THE TREATMENT OF ATTENTION AND INTEREST IN SELECTED TWENTIETH-CENTURY COLLEGE TEXTBOOKS ON PUBLIC SPEAKING

A Thesis

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Richard E. Barnes

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CHAPTER I

INTRODUCTION TO THE STUDY

Attention as Related to Public Address

Man is the subject of many stimuli which capture his intellect and/or provoke his action. Billboard, radio, television, and newspaper advertisements clamor for reception. Common surroundings such as the whirl of the air conditioner, the scream of a fire engine, or the clamor of shuffling traffic are ever present; and at times, are distracting elements.

From the many stimuli, the subject must select the one that will fill his mind for the moment. R. S. Woodworth notes:

> At any time a large number of stimuli act upon us through eyes, ears, and skin; but some one of these stimuli is at any moment attended to rather than the others, or it may be that no one of the external stimuli receives attention, the individual being absorbed in his own thoughts.[1]

The subject may become absorbed in one stimulus such as reading a paper, or he may attend several stimuli at once. William James found that the number of stimuli to be attended "is altogether indefinite, depending on the power of the individual intellect, on the form of the apprehension, and on what the things are."[2] However, he goes on to recognize that an individual may attend only one

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[1] R. S. Woodworth, Dynamic Psychology (New York: Columbia University Press, 1918), p. 109.

[2] William James, The Principles of Psychology, (2 vols.; New York: Henry Holt and Company, 1896), I, 405.

complex idea at a time.

The transmitter of stimuli must be aware of two problems concerning reception. First, as we have previously noted, many stimuli are competing for focus at the same time, and any one may take dominance over the others. Second, the subject can maintain focus on any one stimulus for only a brief period of time. James noted that attention can be sustained for only a few seconds at a time.[3] Billings' experimental study on the duration of attention found the average to be only a little over two seconds.[4]

If, however, through change the stimulus is held steadily before the mind, James found the stimulus will fill the mind resulting in eventual acceptance of the idea the stimulus represents.[5] James concluded from his study of attention, "What holds attention determines action."[6]

This aspect of psychology has particular relevance for the rhetorician. A speaker competes for the minds of his auditors. The speaker's competition may be a passing train, or it may be a passing thought such as the golf game the auditor plans to play. W. D. Scott explained the problem of maintaining attention during a speech:

> In a public address it is seldom that we are able to hold the full and undivided attention for more that a few seconds or a few minutes at best. The hearer's attention is

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[3] James, I, 420.

[4] M. LeRoy Billings, "The Duration of Attention," Psychological Review, XXI (1914), 121-135.

[5] James, II, 564.

[6] William James, Psychology: Briefer Course (New York: Henry Holt and Company, 1892), p. 448.

> constantly wandering or decreasing in force. He may renew it by personal effort, or else something we say or do may bring back the wandering or waning attention.[7]

William James also referred to the difficulty of maintaining attention by commenting that "one snatches at any and every passing pretext, no matter how trivial or external, to escape from the odiousness of the matter at hand."[8] Whatever the source of the competing stimuli, the speaker must overcome it if he hopes to persuade his audience.

Hollingworth goes so far as to define persuasion as "simply the act of holding the favorable attention long enough for the stimulus to enter into effective combination with other effective processes in consciousness."[9] According to Winans, the primary aim of a speaker is to hold the attention of his audience.[10] Winans writes in the preface of his text, Public Speaking, that while it is impossible to reduce all topics on the subject of speech to a single system, he does believe that the material has unity with the key word being attention.[11] Based on this philosophy, persuasion is defined as "the process of inducing others to give fair, favorable, or undivided attention to propositions."[12]

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[7]Walter Dill Scott, Psychology of Public Speaking (Philadelphia: Pearson Brothers, 1907), p. 214.

[8]James, The Principles of Psychology, I, 421.

[9]Harry Levi Hollingworth, Advertising and Selling (New York: American Book Company, 1935), p. 133.

[10]James Albert Winans, Public Speaking (New York: The Century Company, 1921), p. 50.

[11]Ibid., p. xiii.

[12]Ibid., p. 194.

Audience attention has always been a matter of concern to speakers. Aristotle advised potential speakers to render audiences receptive through the use of attention demanding devices "owing to the defects of our hearers."[13] Cicero advocated that speakers should ". . . open in such a way as to win the good will of the listener and make him receptive and attentive; . . ."[14] and Quintilian observed, "If I can secure good will, attention, and readiness to learn on the part of my judge, I cannot see what else I ought to require; . . ."[15]

If a speaker is to be successful, he must have the "fair, favorable, or undivided attention of an audience." This much has been established. But the questions remain: To what extent has attention been taken into account by the outstanding speech texts? What techniques and procedures have been suggested to attract and maintain the attention of the audience with respect to invention, style, and arrangement?

Purpose of the Study

The purpose of this study shall be to review twenty-five of the most popular college speech texts to determine what has been said about attention with regard to speech composition. By necessity, interest will also be involved as it is considered by some writers to be synonymous with attention, or at least the

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[13]Aristotle, Rhetoric, trans. W. Rhys Roberts (New York: Random House, 1954), 1404[a] 7.

[14]Cicero, De oratore, trans. E. W. Sutton and H. Rackham (Cambridge: Harvard University Press, 1942), II. xix. 80.

[15]Quintilian, The Institutio Oratoria of Quintilian, trans. H. E. Butler (Cambridge: Harvard University Press, 1921), IV. i. 51.

attitude accompanying attention.

Reasons for the Study

This study will provide a basis for teachers and public speakers to determine the textbooks most helpful in the study of attention. It will be a source to which teachers may refer for supplemental reading assignments, material for lesson plans, and possibly the adoption of a textbook. Speakers will find it helpful in determining suggested procedures of speech composition. As two previous unpublished master's theses have been written using these same twenty-five texts, the combined results will offer a helpful study of the characteristics of the most popular college texts in the twentieth century.[16]

Scope of the Study

The study shall be limited to the three canons of rhetoric which deal with speech composition: invention, style, and arrangement. Although delivery has been found to be an effective means of maintaining attention, it will not be considered because of the previous research which has been done on the subject.

Several studies have been made concerning delivery's effect upon attention. Moore found looking at the audience to be one third more effective than reading from notes.[17] Woolbert

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[16]Dennis Gene Day, "The Treatment of Ethos in Twentieth-Century College Textbooks on Public Speaking" (unpublished Master's Thesis, The University of Illinois, Urbana, 1960), and Vida Warner, "The Treatment of Dispositio in Selected Twentieth-Century College Textbooks on Public Speaking" (unpublished Master's Thesis, Kansas State Teachers College, Emporia, 1966).

[17]Henry T. Moore, "The Attention Value of Lecturing Without Notes," The Journal of Educational Psychology, X (1919), 467-469.

noted in his study of the various effects of public reading that pitch, voice quality, and an even speaking rate were significantly important for the "impressiveness" of reading.[18] Ehrensberger determined in his study of forms of emphasis, attention was more effectively gained by retarding the rate of articulation and the use of pause and gesture, thus assuring retention.[19] Jersild also found the short pause, increased vocal amplitude, and gesticulation effective.[20]

Hollingworth placed little value upon delivery devices. In referring to gestures, voice variations, and movement, he says:

> The mechanical devices are relatively poor, since they are after all irrelevant, and attract attention not to the theme but to its distracting background. They are to be used . . . only when interest and incentives are wanting.[21]

If the speaker has effectively analyzed his audience and carefully composed his speech, delivery should have only secondary importance.

Room conditions where the speaker is addressing an audience also affect the audience's attention but will not be included in this study. Drowsiness may result, for example, if the room is poorly ventilated, warm, or poorly lighted. Unfortunately, many times the speaker will have little or no control over these elements,

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[18] Charles H. Woolbert, "Effects of Various Modes of Public Reading," Journal of Applied Psychology, IV (June, 1920), 162-185.

[19] Ray Ehrensberger, "An Experimental Study of the Relative Effectiveness of Certain Forms of Emphasis in Public Speaking," Speech Monographs, XII (1945), 94-111.

[20] Arthur Jersild, "Modes of Emphasis in Public Speaking," Journal of Applied Psychology, XII (December, 1928), 611-620.

[21] Harry Levi Hollingworth, The Psychology of the Audience, (New York: American Book Company, 1935), p. 52.

nor can these elements always be planned for in advance of the delivery.

Definitions

Attention

Attention may be viewed in three ways. First, it is a clearness and vividness of conscious experience. Second, it is an adjustment of the body and its sense organs. Third, it is a readiness to respond.

Clearness and vividness of conscious experience was introduced by Malebranche and reached its apex in the work of Titchener.[22] James explained the clearness theory in terms of selectivity: "It is the taking possession by the mind, in clear and vivid form, of one out of what seems several simultaneously possible objects or trains of thoughts."[23] His theory held that as one becomes attentive toward an object, the object becomes more vivid in the mind, and surrounding stimuli fade into the background. Inversely, the greater the range of attention, the lower the degree of vividness of individual stimuli. Chapman and Brown gave support to this theory in their experimental study of the reciprocity of range and clearness.[24]

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[22]M. J. Simon, Oeuvres de Malebranche (Paris: Charpentier, 1871), Book 6 and E. B. Titchener, The Psychology of Feeling and Attention (New York: The Macmillan Company, 1924), cited in F. C. Paschal, "The Trend in Theories of Attention" Psychological Review, XLVIII (September, 1941), 384.

[23]James, Principles of Psychology, I, 403.

[24]Dwight W. Chapman and Horace E. Brown, "The Reciprocity of Clearness and Range," Journal of General Psychology, XIII (1935), 357-366.

James touched upon the remaining two approaches to attention as the anticipatory adjustment period found in the physiological processes of attention. He maintained two processes take place: one, the accommodation or adjustment of the sensory organs; two, the anticipatory preparation from within the ideational centers concerned with the object to which attention is paid.[25]

Members of the behaviorist school developed the first step as their explanation of attention. E. B. Holt found attention to be "the process whereby the body assumes and exercises an adjustment or motor set such that its activities are some function of an object; are focused on the object."[26] Dashiell indicated that the act of attending includes: 1) adjusting the receptive mechanisms, 2) more widely distributed postural changes, 3) respiratory and circular functions, and 4) diffuse muscular strains.[27]

Physiological adjustment can be seen in an audience deeply involved in the message of the speaker. Kretsinger reported in his study of gross bodily movement that there is significantly less body movement in an audience that is interested in the speaker's message.[28] The audience leans slightly forward, muscles tensed with a possible wrinkling of the brow.

The second phase of James' anticipatory adjustment received

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[25]James, Principles of Psychology, I, 434.

[26]E. B. Holt, The Freudian Wish (New York: Henry Holt and Company, 1915), p. 178.

[27]J. F. Dashiell, Fundamentals of Objective Psychology (Boston: Houghton Mifflin, 1928), p. 285.

