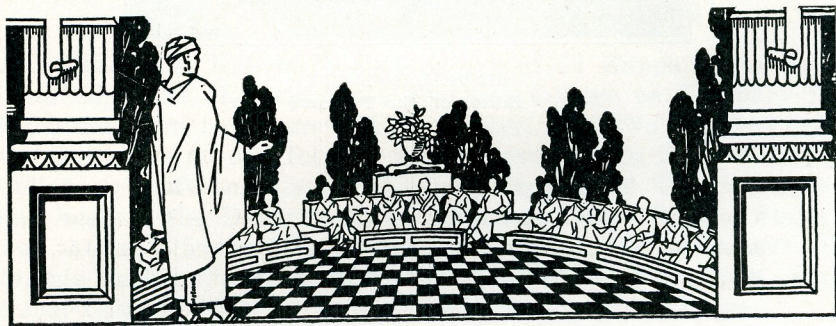
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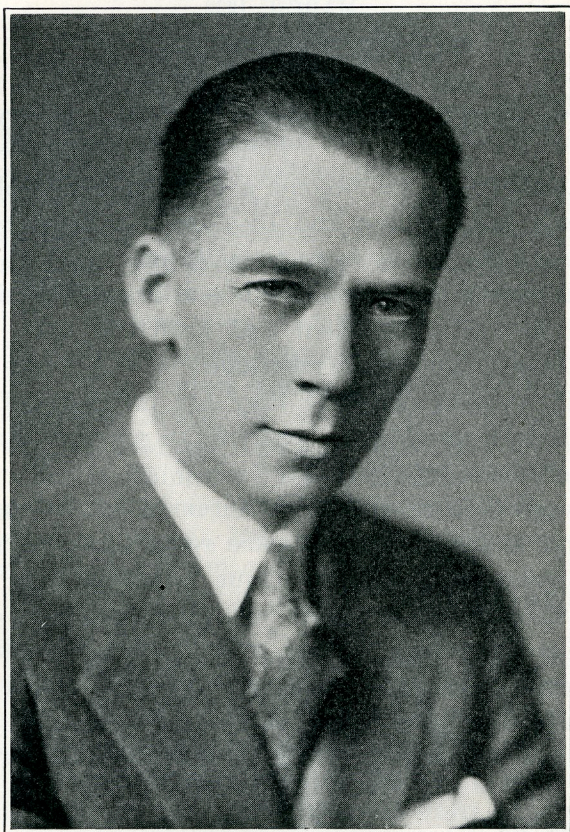
Pi Kappa Delta Friendships

Pi Kappa Delta has become a thing of personality. It is more than a Constitution and By-Laws. It is more than its nine thousand members, more than its one hundred thirty-two chapters in thirty-three states. It is a large fellowship family, interested in the achievement and health of its household. When national winners are mentioned in any contest, I am interested in knowing whether they are members of Pi Kappa Delta. I have learned to expect P. K. D. representatives among such achievement groups.

I am glad there are other forensic honor organizations. More power to them. But in some respects Pi Kappa Delta is different from others. It is unique in its national convention tournament. Our organization would be much less effective in stimulating forensic endeavor without the biennial national competition. Certainly its fellowship phase would not be so well established.

This year's convention, with its opportunities for fellowship





GEORGE McCARTY
Editor of The Forensic

each evening at dinner, will be especially enjoyable. These associations contribute to a sense of belonging.

Let us contribute to our happiness and to the opportunity for larger service by making sustaining friendships.

Our Pi Kappa Delta Convention at "the air capital of America" should be a friendship convention. Do you not agree with the poet that:

If you had all the land and gold
It were possible for man to hold;
And if on top of that could claim
The greatest share of earthly fame,
Yet had to live from day to day
Where neighbor never came your way,
You'd trade the gold you had to spend
To hear the greeting of a friend.

'Tis friends alone that make us rich
Not marble busts in glory's niche;
Not money, wisdom, strength or skill
With happiness our lives can fill;
With all of these we still would sigh
If neighbor never happened by
To share with us from sun to sun
The joys that our work has won.