[28]Elwood A. Kretsinger, "An Experimental Study of Gross Bodily Movement as an Index to Audience Interest," Speech Monographs, XIX (November, 1952), 244-248.

the most study by later writers and may be regarded as the third major approach to attention. Readiness to respond has often been referred to as the "set" theory. The term "mental set" was coined by Thorndike to denote the idea in mind at the moment as a determinant of attention.[29] Woodworth explained its application as the "intention of performing a certain operation or solving a certain problem."[30] Kantor placed strong emphasis upon attention as a preparatory stage to action by noting:

> Attention reactions are then the indispensable preliminary reactions to all psychological conduct. Only after a stimulus has been actualized can the person proceed with the performance of whatever response is elicited by the specific stimulus. In this sense, attention reactions are not only preliminary but they are definite preparatory actions. They function to prepare the individual for whatever type of action is to follow. In more complex behavior situations attentional reactions are more than preparatory, they are in a genuine sense anticipatory.[31]

Placing the three phases together, attention selects a particular stimulus, prepares the receiver physically and mentally for the stimulus, and finally, renders the receiver ready for a response. Each of the three phases fit together to form the entire concept of attention. O'Neill and Weaver formulated a similar combined definition of attention as: "a unified, coordinated muscular set or attitude, which brings sense organs to bear with maximum effectiveness upon a source of stimulation and thus contributes to

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[29] E. L. Thorndike, Elements of Psychology (New York: Appleton-Century Company, Inc., 1905).

[30] R. S. Woodworth, p. 124.

[31] J. R. Kantor, Principles of Psychology (2 vols.; New York: A. A. Knopf, 1924), I, 217.

alertness and readiness of response."[32]

Unless otherwise noted, attention will be referred to as a mental adjustment which focuses the sense organs upon a selected source of stimulation resulting in a readiness to respond.[33]

Interest

Interest is closely related to attention and necessary for the maintaining of attention. James goes so far as to contend, "What we attend to and what interests us are synonymous terms."[34] Winans follows this philosophy by noting that "attention and interest go together."[35] Pillsbury makes a more common distinction by referring to interest as a "mood which accompanies all attending" or a quality that man ascribes to an object due to a previous experience, social environment, or hereditary influence.[36] Pillsbury explains that attention is directed toward the object of the stimulus while interest is the attitude the auditor has toward the object of the stimulus. Arnold makes a similar reference to interest as an "attitude towards a situation."[37] For example, a siren,

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[32]James M. O'Neill and Andrew T. Weaver, The Elements of Speech (Chicago: Longmans Green and Company, 1926), p. 301.

[33]A thorough study of the trends of attention theories may be found in F. C. Paschal, "The Trend in Theories of Attention," Psychological Review, XLVIII (September, 1941), 383-403 and C. Spearman, Psychology Down the Ages (2 vols.; London: Macmillan and Company Limited, 1937), I, 133-147.

[34]James, Psychology: Briefer Course, p. 448.

[35]Winans, p. 531.

[36]Walter B. Pillsbury, Attention (New York: The Macmillan Company, 1908), pp. 54-55.

[37]Felix Arnold, Attention and Interest (New York: The Macmillan Company, 1910), p. 224.

because of its audio magnitude and uniqueness of sound may gain "attention", but if the siren does not change, the listener's "attention" will soon wane. If the siren, on the other hand, heads toward the listener's home or in the direction of a sick friend's home, his mood may be aroused -- which is "interest". If an attitude of favorable interest is developed toward the siren, the auditor will continue to attend.

In reference to a speech, the initial words of a speaker may be enough to gain the "attention" of the audience, but if the speaker hopes to maintain the audience's attention, he must develop their favorable "interest" toward his speech. Therefore, the two qualities are closely bound together, and both are necessary to the success of a speech.

Procedure

Selection of the Textbooks

This study will be an expansion of the unpublished master's thesis by Dennis Day.[38] Day approached ethos by selecting twenty-five textbooks which he determined to be the most widely used in college level courses of public address during the twentieth century. The same list of textbooks used in the Day study will be used in this study.

Day sought to determine the most widely used texts by compiling a list of general speech texts that had gone through at least one revision during 1900 through 1958. The list of texts were voted upon by one hundred members of the Speech Association of America

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[38] Day, "The Treatment of Ethos in Twentieth-Century College Textbooks on Public Speaking." See pp. 99-101 for list of texts.

from which twenty-five were selected.[39]

Analysis of the Textbooks

These textbooks will be used to determine what has been written about attention and interest with respect to invention, style, and arrangement. To establish a basis for the analysis, questions will be devised as a result of a review of classical rhetoric, contemporary speech journals and major contributions from the field of psychology.

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[39] Day, p. 4. Day states: "The only exact method of determining which textbooks have been most widely used would be to consult publisher's sales figures. Unfortunately some publishers felt that 'it would be unwise to reveal figures that would be of interest' to their 'competitors.' Since sales figures were not available for most of the books, an alternative procedure was used. It was assumed that a work which had had wide acceptance would have been revised at least once. Thus all textbooks which had more than one edition were selected from the list of all books published. There were fifty-five such books. The remaining list of books, all of which had had only one edition, was submitted to three members of the speech faculty at the University of Illinois who were asked to indicate the ones they believed had been most widely used. Twenty textbooks selected in this way were then added to the list of books which had more than one edition. This final list, totaling seventy-five works, was submitted to one hundred members of the Speech Association of America who were asked to indicate in their 'opinion' which twenty-five had been most widely used by beginning college and adult students in this century. In addition they were requested to add to the list any book which they believed was one of the twenty-five most widely used textbooks but which was not included on the list submitted to them. Since many of the books dated back to the first two decades of this century, it was assumed that those persons who had been teaching the longest would have the best opinions on which textbooks had been widely used. Thus all members of the Speech Association listed in the 1959 Directory who received at least one college degree in 1923 or before who indicated an interest in rhetoric, public speaking, or speech composition were chosen to receive questionnaires. There were ninety-five such persons. An additional five persons were selected at random from the 1959 Directory to make the total an even one hundred. The questionnaires consisted of the list of seventy-five textbooks. Seventy-eight questionnaires were returned completed. The twenty-five books selected by the most persons are used in this study."

As has been previously noted, the questions will be divided into the general categories of invention, style, and arrangement.

The results of the analysis will be prepared in a combination of verbal and quantitative reporting for each question. Normal coverage, or lack of coverage, of the subject will be recorded numerically to determine the emphasis given by the entire grouping of books. Any material which has underlying meanings especially important to the understanding of the author's position or which seems to add or deviate from previous positions held on attention will be reported verbally.

Weaknesses in the Study

There are certain weaknesses that should be kept in mind with a study of this nature. First, any textbook which has been published since the 1958 date of Day's study cannot be considered. Therefore, it is possible that some new textbooks may add significantly to the study of attention. However, few books are likely to have been revised and to have gained wide acceptance in nine years. Second, this study does not attempt an over-view of each text. It should not be considered a final evaluation of the overall worth of the text. It should, however, illuminate how effectively the author treats attention and its corollary, interest.

CHAPTER II

RHETORICAL AND PSYCHOLOGICAL CONCEPTS OF ATTENTION

The purpose of this chapter will be twofold: one, a review of previous work done by scholars, primarily in speech and psychology journals, and psychology texts; two, a review of classical rhetoric, both of which will be used to formulate questions for the analysis of the twenty-five texts. The review of previous work will be divided into: graduate studies; journal articles, speech and psychology; and psychology texts, James and Pillsbury. After establishing a working knowledge of the psychology of attention as it applies to persuasion, this background will be applied to the writings of three prominent classical scholars of rhetoric; Aristotle, Cicero, and Quintilian. The review of classical rhetoric will be divided into invention, style, and arrangement.

The following bibliographies were consulted to locate articles, books, and graduate studies concerning attention and the psychology of persuasion: Dissertation Abstracts, University Microfilms, Ann Arbor, Michigan, 1938 to date; Psychological Abstracts, The American Psychological Association, Incorporated, Washington D.C., 1927 to date; L. Thonssen, E. Fatherson, D. Thonssen, Bibliography of Speech Education (1904-1939); L. Thonssen, M. Robb, and D. Thonssen, Bibliography of Speech Education (1939-1948); J. W. Cleary and F. W. Haberman, Rhetoric and Public Address: A Bibliography, 1947-1961; Franklin Knower, Table of Contents of the Quarterly Journal of Speech (1915-1960); Speech Monographs (1939-1948) and The Speech Teacher

(1915-1960); all yearly indexes of graduate theses found in Speech Monographs. More recent issues of the Quarterly Journal of Speech, Speech Monographs, and The Speech Teacher were consulted individually.

Theses and Dissertations

Five master's theses and one doctoral dissertation were reviewed. Dennis Day's thesis, "The Treatment of Ethos in Twentieth-Century College Textbooks on Public Speaking," University of Illinois, 1960, has been previously cited as the source of the textbooks to be used in this study. Day's thesis was also helpful as a guide for establishing a format. Ethos was studied from the standpoint of invention, style, arrangement, and delivery.

Jay Ludwig's thesis, "A Reflection of Modern Trends in the Teaching of Public Speaking as Evidenced by a Comparative Study of Three Textbooks Written by William Norwood Brigance in the Past Twenty-Five Years," Bowling Green State University, 1953, was an interesting analysis of three texts by one of the leading scholars of rhetoric in the twentieth century. Ludwig concludes that while Brigance shifted his position on many facets of public speaking as evidenced in his writing, he did remain firm on the point that the problem of gaining attention or interest of the audience is basic to all speaking. The study is basically a review of the three Brigance texts and is of little value to this thesis.

Walter Stelkovis' thesis, "An Investigation of Methods for an Efficient and Effective Presentation of Devices Which Speakers Use to Gain Attention," University of Denver, 1952, was helpful because of its thorough review of literature on attention. Beyond that, the thesis was concerned with the preparation of a motion

[illegible] depicting the use of attention-getting devices and was not useful.

George Sanborn's thesis, "The Treatment of Motivation in Speech Textbooks for College Students," Cornell University, 1954, analyzes twenty-five college textbooks from the standpoint of motivation. Sanborn upholds the position that persuasion is "the conscious attempt to modify thought and action by manipulating the motives of men toward predetermined ends." The texts are analyzed according to basic definitions and perspectives, the basis of motivation and audience analysis. Sanborn maintains that the division of persuasion into drives, motives, and instincts is inaccurate and impractical. He supports the idea that all of these divisions fall under the general heading of motivation, which is the key to persuasion by use of emotional appeal.

Sanborn's thesis poses two questions:

> How many texts treat motivation as the most important aspect of persuasion?
>
> How many texts treat motivation as a means of inducing attention?

"Treatment of Motivation" uses a format similar to the one being used in this study. However, Sanborn's thesis maintains motivation is the key to persuasion. In contrast, this study of attention suggests motivation and interest appeals are factors used to gain and maintain attention. Attention, then, is treated as the key to persuasion.

John Vohs' thesis, "Delivery and Attention, An Experimental Investigation," Montana State University, 1961, examined the effect

of various distracting tasks on listener's response under conditions of good and poor speaking. Vohs found that speakers manifesting effective vocal delivery will transmit more information than speakers of poor vocal delivery. As speech composition was not of concern in Vohs' study, the thesis was not helpful.

Elbert W. Jones' dissertation, "A Study of 'Interest Factors' and 'Motive Appeal' in Rhetorical Theory with Special Reference to Invention, Style, and Arrangement," Northwestern University, 1950, was most helpful. Jones, in contrast to Sanborn, upholds the position that interest factors and motive appeals result in attention. The dissertation is a historical study of ideas which traces the treatment of interest and motives from Aristotle to Monroe. The following authors are covered; Aristotle, Quintilian, Cicero, Bacon, Campbell, Whately, Phillips, Winans, O'Neill and Weaver, Sarett and Foster, and Monroe. Jones maintains that all of the authors lean heavily upon the classical tradition of Aristotle, Quintilian, and Cicero; therefore, Jones places the heaviest emphasis upon the ancients. For this reason, the study was particularly helpful in this review of classical rhetoric.