Regardless of the many errors of omission or commission, as Editor of The Forensic, I can pass on to my successor the assurance of reward to him thru larger friendship. This fact proves that Pi Kappa Delta is more than a Constitution and By-Laws. It has become a thing of personality!



"POETIC JUSTICE" OR "IRONY OF FATE"

The South Dakota Theta chapter of Pi Kappa Delta was installed in the Madison State Teachers College on February 7. Debaters from this, our "baby" chapter, won two debates, one for the men and one for the women, over South Dakota State College. Professor George McCarty, editor of The Forensic and head of the Department of Speech at South Dakota State, was the installing officer of the new chapter. In compensation for his work both of his teams were defeated. J. D. Coon, National Counsel for Pi Kappa Delta, was the critic judge.

McCarty's Open Letter to Pflaum

South Dakota State College
Brookings, South Dakota
Today and Now

Prof. George R. R. Pflaum
Kansas State Teachers College
Emporia, Kansas.

Dear George:

THANKS AGAIN!!!

I greatly appreciate, and I am sure the "Brotherhood" generally appreciates, the original bibliography and now the supplement to it on our debate question. These are additional proofs to me of the efficiency and attitude of service on the part of George R. R. Pflaum.

I believe the six hundred other delegates of our one hundred and thirty-two chapters will want to meet and become better acquainted with our efficient Convention Chairman.

I have been wondering where the expression "let George do it" came from. I had supposed that "he who was first in war, first in peace," had something to do with it. He may have started it, but I believe you have given it current emphasis.

Your cooperation has helped to make much less difficult, and more pleasant, my task as Editor of The Forensic.

Sincerely yours,

George McCarty.



MORE INTERNATIONAL DEBATES

Yale University debaters will sail for South America next June where they will debate South American teams in Spanish.

Expenses for the trip will be partially met by the Carnegie Endowment for International Peace.

The Yale debaters comprise a group entitled Centro Espanol de Yale. Their purpose is to improve their ability to understand the culture and conditions of the "other Americans," in order to help foster friendly international relations.

TO BE OR NOT TO BE— That's the Question

SHOULD debates be judged and decisions given, or should we merely debate? The settlement of that question is not yet. The solution to Hamlet's query addressed to himself was simple in comparison since he had only one person to convince—himself. Many remain unconvinced on both sides of this proposition. Or can we say "both sides?" Perhaps there are three sides to it—yours, mine and the wrong side.

In the January issue of "The Gavel," the official publication of Delta Sigma Rho, honorary forensic society, most of the articles were on the subject of decision debates. Some writers say unequivocally and emphatically "Yes, decisions should be given," while others quite as definitely pledge themselves to the opposite view; still others see virtue in variations in the form of audience opinion, split teams, open forum or a combination of two or more plans. Note the varied viewpoint suggested in these titles: (1) "Students Prefer Judged Debates;" (2) "Decisionless Debates Are Becoming Popular;" (3) "I Believe in Decisions;" (4) "Splitting the Teams Has Advantage;" (5) "I Prefer Decisions;" (6) "No-Decisions Are the Real Tests After All;" (7) "I Believe in Decisions;" (8) "Overcoming Dislikes for No-Decision Debates."

Prof. Earl Wiley of Ohio State University believes that "the strength of American debating lies in its careful preparation, in its analysis and evidence," and that "these important qualities are due to decision incentive." He attaches little value to mere winning but would retain "the incentive engendered by the decision." He apparently believes the incentive especially strong, and the decision valuable when given by a critic judge.

Prof. Shaw of Knox College would hang both the jury and the judge—especially the judge. We quote Prof. Shaw: "The one thing we exclude is the Olympian-browed judge, the superman critic from outside the community who poses as an expert or authority in determining debating skill." But we believe you will want to read both Prof. Wiley and Prof. Shaw. Their articles follow:

DEBATE AS COMPETITION

By PROF. EARL WELLINGTON WILEY
Ohio State University

"I have just had a poor season," confided one football coach to another. "The wolves are snapping at my heels. In such a situation what would you do?"

"I would shout like hell that football is primarily to develop character, not to win games," smiled back the man to whom the question was addressed.

The cagey old coach knew his psychology.

Debating is fundamentally competitive, and all competition leads to decision. The lawyer wins or loses his cause, the salesman wins or loses his prospect. The business of academic debate is to provide the student with training in the art of debate. To alter this objective is to make debating something other than it is. Without the competitive feature it may become an affable form of afterdinner speaking or a rough and tumble corner of Tin Pan Alley.

By a decision debate I have little reference to the decision itself; that is but the necessary evil attached to it. I refer to the incentive engendered by the decision. The fact that a judge, preferably an **expert judge**, is to be present at the debate, to weigh every argument presented, to scrutinize the evidence adduced, to analyze the issues emphasized, all means that the debaters go at their problems with greater care and diligence than when the debate is to be an open house affair. The fact that the decision is to be made becomes the generator that drives men forward to dig up the facts, to weigh and ponder the question, to talk it over with others.

The strength of American debating lies in its careful preparation, in its analysis and evidence. These important qualities are due, I believe, to the decision incentive.

The English debater is typically the non-decision debater. The weakness of this style of debating, it seems to me, is in analysis and evidence. He lacks the incentive of the decision to build up his case in these elements. But he develops compensating values. He speaks fluently. His humor is excellent, and his wit is often clever. He wins his audience, even away from the American debater; but he does it by force of speaking ability, not on solid argument. He founders all too often in the issues. His evidence often consists of poking fun at the earnest attempt of his American opponents to assemble evidence. He howls at statistics. Plainly, he is mystified and discomfited by evidence.

The tendency of the non-decision debate is not toward the discovery of the truth of propositions. It is a tendency to change the color of American debating from one of argument into a form of afterdinner speaking and the *ad personam* style of the politician.

OPEN FORUM DEBATING AT KNOX

By PROF. WARREN CHOATE SHAW
Knox College

Knox College is committed permanently to the open-forum, no-judge system of inter-collegiate debate. Students, faculty, alumni, and towns-people are all enthusiastic for this new form of debating. Nothing but a long inter-regnum and a complete revulsion in sentiment could force Knox to revert to the old system of meaningless decisions and artificially stimulated, partisan exhibitions of so-called skill in debating, which more often than not is mere skill in the declamation of second-hand argument.

We believe, at Knox, in substituting the term **no-judge**, for **no-decision**, in describing the negative phase of our debating system; because we really do ask for a decision, though this decision is never made a matter of record. It is always a decision on the case, and not on the merits of the debating; and it is expected from each member of our audiences.

The one thing we exclude is the Olympian-browed judge, the superman critic from outside the community, who poses as an expert or authority in determining debating skill. We care nothing for him or for his pretense; because we believe that usually he has no definite, accurate, and dependable standards of measurement for skill, and that persistently he rejects the only ultimate standard, which is—**Does the debater attain his alleged goal?—Does he create or maintain belief?** If the debater aims at any other goal than to create belief in what he says, then the whole performance is hypocrisy, sham, strut, and bombast. This, the whole Knox body has come to believe whole-heartedly and without reservation.

The no-judge feature of Knox debating is not that feature, however, upon which we depend to build enthusiasm. We get our enthusiasm from the open-forum element, which is conducted on the basis of cross-examination. Members of the audience cross-examine the debaters. There are no speeches from the audience—only questions. And the debaters are limited to answering questions; they, themselves, cannot ask questions.

That this method of debating at Knox is a success is attested by requests from business men's and women's luncheon clubs, year after year, to be given intercollegiate debate programs for afterdinner entertainment. Both on the college campus and in the down-town clubs, our open-forum discussions extend for an hour and sometimes for two hours beyond the conclusion of the formal debating.

The success of this method of open-forum debating depends as much on the chairman as on the debaters and the audience. The chairman must have something of the spirit of the ring-master and the auctioneer. He must be skilled, not in suppressing, but in promoting, general discussion. If open-forum debating is to succeed generally, the fossilized, funereal chairman must give way to a red-blooded promoter of community discussion.