Articles in Psychology

Attention has received varying degrees of emphasis in the past, as noted in the definition of attention. The range, duration of attention, and the effects of distraction have all received strong consideration by psychological testing centers. Four recent experiments have relevance for the speaking situation.

D. E. Berlyne conducted a study of intensity and attention in relation to learning. He found intensity to be a significant

factor in determining attention.[1]

A year later, Berlyne reported change as a factor contributing significantly to attention, using the same type of text used in the intensity study. The results favored the following conclusions:

> (1) That a recently changed stimulus is more likely to be responded to than one which has remained unchanged and has been responded to for some time. (2) That the effect diminishes with time. (3) That the effect is not so apparent when there are several changed stimuli and only one remained unchanged. (4) That the effect is particularly strong and persistent if the changed stimulus continues to undergo changes.[2]

The results of these two studies should have apparent meaning for the orator. If a speaker dwells heavily upon an issue, the intensity should cause the audience to be more attentive. At the same time, intensity must be tempered by the over-riding force of change. Unless the intensity is changed, heavy emphasis will lose its impact upon the audience.

Teece and Happ tested the effects of shock arousal upon attention. They found evidence to support the hypothesis that heightened arousal tends to narrow attention.[3]

Again, as with intensity, if the speaker can provide a strong stimulus for the audience, the attention given to the issues

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[1]D. E. Berlyne, "Stimulus, Intensity, and Attention in Relation to Learning Theory," Quarterly Journal of Experimental Psychology, II (1950), 71-75.

[2]D. E. Berlyne, "Attention to Change," British Journal of Psychology, XLII (August, 1951), 269-278.

[3]Joseph J. Teece and Susan J. Happ, "Effects of Shock-Arousal on a Card-Sorting Test of Color-Word Inference," Perceptual and Motor Skills, XIX (December, 1964), 905-906.

will be much stronger.

Rosenblatt's study of distraction lends support to the importance of change. In this study, subjects were asked to direct their attention to an oral communication. Slides were used to provide four levels of visual distraction. Results found that there is significantly more persuasion taking place with moderate distractions than in nondistraction or strong distraction conditions.[4]

While Rosenblatt's study treated the visual stimulus as a distraction, the principle involved is change. The audience needs constant change in order to continue to focus upon any stimulus. A reader, for example, becomes drowsy when some distractions are not present to provide a chance for a shift in focus.

Articles in Speech

In addition to these studies, six articles from the Quarterly Journal of Speech were helpful for understanding the general area of persuasion and its relationship to attention. Mary Yost contended in an April, 1917, article that argumentation can be approached from the standpoint of sociology. Prime emphasis was given to audience analysis.[5]

Charles Woolbert followed Yost's article by viewing persuasion from the position of psychology.[6] Woolbert upheld the

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[4] Paul C. Rosenblatt, "Persuasion as a Function of Varying Amounts of Distraction," Psychonomic Science, V (May, 1966), 85-86.

[5] Mary Yost, "Argument From the Point-of-View of Sociology," Quarterly Journal of Public Speaking, III (April, 1917), 109-124.

[6] Charles H. Woolbert, "Conviction and Persuasion: Some Considerations of Theory," Quarterly Journal of Public Speaking, III (July, 1917), 249-264.

behaviorist school of psychological thought in a series of articles published in 1919.[7] He explained persuasion results in mental reactions which call for movement; but, in order for persuasion to take place, the speaker must win men by holding their attention on favorable terms.

William Utterback differed with Woolbert's behaviorist position by citing William James' views on mental activity. However, Utterback concurred with Woolbert on the importance of attention, noting belief depends upon conditions of undivided attention.[8]

William Brigance took issue with the James-Winans theory of persuasion by noting modern psychology had found desires to be the determinant of persuasion.[9] He contends, while attention explained "why" people are persuaded, desires explain "how" they are persuaded. Desires are described as the basic "wants" of all human beings.

An appeal to the wants of an audience would be characterized by an appeal to the emotions which would seem to leave reasoning without purpose. Brigance explains, however, that reasoning is used to satisfy the desires. Therefore, "effective arguments must unite logic with the springs of action in human beings . . . ."

The heavy behaviorist influence during the thirties is

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[7]Charles H. Woolbert, "Persuasion: Principles and Methods," Quarterly Journal of Speech Education, V (January, March, May, 1919), 12-25, 101-119, 212-238.

[8]William E. Utterback, "A Psychological Approach to the Rhetoric of Speech Composition," Quarterly Journal of Speech Education, X (February, 1924), 17-23.

[9]William Norwood Brigance, "Can We Redefine the James-Winans Theory of Persuasion?" Quarterly Journal of Speech, XXI (February, 1935), 19-26.

apparent in Brigance's article. At one place he notes, for example, "The more generally accepted view today, however, is that persuasion takes place, not on an intellectual, but rather on a motor level." This behavioristic approach tends to reject the intellectual tone of attention.

A year later, Robert Oliver placed the emphasis upon motivation. He presented a chart indicating three types of motivation; intellectual, emotional and rational, each of which could be determined by an analysis of audience appeals.[10]

Twenty-five years later, Dennis Day wrote that the key to persuasion can be found in Burke's identification theory. Day contended a speaker must unite with the common interests of the audience.[11]

The speech journal articles pose three questions:

How many texts consider attention as the most important aspect of persuasion?

What factors are suggested by the texts for inducing attention?

How many texts assign some factor other than attention, such as association, belief, desire, or interest, to the prime role of inducing persuasion?

These articles place varying emphasis upon the "means" of persuasion. Some writers have contended motives, drives, or instincts

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[10]Robert T. Oliver, "Human Motivation: Intellectually, Emotionally, and Rationalization," Quarterly Journal of Speech, XXII (February, 1936), 67-77.

[11]Dennis G. Day, "Persuasion and the Concepts of Identification," Quarterly Journal of Speech, XLVI (October, 1960), 270-273.

are of utmost importance while for others, identification, interests, or beliefs should be the center of emphasis. This writer maintains that all may be "means" to the "end" of persuasion, but regardless of the "means" chosen, the speaker is attempting to develop an attitude in the audience which is "interest" in order for the audience to pay "attention" to the ideas being presented. All persuasion has a unifying force, if it is to be effective, and that force is attention. The problem rests with how attention is to be gained. The technique used by the speaker to gain and maintain attention is dependent upon the variant views established by the preceding writers.

Psychology Texts

James

Several psychology texts have been examined as a result of frequent mention in speech journal articles and speech texts. The leading contribution comes from the writings of William James. Three texts are frequently referred to: Psychology: Briefer Course, The Principles of Psychology, and Talks to Teachers on Psychology and to Students on Some of Life's Ideals.

Prior to James, attention was looked upon as a clearness of consciousness, but with the formation of the functionalist school, attention was assigned the role of selectivity. As James explained attention, "focalization and concentration of consciousness are its essence. It implies withdrawal from some things in order to deal effectively with others . . . ."[12]

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[12]James, Principles of Psychology, I, 403.

James' treatment of types of attention poses two questions:

How many texts distinguish among types of attention?

How many texts refer to a speaker's responsibility to guide the audience to a state of involuntary attention?

In Volume I of Principles of Psychology, James explains several types of attention.[13] Attention is either sensorial or intellectual. Sensorial attention is focused upon objects appealing to the sense organs. This is the easiest form of attention. Much more difficult is the intellectual form which focuses upon ideas or represented objects. A baby's attention is sensorial while adults may develop attention focused on ideals as well as sensory objects.

Attention may be immediate or derived. Immediate attention focuses upon a stimulus that is stimulating in itself, while derived attention is drawn to a stimulus that is interesting because of its association with something that is stimulating in itself.

Finally, attention may be active or passive. These two types of attention are more often referred to than the other types by later writers and are more commonly referred to as voluntary and involuntary. Active, voluntary attention is characterized by the receptor consciously making an effort to focus on the stimulus. Voluntary attention may be maintained for only a few seconds and is always derived. In contrast, passive, involuntary attention is characterized by a lack of awareness of focusing and complete absorbtion in the stimulus to the point of locking out all other stimuli.

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[13]James, Principles of Psychology, I, 416-421.

James' causes of attention pose two questions:

How many texts suggest the use of associations in establishing attention?

How many texts suggest the use of motive appeals in establishing attention?

Passive immediate sensorial attention is obtained when the stimulus is very intense, sudden, or unusual in its perception. On the other hand, passive, sensorial attention is derived when the impression is connected by previous experience or education. These experiences or education are called "motives."

In order to develop the "interest" of the wandering minds of the audience, James suggests that a transmitter of stimuli must connect all new concepts with old perceptions resulting in "derived" attention. As James points out:

> Attention creates no idea; an idea must already be there before we can attend to it. Attention only fixes and retains what the ordinary laws of association bring 'before the footlights' of consciousness.[14]

Placed in the public speaking context, a speaker gains immediate active sensorial attention when he begins to talk. If he hopes to "hold" his audience, he must shift the audience's attention to passive, derived, intellectual attention. This can be done by appealing to the "motives" of an audience and/or drawing lines of association by fitting the new with the old.

In his book, Talks to Teachers, James explains the principles established in his earlier texts in terms of practical applications for the classroom. With regard to subject matter, James notes:

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[14]James, Principles of Psychology, I, 450.

> Any object not interesting in itself may become interesting through being associated with an object in which an interest already exists. The two associated objects grow, as it were, together: the interesting portion sheds its quality over the hole; and thus things not interesting in their own right borrow an interest which becomes as real and as strong as that of any natively interesting thing.[15]

Much of James' reference to interest is based upon association. He explains the principle of association as a "unification between the novel and the old." In his words:

> The maximum of attention may then be said to be found wherever we have a systematic harmony or unification between the novel and the old. It is an odd circumstance that neither the old nor the new, by itself, is interesting: the absolutely old is insipid; the absolutely new makes no appeal at all. The old in the new is what claims attention -- the old with a slightly new turn. No one wants to hear a lecture on a subject completely disconnected from his previous knowledge, but we all like lectures on subjects of which we know a little already.[16]

One other important aspect of maintaining attention is noted by James. In order to hold the audience, the teacher must realize that "no one can possibly attend continuously to an object that does not change."[17] Therefore, while presenting a subject, the teacher must continually change the topic to show new aspects of it. Much can be done to maintain attention with regard to the principle of change. Presentation, for example, can utilize gestures, movement, and voice variation to provide vocal and visual change. It is even more important that change is indicated through

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[15] William James, Talks to Teachers on Psychology and to Students on Some of Life's Ideals (New York: Henry Holt and Company, 1915), p. 94.

[16] Ibid., p. 108.

[17] James, The Principles of Psychology, I, 421.

the intellectual stimuli as well. If a speech moves progressively from idea to idea, the audience will not tire nor will their attention wander.

Pillsbury

W. B. Pillsbury added significantly to the study of attention with the publication of his text entitled Attention. Pillsbury gave support to the clearness of consciousness definition by describing attention as: "An increased clearness and prominence of some one idea, sensation or object, . . . so that for the time it is made to constitute the most important feature of consciousness."[18]

Pillsbury's treatment of stimuli poses two questions:

How many texts draw distinction between external and internal stimuli?

How many texts treat internal stimuli as the "essence" of perception?

According to Pillsbury, attention depends on two factors: present environment and the entire past history of the individual which he refers to as objective and subjective conditions.

> The main objective conditions are the intensity, extent, and duration of the stimulus. The subjective conditions are to be found in the idea in the mind at the time, in the mood of the movement, the education, previous social environment, and heredity of the individual.[19]

Objective conditions, then, are those entering the mind from an outside stimulus while subjective conditions are those

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[18] Pillsbury, p. 308.

[19] Ibid., p. 52.

stored in the mind ready to be activated by an outside stimulus. Of the two conditions, Pillsbury placed the heaviest emphasis upon the subjective. He explains his position by noting that something new will draw the attention but will not hold it for long while the known both attracts and holds it.[20]

Pillsbury's remarks have particular relevance in the speaking situation when he says, "interest then is not dependent upon the object, but on the nature of the man to whom the object is presented."[21] With this in mind, the speaker should not be as concerned with his subject as he is with the application of that subject to his audience. Pillsbury goes so far as to state "all perception involves association."[22] He cites an example of a student who is interested in anything that is new, but the new ideas must be closely related to the previous knowledge of the student if he is to comprehend the ideas. Stated quite simply, the whole problem of perception is "in very small degree a problem of sensation, and in very large degree a matter of association and of the control which is exerted by many subjective factors."[23]

In summary, Pillsbury's contribution to attention consists of the division of two types of stimuli, internal and external, and internal stimuli have by far the greatest influence upon attention due to the process of association.

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[20] Pillsbury, p. 52.

[21] Ibid., p. 54.

[22] Ibid., p. 114.

[23] Ibid., p. 121.

Supplementary Psychology Texts

Trends in psychology pose the question:

> How many texts treat attention as a (1) clearness of consciousness, (2) readiness to respond, (3) physical act of adjustment, (4) mental act of adjustment, and (5) selector of stimuli?

Following James and Pillsbury's contributions, several psychology texts treated attention as a mental adjustment.[24] Woodworth, Kantor, Gault, and Howard all approached attention as a preliminary act of adjustment to a stimulus. In 1924, Titchener declared attention to be one of the three fundamental issues of psychology. During the thirties, there was a move to place emphasis upon the total adjustment of an organism. Dockeray, Franz and Gorden, and Murphy all sought to adjust the set theory by de-emphasizing sensory perception.

Recently, more effort has been directed toward the means of attaining attention and less to the actual state of attention. Many texts and studies are currently, for example, concerned with the problem of motivation. Speculation might suggest a parallel decrease in emphasis upon attention found in speech texts with an increase in motivation theory.

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[24] Paschal, pp. 400-403.

Invention[25]

How many texts suggest audience analysis for determining the means of gaining and maintaining attention?

How many texts suggest understanding the audience goals, or drives, in gaining attention?

What are the audience goals suggested by the texts?

Aristotle places great stress on knowing the motives of men. He establishes early in his treatise the means of persuasion supplied by the speech. These include: character of the speaker, putting the audience into a certain frame of mind, and the proof of the argument. To master these calls for a man who is able, "(1) to reason logically, (2) to understand human character and goodness in their various forms, and (3) to understand the emotions . . . ."[26]

In order to understand human character, the speaker should realize that all men have some object at which they aim. This is happiness. Aristotle defines happiness as:

> . . . prosperity combined with virtue; or as independence of life; or as the secure enjoyment of the maximum of pleasure; or a good condition of property and body, together with the power of guarding one's property and body and making use of them.[27]

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[25]All references in the following section on invention, style, and arrangement will be from: Aristotle, Rhetoric trans. W. Rhys Roberts (New York: Random House, Inc., 1954); Cicero, De oratore trans. E. W. Sutton and H. Rackham (2 vols.; Cambridge: Harvard University Press, 1942); Quintilian, The Institutio Oratoria of Quintilian trans. H. E. Butler (4 vols.; Cambridge: Harvard University Press, 1921.

[26]Aristotle, Rhet. 1356^{a} 20-25.

[27]Ibid., 1360^{b} 14-19.

The parts of happiness are described as:

> . . . good birth, plenty of friends, good friends, wealth, good children, plenty of children, a happy old age, also such bodily excellences as health, beauty, strength, large stature, athletic powers, together with fame, honour, good luck and virtue.[28]

Cicero also refers to the importance of knowing human nature:

> The speaker will not be able to achieve what he wants by his words, unless he has gained profound insight into the characters of men, and the whole range of human nature, and those motives whereby our souls are spurred on or turned back.[29]

If a speaker wants to be successful, he must know the motives of his audience in order to appeal to them and to apply his subject to them. Basically, all men strive for happiness and its constituent parts. Attention may be gained by appealing to the motives or desires and/or showing through association how the subject may further the audience's goals.

> How many texts suggest understanding pleasures, or interest factors, of an audience in order to maintain attention?
>
> What factors or pleasures are listed?

In his discussion of forensic oratory, Aristotle attempts to determine the causes of human activity. He establishes seven causes: chance, nature, compulsion, habit, reasoning, anger, or appetite.[30] In each case, they result from man's constant quest for goods and pleasures or those things appearing good or pleasant.

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[28]Aristotle, Rhet. 1360^{b} 20-25.

[29]Cic. De orat. I. xii. 54.

[30]Aristotle, Rhet. 1369^{a} 5-7.

Aristotle explains pleasures as being the opposite of pain. "Everything, too, is pleasant for which we have the desire within us, since desire is the craving for pleasure."[31] Desires exist in the body such as thirst, hunger, taste, and sex.[32] Pleasures, on the other hand, are more subjective qualities such as: victory, honour and good repute, love, flattery, change, learning, dramatic turns of fortune and hairbreadth escapes, rareness, and unusual words.[33]

In conclusion, men are interested in what is pleasant and avoid what is not interesting or pleasant. Men, for example, are attracted to change because they like to avoid those things which are monotonous. If the speaker, then, can find those conditions which the audience finds pleasant, he will be able to "interest" them and gain their attention.

How many texts suggest appeals to the emotions of the audience in order to maintain attention?

Book II of the Rhetoric begins with a consideration of the emotions:

> . . . the orator must not only try to make the argument of this speech demonstrative and worthy of belief; he must also make his own character look right and put his hearers, who are to decide, into the right frame of mind.[34]

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[31] Aristotle, Rhet. 1370[a] 17-18.

[32] Ibid., 1370[a] 22-25.

[33] Ibid., 1370[a] - 1372[a].

[34] Ibid., 1377[b] 23-25.

A speaker must know and understand the emotions of his audience because, "When people are feeling friendly and placable, they think one sort of thing; when they are feeling angry or hostile, they think either something totally different or the same thing with a different intensity."[35]

As Quintilian explains the importance of emotions, "Proofs . . . may induce the judges to regard our case as superior to that of our opponent, but the appeal to the emotions will do more, for what they wish, they will also believe." He goes on to note, "the judge, when overcome by his emotions abandons all attempt to inquire into the truth of the arguments."[36] For this reason, power over the emotions is referred to as the "life and soul of oratory."

If, as Quintilian says, our audience is "swept along by the tide of passion," the speaker will have induced a state of involuntary attention. The audience will be so involved with the subject that other stimuli will fade into the background. Emotions, then, play an important part in maintaining attention.

How many texts suggest the use of humor or wit in maintaining attention?

Cicero and Quintilian both place emphasis upon the use of humor. Cicero refers to it as the "salt of pleasantry."[37] Quintilian also refers to humor as the salt of a speech:

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[35]Aristotle, Rhet. 1377[b] - 1378[a].

[36]Quint. Inst. orat. VI. ii. 5-6.

[37]Cic. De orat. i. xxxiv. 159.

> Wit . . . serves as a simple seasoning of language, a condiment which is silently appreciated by our judgement, as food is appreciated by the palate, with the result that it stimulates our taste and saves a speech from becoming tedious. But just as salt, if sprinkled freely over food, gives a special relish of its own, so long as it is not used to excess, so in the case of those who have the salt of wit there is something about their language which arouses in us a thirst to hear.[38]

Quintilian shows the importance of wit to attention by explaining how laughter, "frequently diverts his [the judge's] attention from the facts of the case, and sometimes even refreshes him and revives him when he has begun to be bored or wearied by the case."[39] The waning attention of the audience may be brought back to the subject at hand by use of humor sprinkled through the speech.

In summary, the speaker, according to the classics, must be thoroughly familiar with his audience. He must, in general, be a student of human behavior. Before a speech is formulated, the speaker must determine what desires or goals the audience is likely to have established, what interests or pleasures are dominant, what type of mood the audience is likely to be in and what type of mood the speaker desires the audience to be in. In short, the speaker must understand the thinking of his audience if he hopes to gain and maintain their attention for the purpose of persuasion.

How many texts suggest attention potential as a means of selecting speech subjects?

How many texts suggest using concrete subjects for gaining attention?

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[38] Quint. Inst. orat. VI. iii. 19-20.

[39] Ibid., VI. iii. 1.

How many texts suggest using subjects which can be clearly identified with the motives of the audience?

The selection of subject matter is, of course, dependent upon the nature of the audience. If a speaker hopes to choose the proper material, he must know what material would be the most effective for his particular audiences.

One of the most important qualifications for success in persuasing audiences, according to Aristotle, is to "understand all forms of government and to discriminate their respective customs, institutions, and interests."[40] In other words, he is suggesting: one, the speaker should know his subject matter; and two, he should be well informed on the interest of his audience, "for all men are persuaded by considerations of their interests."[41]

Lack of familiarity with the subject could hinder a speaker's ability to maintain the attention of the audience. If, for example, the speaker were to err in his terminology, his ethos would be damaged. The tainted character of the speaker would cause the audience to become uninterested, or at best suspicious of the speaker and his subject. An uninterested or suspicious audience will often be an inattentive audience.

Furthermore, the speaker should choose a subject of which the audience thinks highly. Aristotle refers to Socrates as having said, "It is not difficult to praise the Athenians to an Athenian audience."[42] Even if the subject chosen does not have the qualities

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[40]Aristotle, Rhet. 1365[b] 20-25.

[41]Ibid., 1365[b] 25.

[42]Ibid., 1367[b] 8-10.

admired by the audience, the speaker should try to apply the admired qualities to the subject. "If the audience esteems a given quality, we must say that our hero has that quality."[43]

Finally, the subject matter should be as concrete as possible. Aristotle warns, if a speaker tries to "establish abstract laws of greatness and superiority," he will, "argue without an object." Instead, concrete materials are better received, for in practical life, "particular facts count more than generalizations."[44]

In conclusion, a speaker should first consider his audience when determining subject matter. He should choose a subject that will be within the interests of the audience, or at least a subject which can be clearly tied to the interests of the audience. The subject should be well within the grasp of the speaker's knowledge. Finally, the subject should be based on the principle of concreteness by avoiding generalities.

Style

Clarity

How many texts suggest the importance of clarity in maintaining attention?

How many texts suggest naturalness in speaking style as a means of maintaining attention?

How many texts recommend compactness or brevity as a means of clarity to maintain attention?

How many texts suggest using concrete terminology as a means of clarity to maintain attention?

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[43]Aristotle, Rhet. 1367[b] 8-10.

[44]Ibid., 1393[a] 15-20.

The key to effective style, according to Aristotle, is clarity.[45] The relationship of clarity to an audience's attention is apparent. If the speaker is addressing the audience in such a way that they are confused, the audience will soon tire and turn their attention to something which is easier to comprehend. As Quintilian explained, the listener:

> . . . will have many other thoughts to distract him unless what we say is so clear that our words will thrust themselves into his mind even when he is not giving us his attention, just as the sunlight forces itself upon our eyes. Therefore our aim must be not to put him in a position to understand our argument, but to force him to understand it.[46]

Clarity may be gained by careful consideration of natural speaking style, word usage, and brevity.