Knox is satisfied with its distinctive form of debating. We are not propagandists for it; but we are happy and prosperous in its use. If others care to adopt it, we shall be ready to congratulate them upon seeing a great light. If not, we shall proceed serenely on our course, utterly indifferent as to others, and confident that for us this method of debate is all that could be desired.

THE VALUE OF MELODIOUS SPEECH

(Continued from page 421)

seriously. Influence the individual pupil certainly, but beyond that, influence as you can, first the community in which you labor, second our schools, third the stage, fourth the radio, and last of all the talking screen. Through them you will be able to mollify the American language as it is spoken. You and your fellows all over America, should unite to falsify the accusation that America is a land of dreadful voices.

ORAEORICAL CONTEST ON THE CONSTITUTION

(Continued from page 410)

Please note that of the 5 annual contests already held, Pi Kappa Delta schools have won first place twice, H. J. Oberholzer winning for North Carolina State in 1927 and Lex King Souter winning for William Jewell College last year. Also in 1927 Max N. Kroloff, representing Morningside, won seventh place in the national finals, and last year Lee R. Mercer won sixth as a national finalist, speaking for North Carolina State.

THE ART OF GOOD SPEECH

Some of the Elemental and Important Things That
Constitute the Equipment of the Orator
Lecturer

By HENRY GAINES HAWN

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THE Public Speaker has three duties to perform: to be heard, to be understood, and to be attractively understood.

With any one of these elements of delivery wanting, he is not a public speaker, but a public nuisance. If these attributes had to be pre-natal characteristics, it were futile to enlarge upon them, and most discouraging to those who have the necessity or the urge to make public addresses. They can be acquired.

To begin with, all good speech depends upon good voice production. No matter how excellent is the subject matter of your speech, how perfect your grammar, how apt your diction (choice of words), how funny your jokes, how poetic your figures of speech—if your voice is nasal, raucous, guttural, your delivery is offensive.

Good speech (private or public) depends upon good voice—but the reverse is true, good pronunciation gives good voice. Here let me drop into the first person singular, as I want to make none of my colleagues responsible for my conclusions. I do not believe in any mechanical training for the art of speech. The organs of speech cannot be consciously moved or adjusted except to a limited degree, i. e., the lower jaw, the lips and the tongue; but even here, no two of us make identical manipulations to produce any given sound. This is owing to the fact that no two mouths are alike in the conformation of the teeth, in the length or thickness of the tongue, or in the lip-form. When it comes

EDITOR'S NOTE.—The Platform World is honored in being able to offer its readers an article by probably the greatest living authority on the art of speech—Dr. Henry Gaines Hawn of New York City. Every platformist and, indeed, every layman who is ever called on to "make a few remarks" will find the accompanying article of tremendous value if carefully studied and made a part of the reader's experience.

to the vowel sounds (the voice part of speech), we cannot be in the least conscious of the changes demanded in going from one vowel to any one of the sixteen qualities in English speech.

A striking illustration is that of a man with protruding upper teeth. His lips cannot be pressed together to give any of the labials "b," "p," "f," "v," but by using the upper teeth for a resisting surface, he can give these sounds perfectly; and generally does so unconsciously.

Rouse Mental Ear

The only mode for the training in speech is the arousing of the mental ear. Let a man hear the difference between "wotter" and "water," between "motch" and "much," between "tot" and "taught," between "brast" and "breast," and he will correct his own speech without knowing anything about the physical process; and in addition he will (again unconsciously) superinduce correct phonation or voice production. This has been an unflinching experience with me, in training actors, lawyers, clergymen and lecturers.

These sounds cannot be taught by any kind of diacritical marks; and it is self-evident that the duration of the qualities cannot be indicated by printed texts. One man drawls his vowels, another clips them.

To summarize: speech as regards both sound and duration must be imparted and acquired by oral illustration.

Thus, audibility is more a matter of purity of tone, correct vowel utterance, accent and clarity of enunciation than of loudness (volume).

Must Be Understood

But to be heard is not sufficient. A speaker should be understood. This is largely dependent upon giving proportional emphasis to words, to avoiding sentences of unusual length, and to the use of a vocabulary in common use among the people who compose a special audience. Nothing is more boring to a layman than to be forced to listen to a lecture filled with scientific or technical terms.

As to be an attractive speaker, any one who faces an audience with an honest purpose, to instruct or arouse, who neither condescends nor flatters, who has some mastery of speech technique, language, poise, position, gesture, who is earnest and sincere, who is not too "long-winded" or verbose, who varies his expression, who uses "eye service" by seeming to appeal to each

intelligence before him individually, can attain the reputation of being a good speaker—and be one in fact.

Gestures Interpret Thought

Gesture should be defined as any movement during the act of speaking. These gestures are of two kinds, personal and interpretive; and a law, never to be neglected, is this: **Never** use a personal gesture. By personal gesture is meant, for example, running the fingers through the hair, toying with the table implements, watch-chain, eye-glasses, the back of a chair, etc., etc. These movements, clearly, have no connection with what is being spoken by the speaker, and are confusing and often ludicrous. One of our best intentioned public speakers creates merriment by going through the motions of hitting a punching-bag every time he wishes to employ a gesture of emphasis.

Let your gestures be interpretive of your thought, or make none. Avoid filling in the pauses, if talking extempore, by such meaningless sounds as “rer, rer”—the favorite cry of despair of the after-dinner man called upon for a “few remarks.” What is more painful than “Rer, rer—Mr. Chairman, rer, rer—ladies and gentlemen: I am—rer, rer—asked—rer, rer,—etc?”

Living Message in Demand

Despite the radio and the printing press, there is more demand for, and delight in, a living message given by a living personality today than ever before. The sole trouble with speaking as a profession is this, that the bureaus foist upon their patrons, men and women, often of intrinsic merit, whose selling-point is not, primarily, that they are equipped platform speakers, but have an extraneous reputation as authors, poets, game hunters, scientists, etc., or (more deplorable still) are the sons of celebrated men.

My definition of a genius is this: “A man or woman endowed with sufficient talent to obey the laws of an art intuitively.” But, notice, they obey the laws of an art-form. As most of us are not geniuses, let us strive to learn these laws, remembering that Browning says, “Art was given for that. God lets us help each other so by lending our minds out.”

EMPATHY AS A PRINCIPLE IN EFFECTIVE SPEECH

By PROF. GEORGE McCARTY
Editor of The Forensic

"**E**MPATHY" may be defined as that force or influence growing out of action, whether of artist or acrobat, of musician, actor, interpreter, a jockey on the race course, or the man with the hoe, which, when observed, causes the observer to attempt to imitate. A comparatively recent thought in psychology holds that whatever is understood, whatever "gets over" to the listener or observer, whatever impresses him, does so by influencing him to try to do the thing observed.

This does not mean that he actually does the thing, but that he has the feeling as if he were doing it. Thus when we witness a pole-vaulter we find ourselves pushing up to clear the bar; we try to help the cross-country runner, nearly exhausted after a four-mile run, to carry on until past the goal tape, (if we have had the experience of the runner our muscular response as we try to help him may be much more pronounced); we strain with the competitors in a tug-of-war; in the tense scene as presented by the war movie "Wings," we swerve and dip and "zoom up" to an advantageous altitude, in our effort to help escape from and to destroy the enemy, not only because we are in sympathy with the hero but also because by his facial expression and action he "let's us in" on his concern for his safety; likewise in the film version of "Ben Hur" we strain at the oars with the galley slaves and feel the imprisoning chains at our ankles; the roar of the Niagara causes one to stand high and strong, as may the strength and massiveness of Notre Dame or the bigness of an occasion. We march in rythmical swing with marching soldiers; one may drive from the back seat and be as tired as if he had actually driven.