Aristotle recognized the importance of using a style that sounded natural. He contended, "Naturalness is persuasive, artificiality is the contrary." As he explains, "People do not feel towards strangers as they do towards their own countrymen, and the same thing is true of their feeling for language."[47]

Clarity is also of concern when Aristotle refers to the use of brevity in speaking. Speeches need to be brief, "for when the sense is plain, you only obscure and spoil its clearness by piling up words."[48]

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[45]Aristotle, Rhet. 1404[b] 2.

[46]Quint. De orat. VIII. ii. 23-24.

[47]Aristotle, Rhet. 1404[b] 10-20.

[48]Ibid., 1406[a] 35.

Word economy is effective in promoting change. If a speaker keeps his remarks as brief as possible, he is more likely to achieve interest because of the speech's clarity and change.

Closely related to brevity is Aristotle's treatment of correctness of language. Correctness, he says, is the foundation of good style.[49] Aristotle suggests two aspects of correctness: 1) avoidance of ambiguities, and 2) calling things by their special name and not by vague general names.[50] Both of these suggestions would help with the brevity of the speech, but they would also provide for concreteness in the language.

Naturalness, brevity, and concreteness will help make the speech vivid in the mind of the audience. With new ideas constantly being presented and specific terms developing pictures and associations in their minds, the audience will not tire as easily nor will outside stimuli have an easy entrance to a shifting attention.

Variety

How many texts suggest the importance of variety in maintaining attention?

How many texts suggest using ornateness as a means of maintaining attention?

How many texts refer to novelty as a means of maintaining attention?

Variety is important for maintaining the attention of the audience. If the speaker uses the same rhythm, or the same words and phrases throughout the speech, the audience will soon lose

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[49] Aristotle, Rhet. 1407[a] 19-20.

[50] Ibid., 1407[a] 30-35.

interest in the message. Quintilian criticizes the lack of variety by noting sameness is:

> . . . a term applied to a style which has no variety to relieve its tedium, and which presents a uniform monotony of hue. This is one of the surest signs of lack of art, and produces a uniquely unpleasing effect, not merely on the mind, but on the ear, on account of its sameness of thought, the uniformity of its figures and the monotony of its structure.[51]

Two means of providing variety for a speech are the use of ornateness, or rare words, and the use of novelty.

Cicero contends correctness and lucidity of style are comparatively easy, but ornamentation and appropriateness are big factors in determining credit and applause. As Cicero explains:

> The requirement that the language should be ornate and . . . that it should be appropriate, amount to this; that the style must be in the highest possible degree pleasing and calculated to find its way to the attention of the audience.[52]

Cicero places ornateness and appropriateness together as a check on each other. If the speaker were to assume appropriateness alone, then he might fall into the snares of commonplace. If, on the other hand, his speech were concerned with ornateness alone, then the style might distract from the ideas being presented. As an example, Cicero cites the ornateness in singing style:

> In singing, how much more delightful and charming are trills and flourishes than notes firmly held! and yet the former meet with protest not only from persons of severe taste but, if used too often, even from the general public. This may be observed in the case of the rest of the senses - that perfumes

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[51]Quint. Inst. orat. VIII. iii. 52-53.

[52]Cic. De orat. III. iii. 1.

> compounded with an extremely sweet and penetrating scent do not give us pleasure for so long as those that are moderately fragrant.[53]

Cicero is suggesting that too much ornateness or too much "sweetness" in the speech may spoil the entire message. However, the speaker should by no means leave the ornamentation out of the speech. "It is the distinction of an orator to avoid what is commonplace and hackneyed and to employ select distinguished terms that seem to have some fullness and sonority in them."[54]

Cicero goes on to suggest three things which an orator contributes to ornamentation by the use of vocabulary -- rare words, new coinages, and words used metaphorically. Each of these if used sparingly can add to the impressiveness of the speech.[55]

The guide to proper balance is contrast. Cicero notes, "the greatest pleasures are only narrowly separated from disgust." Any speech which is "symmetrical, decorated, ornate and attractive, but that lacks relief or check or variety, cannot continue to give pleasure for long, however brilliantly coloured the poem or speech may be."[56] Contrast adds to the beauty by adding "some shadow and background, to make the spot of highlight appear to stand out more prominently."[57]

Quintilian notes, by skillful use of ornament the speaker can gain enthusiastic acclaim because of the audience's ability to

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[53]Cic. De orat. III. xcv. 98-99.

[54]Ibid., III. xcvii. 150.

[55]Ibid., III. xcviii. 153.

[56]Ibid., III. xcv. 100.

[57]Ibid., III. xcvi. 101-102.

give the speech their attention. "When our audience find it a pleasure to listen, their attention and their readiness to believe what they hear are both alike increased."[58]

Closely connected to ornateness, coinage of new words, and use of rare words is the interest factor of novelty. By adding a touch of the ornate, a speaker may move his phrasing from the common to the novel; by adding unusual or new words, a speaker may move his vocabulary from the common to the novel. Aristotle suggests the element of surprise gained by liveliness of language may cause the listener to be more aware, from the contrast, that he has learned something.[59]

Ideas may take a lively turn by the use of metaphors, well-constructed riddles, jokes, and unusual substitutions of words. But in each case, the novelty must be appropriate for the facts.[60] The audience will be much more attentive to the ideas if the speaker uses novelty to break the pattern the audience has grown to accept. Novelty, then, draws part of its strength from the interest factor of change.

Appropriateness

How many texts caution the speaker to choose the appropriate style in order to maintain attention?

Aristotle, Cicero, and Quintilian make similar recommendations regarding style being governed by the principle of

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[58] Quint. Inst. orat. VIII. iii. 5.

[59] Aristotle, Rhet. 1412a 18-20.

[60] Ibid., 1412a - 14[illegible].

appropriateness. Aristotle suggests the language should be appropriate for the subject.[61] Cicero adds, the speaker must "choose the style of oratory best calculated to hold the attention of the audience."[62] Quintilian also adds his agreement that the style should be designed according to the demands of the situation. He suggests that no rule should be established as to the best type of style, "For while the style . . . of our speech is generally marked by restraint of language, there are occasions when it is called to soar to greater heights."[63]

In summary, the style of the speech is vital to the audience's ability to maintain attention. As the speech proceeds, the audience's interest can be maintained by effective use of clarity in speaking style. Clarity can be accomplished by naturalness, brevity, and concreteness. However, to give the speech an extra seasoning of quality, the speaker should add variety to his style. Ornateness, special word usage, and novelty devices can provide the needed spice for maximum attention. But, the key to clarity and variety must always rest with appropriateness. The criteria for good taste must always be consideration of the subject, the occasion, and the audience.

Arrangement

"A speech has two parts. You must state your case, and you must prove it."[64] In order to accomplish this task, Aristotle

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[61]Aristotle, Rhet. 1408a 10-12.

[62]Cic. De orat. III. xxv. 97.

[63]Quint. Inst. orat. IX. iv. 134.

[64]Aristotle, Rhet. 1414a 30.

suggests, any speech should have no more than an introduction, statement, argument, and epilogue.[65]

Introduction

How many texts suggest the use of the introduction to gain the audience's attention?

How many texts suggest using the introduction to establish the good will of the audience as a means of obtaining favorable attention?

How many texts suggest using the introduction to improve the speaker's character as a means of obtaining favorable attention?

How many texts suggest special "attention gaining" techniques for the introduction?

The introduction serves the purpose of paving the way for what is to follow. It has as its distinctive task: "to show what the aim of the speech is."[66] Aristotle suggests introductions have four sources of material; the speaker, the audience, the subject, and the opposition. Those introductions concerning the speaker and his opponent have the objective of removing or exciting prejudice. Appeals to the audience are concerned with the gaining of good will, or at arousing his resentment; or sometimes at gaining his serious attention to the case. All of these sources of material are used, according to Aristotle, to:

> . . . make your hearer receptive; among others, giving him a good impression of your character, which always helps to secure his attention. He will be ready to attend to anything that is important, surprising, or agreeable; and you should accordingly convey to him the impression that what you have to say is of this nature.[67]

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[65] Aristotle, Rhet. 1414b 9.

[66] Ibid., 1415a 22-24.

[67] Ibid., 1414a 37 - 1415b 2.

Aristotle notes, however, that the use of the introduction depends upon the character of the audience. If, for example, the audience is attentive and already has a favorable view of the speaker, the speaker would do well to go directly to the body of the speech. Regardless of whether an introduction is used or not, the speaker is reminded that the audience's attention must be maintained throughout the speech:

> Attention . . . may come equally well in any part of the speech; in fact, the beginning of it is just where there is least slackness of interest; it is therefore ridiculous to put this kind of thing at the beginning when everyone is listening with most attention.[68]

Cicero also suggests the introduction is concerned with the speaker, audience, subject, and opposition. The introduction is used for charming and attracting the hearer immediately. However, appropriateness is once again the guidepost. If the speech is petty and one not attracting much attention, "it is often more suitable to start straight away with the actual charge."[69]

Cicero criticizes the Greeks for advising orators to use the opening passage for securing attention: "these are valuable things, though they do not belong more to the introduction than the other parts of the speech."[70]

Quintilian agrees the introduction is dependent upon appropriateness. Deliberative oratory, for example, does not need an introduction. However, he goes on to note, "the commencement, whatever

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[68] Aristotle, Rhet. 1415[b] 9-12.

[69] Cic. De orat. II. lxxiii. 320-321.

[70] Ibid., II. lxxiii. [illegible].

be its nature, must have some resemblance to an exordium."[71]

In general, the ancients are in agreement concerning the use of the introduction. All three suggest the introduction is used to gain the good will and attention of the audience, to establish the favorable character of the speaker, and to forecast the development of the speech. Once again, appropriateness is the key. The longer and more important the speech, the more emphasis should be placed on the introduction.

Narrative and Argument

How many texts recommend a special order of arguments in order to maintain attention?

How many texts recommend the use of climactic order to maintain attention?

How many texts recommend the use of anti-climactic order to maintain attention?

How many texts recommend some other special order to maintain attention?

Narrative is treated according to the type of speech by Aristotle. "Narration in ceremonial oratory," for example, "is not continuous but intermittent."[72] Deliberative speaking, on the other hand, has the least room for narration.[73]

Cicero supports the idea of brevity in the narration, if brevity refers to removing superfluous words. "But, if brevity means employing only the absolutely essential words," which is occasionally necessary, Cicero warns that brevity can be "very detrimental

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[71]Quint. Inst. orat. III. viii. 8.

[72]Aristotle, Rhet. 1416[b] 15.

[73]Ibid., 1417[b] 13.

in stating the facts of the case, not only because it causes obscurity but also because it does away with a quality that is the greatest merit in narrative, that of entertaining and convincing."[74]

Aristotle notes that arguments should be advanced when the audience's mind is open to them. The type of arguments should bear directly upon the issue in dispute depending upon the type of speech being given.[75]

Cicero comments that the end of the arguments "must be directed towards influencing the minds of the judges as much as possible and attracting them in the direction of our advantage."[76] The chief consideration of the orator during the argument should be integrity and expediency.

Quintilian also places importance upon expediency and appropriateness. He contends that the arguments must be treated in accord with the audience and the occasion.[77]

As to the placement of arguments, Aristotle implies that the strongest point should be placed last. Quintilian agrees with climactic order. "For when we are defending, there should always be an increase of force in the treatment of questions, and we should proceed from the weaker to the stronger."[78]

The principle of first and last ideas being the strongest is commonly recognized. All of the ancients refer to the audience's

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[74]Cic. De orat. II. lxxx. 326.