Dr. Woolbert explains this as the "feeling in" (not the "feeling with") of the observer. The "feeling with" he reminds us is sympathy, and empathy is quite a different matter. Certainly it is true, however, that the "feeling in" as Dr. Woolbert expresses it, or the experiencing, understanding, appreciating,

and the consequent attempt to be the thing observed, is heightened by fear or love for—sympathy with—the hero, as in the case of “Wings,” of Ben Hur and like emotional settings.

But the response is not merely a psychic reaction. Bodily changes actually take place involving physical organisms. It was from this notion that the modern theory of emotion came. A part of that theory states that we stimulate emotions by going through the movements characteristic of such emotion, that our feeling of the emotion is the feeling of the bodily changes that ensue, that the physical reaction produces the consciousness of the feeling.

The importance of the principle of empathy then, applied to speech, is evident. It is common knowledge that a speaker by a monotone, lack of interest, with a limp posture that goes with such mental attitude as he drones away, may actually induce sleep on the part of his audience,—a sort of hypnotism. Conversely also, the energetic speaker who leans toward his audience, evidently interested in the thought presented as he emphasizes his thought, through action, not only in emphasis by increased volume, change of rate of speaking, etc., but also by physical action which may be observed, causes his hearers to be alert, if his action is appropriate to the thought presented. The response is a physical one, as an emphatic reaction. “Briefly stated,” says Professor Gray, “the proposition is this: Gestures call forth an emphatic reaction on the part of the audience; that is, there is a tendency on their part to go through the same movements as the speaker is going through; these actions, which are the actions characteristic of certain emotions tend to call up those emotions in the hearers. In this way, therefore, in addition to the matter of making images more definite and clear, gestures add to the emotional response of the audience.”

The least we can say regarding action is that it is extremely important for efficiency before nearly all types of audiences. The strictly academic group is perhaps the most notable exception. A group of scientists very much interested in the presentation of a scientific discovery do not require action on the part of the speaker that they may give their entire attention. The fact that they are extremely interested in the thought-content of the speaker, together with the fact that they are trained to habitual attention to that type of information, makes them a very different group from the average popular audience. Dr. Woolbert points out that in the case of college students busy taking notes of classroom lectures requires also a minimum of action

since because they are busy writing they do not see the speaker. They have no time to look up. Mr. Woolbert observes that "few audiences are compelled to listen under pain and punishment or privation." Perhaps the best example of a case in which no action is necessary is that of radio speaking, yet even here suggested action is necessary if more than mere information is to be given. If shades of meaning in interpretation are required then action, in the broad sense, though not seen, may be manifest. Image-creating stimuli may be induced by the speaker, through emphasis in the form of volume, change of rate of speaking, and the pause. Also in the presentation over the radio of dramatic situations, various sounds indicating action are resorted to and make effective thru induced imagery the principle of empathy. Empathy, therefore, indirectly—if empathy may be indirect—becomes a force even in radio speaking. It must be remembered that action, when this type of radio presentation is made, is necessary if the audience is to be held. It is easy to turn the dial and get one of the 700 other broadcasting stations. The radio audience is notably one of the cases in which the audience is not compelled to listen.

If action, then, is so important, what shall it be? How much action shall one use? Of course, action must be appropriate if it is to produce stimuli which will create the desired response in the hearers, but the best rule, at least for beginners, seems to be to employ much action, of a varied kind in order to free the inhibitions of the speaker and to find himself through expression, in action of some kind. The basis of appropriate action is to do that which will appear to the observer to be right, not over-demonstrative, but sufficient to cause the hearers to feel that what is done is that which they would do if they could. The gracefulness or awkwardness of action, the strength or delicacy of it, depends upon the audience, the occasion, and the theme of the speaker. Effective action permits of every degree of strength and energy and their opposites. The actor or interpreter of Falstaff—the swaggering braggadocio Falstaff—may appear awkward and at times uncouth, but if to portray Falstaff, then the action is appropriate and not therefore overdone. Action of some kind and degree will be necessary for all but the unusual audience, whether the speaker's proposition is to do the Mark Anthony act of inciting the mob to burn the homes of the conspirators or merely to inform on the day's market reports—if the latter is to the interest of more than the farmers.