[75]Aristotle, Rhet. 1417[b] 22-25.

[76]Cic. De orat. II. lxxxi. 332.

[77]Quint. Inst. orat. [illegible].

[78]Ibid., VII. i. 17.

attention being the strongest at the beginning of the speech which would show justification for the first idea being the strongest. And, they all support the position that logic builds toward the end.

Conclusion

How many texts suggest the use of the conclusion to activate the audience's attention?

How many texts suggest the use of strong emotional appeal to activate the audience's attention?

How many texts suggest a review of the speech as a means of activating attention?

How many texts recommend the use of special "attention gaining" devices in the conclusion?

The epilogue, according to Aristotle, has four parts: "(1) make the audience well disposed towards yourself and ill-disposed towards your opponent, (2) magnify or minimize the leading facts, (3) excite the required state of emotion in your hearers, and (4) refresh their memories."[79]

Quintilian refers to the peroration as the "most important part of forensic pleading."[80] "It is in the peroration," he says, "that we must let loose the whole torrent of our eloquence."[81] Quintilian suggests the free use of ornateness in words and phrases, but the main appeal, he suggests, should be to the emotions. "It is at the close of our drama that we must really stir the theatre."[82]

Cicero notes the functions of the conclusion are to gain good

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[79]Aristotle, Rhet. 1419[b] 10-14.

[80]Quint. Inst. orat. VI. ii. 1.

[81]Ibid., VI. i. 52.

[82]Ibid.

will and stimulate the emotions. The end should be used to influence "the minds of the judges as much as possible and attracting them in the direction of our advantage."[83]

The three ancients are in agreement as to a powerful conclusion. If the attention of the audience is centered on the speaker's closing remarks, the speaker must use this last opportunity to rekindle the fire of his subject in the minds of the audience.

In summary, arrangement provides the speaker with an opportunity to organize his arguments in the most stimulating manner. The speech should be arranged in such a manner as to provide for maximum attention. The speaker should realize that the introduction finds the audience the most attentive, and he should use this opportunity to gain their good will. The body of the speech should be arranged in such a way that the most important arguments will be the easiest for the audience to focus on. The conclusion must be used to regain the maximum amount of attention in order to present the major arguments in the most effective way possible so that the audience will be left with a favorable impression.

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[83]Cic. De orat. II. lxxxi. 332.

Accumulated Questions

The following are the accumulated questions derived from the rhetorical and psychological concepts of attention. The questions have been grouped according to similarity under four headings: general, invention, style, and arrangement.

General

1. How many texts consider attention the most important aspect of persuasion?

   a. How many texts consider some other factor the most important aspect of persuasion?
      (1) Motivation
      (2) Interest
      (3) Desires
      (4) Association
      (5) Belief

   b. How many texts treat attention as:
      (1) Clearness of consciousness
      (2) Readiness to respond
      (3) Physical act of adjustment
      (4) Mental act of adjustment
      (5) Selector of stimuli

2. What factors are suggested by the texts for inducing attention?
   a. Motivation
   b. Interest
   c. Desires
   d. Association
   e. Belief

3. How many texts distinquish among types of attention?

   a. How many texts refer to a speaker's responsibility to guide the audience to a state of involuntary attention?

   b. How many texts draw a distinction between external and internal stimuli?

   c. How many texts treat internal stimuli as the "essence" of perception?

Invention

4. How many texts suggest [illegible] for determining the means of gaining and maintaining attention?

a. How many texts suggest understanding the audience's goals, or drives, in gaining attention?

b. How many texts suggest understanding pleasures, or interest factors, of an audience in maintaining attention?

(1) What factors or pleasures are listed?

c. How many texts suggest appeal to the emotions in order to maintain attention?

d. How many texts suggest the use of humor or wit in maintaining attention?

5. How many texts suggest attention potential as a means of selecting speech subjects?

a. How many texts suggest using concrete subjects for gaining attention?

b. How many texts suggest using subjects which can be applied to previous knowledge of the audience in order to develop associations for maintaining attention?

c. How many texts suggest using subjects which can be clearly identified as appealing to the motives of the audience?

Style

6. How many texts suggest the importance of clarity in maintaining attention?

a. How many texts suggest naturalness in speaking style as a means of clarity to maintain attention?

b. How many texts recommend compactness or brevity as a means of clarity to maintain attention?

c. How many texts suggest using concrete terminology as a means of clarity to maintain attention?

7. How many texts suggest the importance of variety in maintaining attention?

a. How many texts suggest using ornateness as a means of maintaining attention?

b. How many texts refer to novelty as a means of maintaining attention?

8. How many texts caution the [illegible] choose the appropriate style in order to maintain [illegible]?

Arrangement

9. How many texts suggest the use of the introduction to gain the audience's attention.

   a. How many texts suggest using the introduction to establish the good will of the audience as a means of obtaining favorable attention?

   b. How many texts suggest using the introduction to improve the speaker's character as a means of obtaining favorable attention?

   c. How many texts suggest special "attention gaining" techniques for the introduction?

10. How many texts recommend a special order of arguments in order to maintain attention?

   a. How many texts recommend the use of climactic order to maintain attention?

   b. How many texts recommend the use of anti-climactic order to maintain attention?

   c. How many texts recommended some other special order to maintain attention?

11. How many texts suggest the use of the conclusion to activate audience's attention?

   a. How many texts suggest the use of strong emotional appeal to activate the audience's attention?

   b. How many texts suggest a review of the speech as a means of activating attention?

   c. How many texts recommend the use of special "attention gaining" devices in the conclusion?

CHAPTER III

ATTENTION IN SPEECH COMPOSITION

Each of the twenty-five textbooks suggested by Day as the most popular college speech texts published in the twentieth century were analyzed from the standpoint of their treatment of attention and interest theories. The analysis was divided into four parts: General Treatment of Attention, Invention, Style, and Arrangement. A total of thirty-eight questions were applied to the texts within these four divisions. This chapter will consist of quantitative summaries of coverage and selected opinions of authors which supported representative or minority views.

General Treatment of Attention

In order for a stimulus to be received, the subject must focus upon the stimulus. Therefore, an idea transmitted by a speaker must be focused upon by the audience if the idea is to be received. The focusing upon a stimulus or idea is called attention. This section will determine how many authors of the selected speech texts consider attention important for consideration by the speaker.

1. How many texts consider attention the most important aspect of persuasion?

    a. How many texts consider some other factor the most important aspect of persuasion?

    b. How many texts treat attention as: 1) clearness of consciousness, 2) readiness to respond, 3) physical act of adjustment, 4) mental act of adjustment, 5) selector of stimuli.

All of the textbooks placed some importance upon attention. In some cases attention is treated merely as an objective of the introduction of a speech, while in other cases, attention is treated as the most important concept in public speaking. Of the twenty-five texts considered, eleven refer to attention as the most important aspect of persuasion.[1]

The influence of Winans upon those texts supporting the importance of attention is recognized by their common reference to his application of attention to public address. In some cases even those authors who give heavier support to the motivation theory, refer to Winans' definition of persuasion as "the process of inducing others to give fair, favorable, or undivided attention to propositions."[2]

McBurney and Wrage, while not stating directly that attention is the most important aspect of public speaking, express the

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[1]A. Craig Baird and Franklin H. Knower, General Speech: An Introduction (third edition; New York: McGraw-Hill Book Company, Inc., 1963), p. 109; Gladys L. Borchers and Claude M. Wise, Modern Speech (New York: Harcourt, Brace and Company, 1947), p. 14; William N. Brigance, The Spoken Word (New York: F. S. Crofts and Company, 1927), p. 120; Donald C. Bryant and Karl R. Wallace, Fundamentals of Public Speaking (third edition; New York: Appleton-Century-Crofts, Inc., 1960), p. 34; John Dolman, Jr., A Handbook of Public Speaking (second revised edition; New York: Harcourt, Brace and Company, 1944), p. 47; Robert T. Oliver, Harold P. Zelko, and Paul D. Holtzman, Communicative Speech (third edition; New York: Holt, Rinehart and Winston, Inc., 1962), p. 170; James M. O'Neill and Andrew T. Weaver, The Elements of Speech (second edition; New York: Longmans, Green and Company, 1936), p. 11; William P. Sandford and Willard H. Yeager, Effective Business Speech (fourth edition; New York: McGraw-Hill Book Company, Inc., 1960), p. 75; Alma J. Sarett, Lew Sarett, and William T. Foster, Basic Principles of Speech (fourth edition; Boston: Houghton Mifflin Company, 1966), p. 109; Andrew T. Weaver, Speech Forms and Principles (second edition; New York: Longmans, Green and Company, 1936), p. 27; James A. Winans, Public Speaking (revised edition; New York: The Century Company, 1926), p. 50.

[2]Winans, p. 194.

common view:

> Speech which fails to hold the attention and interest of the audience is little more than a soliloquy in which the speaker himself is the only listener, and often a bored one at that.[3]

Sarett, et al. hold a similar view by noting, "there is no doubt that a speaker fails to communicate the meanings he intends if he does not gain and hold the attention of his listener."[4]

Gilman, et al., while placing strong emphasis on attention, limit their discussion of it to persuasion. Attention is referred to as the "first problem of psychological persuasion."[5]

A third approach to attention limits discussion of its use to the introduction of the speech. Oliver and Cortright, for example, regard attention only as something to be gained in the introduction and as a synonym of interest in audience adaptation.[6]

Curry, while interested only in presentation, regards attention as important for the speaker to concentrate on his delivery techniques.[7]

An interesting shift of position in treatment of attention is found in the three texts of Brigance. In Spoken Word, he strongly

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[3]James H. McBurney and Ernest J. Wrage, The Art of Good Speech (New York: Prentice Hall, Inc., 1953), p. 41.

[4]Sarett, Sarett, and Foster, p. 109.

[5]Wilber E. Gilman, Bower Aly, and Hollis L. White, The Fundamentals of Speaking (second edition; New York: Macmillan Company, 1964), p. 100.

[6]Robert T. Oliver, and Rupert L. Cortright, Effective Speech (fourth edition; New York: Holt, Rinehart and Winston, 1961), p. 207 and 269.

[7]S. S. Curry, Foundations of Expression (Boston: The Expression Company, 1907), p. 21.

supports Winans' theories. He contends that the favorable attention of the audience should arouse interest, overcome indifference, and meet and soften the hostility toward the speaker or his subject.[8]

In his later text, Speech Composition, he maintains that more recent psychology has found desires to be the essence of persuasion. He explains:

> Persuasion flows from the headspring of dynamic inner urges, drives, or wants. Attention is merely its channel of flow, not its springhead. We are creatures of desire, moving onward always toward the satisfaction of material, intellectual, emotional, spiritual, or aesthetic wants. Desires stamp the matrix of human beliefs. They largely determine judgement.[9]

He goes on to note: ". . . James and Winans evidently regarded desires as incidents of persuasion, whereas later research points to them as the essence."[10]

In his latest text, Speech Communication, Brigance maintains that interest "is the common denominator of all speaking." He draws a distinction, however, between interest and attention:

> Obviously the stream of interest must run through all speaking. The 'polite attention' which courteous members of the audience may give for a while will not last nor will it be very close attention, for the more energy spent by the hearer in 'giving attention' to the speech, the less energy will be left to understand and consider the subject matter.[11]

Thus, Brigance shifts his emphasis from attention to desires,

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[8]Brigance, The Spoken Word, p. 67.

[9]William N. Brigance, Speech Composition (second edition; New York: Appleton-Century-Crofts, Inc., 1953), p. 136.

[10]Ibid., p. 137.

[11]William N. Brigance, Speech Communication (second edition; New York: Appleton-Century-Crofts, Inc., 1955), p. 77.

to interest.

Six texts treat wants, desires, wishes, or motives as the major factor in attention.[12] The terms are used synonymously with "motives" being the most commonly used current expression.

Phillips greatly influenced some of the authors who moved away from attention. Although Phillips does not suggest motives as being the most important factor of speaking, he did establish a list of "impelling motives" which received strong emphasis by later writers. Woolbert and Smith and William H. Yeager use Phillips' list of "impelling motives" as the most important factors in speaking. The list consists of: 1) self-preservation, 2) property, 3) power, 4) reputation, 5) affections, 6) sentiments, 7) tastes.[13] Sandford and Yeager combine property and power into one want of recognition and authority.[14] Monroe suggests only four primary motives which control behavior: self-preservation, freedom from external restraint, preservation and increase of self-esteem, and

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[12]Brigance, Speech Composition, p. 136; Giles W. Gray and Claude M. Wise, The Bases of Speech (third edition; New York: Harper and Row, Publishers Inc., 1959), p. 407; Alan H. Monroe, Principles and Types of Speech (fifth edition; Chicago: Scott, Foresman and Company, 1962), p. 170; William P. Sandford and Willard H. Yeager, Principles of Effective Speaking (sixth edition; New York: The Ronald Press Company, 1963), p. 53; Charles H. Woolbert, Fundamentals of Speech, revised Joseph F. Smith (third revised edition; New York: Harper and Brothers Publishers, 1934), p. 368; Willard H. Yeager, Effective Speaking for Every Occasion (second edition; Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1960), p. 16.

[13]A. E. Phillips, Effective Speaking (revised edition; Chicago: The Newton Company, 1938), p. 105; also found in Woolbert and Smith, p. 369; and Yeager, p. 15.

[14]Sandford and Yeager, Principles of Effective Speaking, pp. 53-57.

[15]Monroe, p. 170.

preservation of the human race.[15]

Phillips, as well as three other texts, places heavy emphasis upon audience adaptation.[16] Crocker and Hildebrandt, for example, explain adaptation's importance by suggesting the speaker appeal to the audience's background, "The more the speaker comes within the experience of the audience the more likely he is to obtain his end, and obversely."[17] Therefore, they conclude, "The key to effective speaking is found in adaptation."[18]

Writers in the field of speech are in no more agreement as to the definition of attention than are their colleagues in the field of psychology. Just as the psychologists have shifted their definitions of attention in numerous directions, so the writers of rhetoric have shifted their position.

Four texts suggest that attention is characterized as a set. O'Neill and Weaver define attention as a muscular set contributing to a readiness for response.[19] Weaver uses this same definition in his later text.[20] Gray and Wise define attention from two points of view. First, it is a bodily "set"; and second, it may be thought

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[15]Monroe, p. 170.

[16]Phillips, p. 29; Lionel Crocker and Herbert W. Hildebrandt, Public Speaking for College Students (fourth edition; New York: American Book Company, 1965), p. 390; Gilman, Aly, and White, p. 110; Oliver and Cortright, p. 7.

[17]Crocker and Hildebrandt, p. 179.

[18]Ibid., p. 23.

[19]O'Neill and Weaver, p. 249.

[20]Weaver, p. 144.

of as an increased awareness of certain stimuli.[21] For Monroe, attention is a bodily adjustment, a clearness and vividness in consciousness and a set toward action.[22]

Sandford and Yeager refer to it as a focus on a stimulus.[23] Bryant and Wallace also suggest focusing, but uniquely suggest that attention is a "mechanism" for focusing.[24] While shifting emphasis away from attention, Brigance shifts his definitions from focusing of consciousness[25] to "a tension,"[26] to "a mysterious activity of the mind."[27]

2. What factors are suggested by the texts for inducing attention?

Twenty-three texts suggest various factors of attention. In trying to determine what factors authors suggest induce attention, the problem of separating interest and attention is encountered. Eight texts treat Phillips' factors of interest, with some variations, as the factors of attention.[28] Phillips lists seven factors: vital,

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[21]Gray and Wise, p. 414.

[22]Monroe, p. 224.

[23]Sandford and Yeager, Effective Business Speech, p. 75.

[24]Bryant and Wallace, p. 29.

[25]Brigance, The Spoken Word, p. 133.

[26]Brigance, Speech Composition, p. 124.

[27]Brigance, Speech Communication, p. 116.

[28]Baird and Knower, p. 142; Brigance, Speech Composition, pp. 125-133, Speech Communication, pp. 116-118, The Spoken Word, pp. 121 and 129; Monroe, p. 226; Oliver and Cortright, p. 272; Winans, pp. 129-136; Woolbert and Smith, p. 374.

unusual, uncertain, similar, antagonistic, animate, and concrete.[29]

A much shorter list is provided by Dolman: clarity, concreteness, humor, and reinforcement;[30] and Gray and Wise: variety, magnitude, repetition, and past experience.[31] O'Neill and Weaver, Weaver, and Borchers and Wise all suggest: change, movement, and intensity.[32]

Six texts suggest more general terms. Yeager maintains in each of his three texts that interests and wants result in attention.[33] Gilman, et al. suggest association, imagery, and interest.[34] Association is also suggested by McBurney and Wrage, as well as motivation and suggestion.[35] Crocker and Hildebrandt contend attention is gained from interest and effort.[36]

3. How many texts distinguish among types of attention?

   a. How many texts refer to a speaker's responsibility to guide the audience to a state of involuntary attention?

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[29]Phillips, p. 120.

[30]Dolman, p. 49.

[31]Gray and Wise, p. 416.

[32]O'Neill and Weaver, pp. 254-255; Weaver, p. 166; Borchers and Wise, p. 15.

[33]Yeager, pp. 11-17; Sandford and Yeager, Effective Business Speech, pp. 75-77, Principles of Effective Speech, pp. 52-57.

[34]Gilman, Aly, and White, pp. 100-105.

[35]McBurney and Wrage, p. 204, 301-333.

[36]Crocker and Hildebrandt, p. 269.

b. How many texts draw a distinction between external and internal stimuli?

c. How many texts treat internal stimuli as the "essence" of perception?

Only eight texts list types of attention. Brigance, (The Spoken Word), Dolman, Gray and Wise, McBurney and Wrage, Monroe, and Sarett, et al. all list voluntary and involuntary attention as the two types.[37] Winans deviates from this listing by suggesting three: primary (involuntary), secondary (voluntary), and derived primary (voluntary shifted to involuntary).[38] Crocker and Hildebrandt define the types of attention according to the factors which induce attention: interest (involuntary), effort (voluntary).[39]

Of the eight texts noting types of attention, only four suggest that the speaker should shift the audience from voluntary to involuntary attention.[40] Two texts take the opposite stand by suggesting the speaker should not try to gain involuntary attention. In both of these cases, McBurney and Wrage and Sarett, et al., involuntary attention is looked upon as being gained by sensational delivery devices such as increased volume, sudden movement, etc.[41]

Only six texts note the necessity of drawing a distinction

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[37]Dolman, p. 48; Gray and Wise, pp. 226 and 415; McBurney and Wrage, p. 302; Monroe, p. 226; Sarett, Sarett, and Foster, p. 110.

[38]Winans, pp. 51-52.

[39]Crocker and Hildebrandt, p. 269.

[40]Brigance, The Spoken Word, p. 133; Dolman, p. 49; Monroe, p. 226; Winans, p. 53.

[41]McBurney and Wrage, p. 302; Sarett, Sarett, and Foster, p. 110.

between internal and external stimuli.[42] In fairness to the position of the authors, however, it should be noted that many refer to the necessity of appealing to the audience's previous experience as a means of communication. This would make use of the principles of internal stimuli. O'Neill and Weaver, also found in Weaver's text, refer to substitute and adequate stimuli.[43] Substitute stimuli are found in the past experience of the audience, the same as internal stimuli. Adequate stimuli are strong enough to stand on their own without the audience's previous experience, the same as external stimuli.

Of the six texts listing a difference between internal and external stimuli, only three explain the importance of appealing to internal stimuli.[44] Bryant and Wallace suggest the importance of appealing to internal stimuli by noting we cannot listen to a subject that does not fall within our experience. We will not accept an argument unless it conforms to our experience. "These facts, indeed, provide the guiding principle for selecting the materials."[45]

Attention in Invention

4. How many texts suggest audience analysis for determining the means of gaining and maintaining attention?

   a. How many texts suggest understanding the audience's goals, or drives, in gaining attention?

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[42] Bryant and Wallace, p. 30; Dolman, p. 48; Gray and Wise, p. 380; O'Neill and Weaver, p. 26; Sarett, Sarett, and Foster, p. 109; Weaver, p. 45.

[43] O'Neill and Weaver, p. 26; Weaver, p. 45.

[44] Bryant and Wallace, p. 32; Gray and Wise, p. 381; Sarett, Sarett, and Foster, p. 110.

[45] Bryant and Wallace, p. 32.

b. How many texts suggest understanding pleasures, or interest factors of an audience in maintaining attention?

(1) What factors or pleasures are listed?

c. How many texts suggest appeal to the emotions in order to maintain attention?

c. How many texts suggest the use of humor or wit in maintaining attention?

All of the texts suggest the speaker analyze the audience for determining attention.[46] Gilman, et al. indicate the importance of audience analysis for all phases of speech composition:

> In order to challenge the attention of an audience, the speaker must be mindful of his hearers throughout his preparation. The material he selects, the organization he provides, and the adaptation he makes, determine whether he is likely to capture attention when he faces his audience.[47]

Yeager suggests that speaking is a hopeless task without consideration of the audience:

> Any speaker who disregards his audience and who insists on speaking in terms of his own knowledge, experience, interest, and wants, rather than in terms of the knowledge, experience, interests, and wants of the members of his audience . . . is doomed to failure.[48]

Brigance, in both The Spoken Word and Speech Composition, establishes seven "lamps" of speech development. The over-riding influence is audience adaptation: 1) choose a definite response, 2) consider the audience, 3) phrase the demand for the desired response into an impelling proposition, 4) to support this proposition,

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[46] Curry, who has been previously cited as being concerned only with presentation, is the exception.

[47] Gilman, Aly, and White, p. 100.

[48] Yeager, p. 11.

select main heads which touch off the "springs of response" in your audience, 5) arrange these main heads in the most effective order for your audience, 6) develop each main head according to the attitude of the audience toward the idea, 7) express your thoughts in the most effective possible style; vivid, energetic, moving, rhythmic.[49]

The relationship of attention to audience analysis is apparent. If the speaker fails to apply the speech to the audience, the audience will soon tire of attempting to draw associations from the speaker's remarks. Therefore, attention will shift to something more interesting.

Eighteen of the texts refer to the goals of the audience as important for maintaining attention.[50] These goals are usually termed drives, wants, needs, desires, or motives. Closely associated with the goals of the audience are the pleasures or factors of interest. Goals and pleasures are often treated as the same by the authors, for men will strive to attain those things that bring pleasure. Only two texts of those mentioning goals, Gray and Wise and Sarett, et al., fail to refer to the audience's pleasures or interests. Crocker and Hildebrandt suggest pleasures but not goals.

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[49]Brigance, The Spoken Word, p. 45; Brigance, Speech Composition, p. 3.

[50]Baird and Knower, p. 288; Brigance, Speech Composition, p. 182, The Spoken Word, p. 175; Bryant and Wallace, p. 31; Dale Carenegie, Public Speaking and Influencing Men in Business (third revised edition; New York: Association Press, 1956), p. 298; Dolman, p. 90; Gilman, Aly, and White, p. 102; Gray and Wise, p. 395; McBurney and Wrage, p. 193; O'Neill and Weaver, p. 276; Phillips, p. 105; Sandford and Yeager, Effective Business Speaking, p. 77, Principles of Effective Speaking, p. 53; Sarett, Sarett, and Foster, p. 336; Weaver, p. 207; Winans, p. 196; Woolbert and Smith, p. 367; Yeager, p. 15.

The factors of interest are treated either as the things men strive for, or they are treated as the properties of language which are appealing.

Winans, for example, lists the things men strive for as factors of interest: life and health, property, power and reputation, honor, social welfare, good of the country, righteousness, other sentiments, those things that touch our affections and all that gives pleasure.[51] Dolman contends that all of these fall under the primary motive of self-preservation.[52]

On the other hand, sixteen texts suggest pleasures or factors of interest to consist of: concreteness, suspense, activity, antagonism, humor, the familiar, vitality, the novel, vividness;[53] or similar listings are suggested.[54] Sandford and Yeager limit the number of factors of interest. In Principles of Effective Speaking, they list familiar, unusual, and specific.[55] This list is modified slightly in Effective Business Speaking by adding the factors of the changing and the vital.[56] Yeager removes change from his list in his

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[51]Winans, p. 113.

[52]Dolman, p. 90.

[53]Previously treated as Phillips' "factors of interestingness" in the discussion of factors inducing attention.

[54]Baird and Knower, p. 142; Brigance, Speech Composition, p. 125, The Spoken Word, p. 121; Bryant and Wallace, p. 126; Crocker and Hildebrandt, p. 270; Gilman, Aly, and White, p. 260; McBurney and Wrage, p. 177; Oliver and Cortright, p. 269; Oliver, Zelko, and Holtzman, p. 178; O'Neill and Weaver, p. 256; Phillips, p. 120; Sandford and Yeager, Effective Business Speaking, p. 30, Principles of Effective Speaking, p. 59; Weaver, p. 169; Woolbert and Smith, p. 374; Yeager, p. 48.

[55]Sandford and Yeager, Principles of Effective Speaking.

[56]Sandford and Yeager, Effective Business Speaking, p. 30.

later text.[57]

Again, as with the factors of inducing attention, there is little agreement as to the pleasures or factors of interest men strive for.

Seventeen texts suggest that the speaker should analyze the emotions of the audience as a basis for appeal to gain attention.[58] Dolman suggests, "Effective persuasion rests . . . upon the speaker's understanding and use of the instincts, sentiments, and feelings that actually exist in mankind."[59] He goes on to caution, "The more intelligent the audience, the less it will respond to a purely emotional appeal."[60]

Brigance places the emphasis of emotional appeal upon the wants or motives of the audience. He explains his position with regard to emotions by contending:

> People have emotions, of course, and they are essential to human life. But effective speakers do not usually deal with them as such. Rather they deal with wants, motives, hopes, ideals, ambitions.[61]

Humor is generally regarded as an effective means of gaining or maintaining attention. Only six authors fail to suggest its

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[57]Yeager, p. 48.

[58]Baird and Knower, pp. 124-127; Brigance, Speech Composition, pp. 155-171, The Spoken Word, pp. 151-155; Bryant and Wallace, p. 32; Crocker and Hildebrandt, p. 39?; Dolman, p. 94; Gilman, Aly, and White, p. 99; Gray and Wise, p. 205; McBurney and Wrage, p. 188; Monroe, p. 35; O'Neill and Weaver, p. 33; Phillips, pp. 90-93; Sandford and Yeager, Principles of Effective Speaking, p. 152; Sarett, Sarett, and Foster, p. 332; Weaver, p. 191; Winans, pp. 97-108; Woolbert and Smith, p. 84.

[59]Dolman, p. 89.

[60]Ibid., p. 94.

[61]Brigance, Speech Composition, p. 122.

effectiveness in this context.[62] Winans suggests humor can be effectively used to maintain attention: "An audience will listen as long as it is amused, and a good laugh may banish weariness or hostility."[63] Oliver, et al. go so far as to suggest humor as one of the most effective means of maintaining attention: "No talk can be effective unless it holds the attention of the listeners, and humor is one of the relatively easy means of doing this."[64]

Weaver suggests that humor can be effective in uniting an audience:

> When a group of people have been laughing together, they are predisposed to do other things together and therefore the real function of humor in a speech is the welding of the divergent elements of a group into a psychological crowd.[65]

5. How many texts suggest attention potential as a means of selecting speech subjects?

   a. How many texts suggest using concrete subjects for gaining attention?

   b. How many texts suggest using subjects which can be applied to previous knowledge of the audience in order to develop associations for maintaining attention?

   c. How many texts suggest using subjects which can be clearly identified as appealing to the motives of the audience?

Eighteen of the texts suggest considering the potential

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[62]The following texts did not refer to the use of humor: Borchers and Wise; Curry; Gray and Wise; McBurney and Wrage; Sandford and Yeager, Principles of Effective Speaking; Yeager.

[63]Winans, p. 131.

[64]Oliver, Zelko, and Holtzman, p. 75.

[65]Weaver, p. 201.

interest or attention the audience will have in the subject selected.[66] Three sources are usually suggested for speech subjects; the speaker, the audience, and the occasion. The audience and occasion have built in interest for the audience. The audience always enjoys hearing subjects about themselves or their interests. The occasion would have to have initial appeal to attract the audience. Only if the author limits his suggestions of subject sources to the speaker will the audience's attention be left to mere chance.

Eight authors suggest the speaker choose a concrete subject rather than an abstract one.[67] Far more of the authors, as we shall see later, are concerned with whether the subject is supported by concrete materials and language. Brigance suggests choosing a single definite subject for making the speech more vivid. He cites a possible subject:

> If the general subject be "peace," do not stop there but bring it down to some one phase of peace - "The Influence of Newspapers on Peace," . . . or "The Balkans as a War Explosive." There are definite phases of the peace question, and by narrowing himself to one of them, the speaker will save himself from that vague and meaningless treatment so often found in discussing themes of this sort.[68]

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[66]Baird and Knower, p. 27; Borchers and Wise, pp. 2-3; Brigance, Speech Composition, pp. 25-30, The Spoken Word, pp. 50-53; Bryant and Wallace, p. 67; Carnegie, p. 39; Crocker and Hildebrandt, pp. 208-217; Dolman, pp. 21-26; Gilman, Aly, and White, p. 33; McBurney and Wrage, p. 204; Monroe, pp. 18 and 137; Oliver, Zelko, Holtzman, p. 61; Sandford and Yeager, Effective Business Speaking, pp. 109-111, Principles of Effective Speaking, pp. 180-182; Sarett, Sarett, and Foster, p. 162; Winans, p. 92; Woolbert and Smith, p. 363; Yeager, pp. 18-20.

[67]Baird and Knower, p. 27; Brigance, Speech Composition, p. 30; The Spoken Word, pp. 50-53; Bryant and Wallace, p. 67; Carnegie, p. 39; Monroe, p. 137; Oliver, Zelko, Holtzman, p. 60; Winans, p. 92.

[68]Brigance, The Spoken Word, p. 24.

All of the texts concerned with attention potential in subject selection suggest that the subject should appeal to the previous knowledge of the audience.[69] Monroe, for example, notes, "A subject fits your audience if it is suited to their level of knowledge and adapted to their interests and needs."[70] Sandford and Yeager place particular emphasis upon the audience's knowledge, "The hearer's knowledge of the subject of the speech and their attitude toward it are probably as important as any other consideration . . . ."[71] Oliver, et al. suggest that sometimes the lack of knowledge of the audience can make an effective subject: "Your topic should be selected in part according to the knowledge and interests of the audience and in part according to its lack of knowledge, its errors, and its shortcomings."[72]

Eleven texts suggest that the subjects should appeal to the motives of the audience.[73] Brigance notes that subjects should be timely and ". . . any subject that comes within the deep seated wants or needs of an audience, that is, any subject that to them is vital possesses an inherent timeliness."[74] The effect of subjects

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[69]See footnote 66.

[70]Gilman, Aly, and White, p. 30.

[71]Sandford and Yeager, Principles of Effective Speaking, p. 64.

[72]Oliver, Zelko, and Holtzman, pp. 61-62.

[73]Baird and Knower, p. 22; Borchers and Wise, pp. 2-3; Crocker and Hildebrandt, pp. 208-217; Dolman, p. 21-26; Gilman, Aly, and White, p. 33; McBurney and Mrage, pp. 204-207; Monroe, p. 18; Oliver, Zelko, Holtzman, p. 61; Sandford and Yeager, Effective Business Speaking, p. 109-112, Principles of Effective Speaking, pp. 100-102; Yeager, pp. 18-20.

[74]Brigance, [illegible] p. 31.

relating to the interests and motives of the audience is noted by Gilman, et al., "Every institution that touches us receives some of our attention."[75] Therefore, "before reaching the final decision as to the subject, you must certainly consider the interests, attitudes, and abilities of the audience.[76]

Monroe indicates that the interest the audience has toward the subject simplifies the speaker's task. "The more interest your listeners already have in the subject, the less you will have to worry about holding their attention when you speak."[77] He contends that a subject is interesting when, 1) it vitally concerns the affairs of the audience, 2) it concerns a solution to a definite problem facing the audience, 3) it is new or timely, or 4) there is a conflict of opinion.

Attention in Style

6. How many texts suggest the importance of clarity in maintaining attention?

   a. How many texts suggest naturalness in speaking style as a means of clarity to maintain attention?

   b. How many texts recommend compactness or brevity as a means of clarity to maintain attention?

   c. How many texts suggest using concrete terminology as a means of clarity to maintain attention?

The authors are in agreement as to the importance of clarity in speech composition. Twenty-one of the texts stress the

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[75] Gilman, Aly, and White, p. 30.

[76] Ibid., p. 35.

[77] Monroe, p. 1[illegible].

importance of clarity in order to maintain the audience's attention."[78] Sandford and Yeager place particularly heavy stress on clarity: "To be understood - to express your meaning so clearly that confusion is impossible - must be a first goal in all talking situations."[79] Brigance and Oliver and Cortright suggest that the essence of style is clarity and vividness.[80] Winans stresses the importance of clarity, "for attention cannot be sustained upon confused ideas."[81]

Brigance combines clearness and force into the term vividness. "Common sense," he says, "tells us that it is the vivid style, rather than the sluggish and inanimate, which captures and holds our attention . . . ."[82] He contends this because "where . . . the style is vivid, attention approaches the involuntary, and the speakers follow with little or no effort."[83]

The conversational style of speaking has a strong place in

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[78]Baird and Knower, p. 139; Brigance, Speech Composition, p. 218, The Spoken Word, p. 207, Speech Communication, p. 99; Bryant and Wallace, p. 253; Carnegie, p. 249; Crocker and Hildebrandt, p. 360; Dolman, p. 63; Gilman, Ely, and White, p. 162; McBurney and Wrage, p. 359; Monroe, p. 339; Oliver and Cortright, p. 298; Oliver, Zelko, and Holtzman, p. 187; O'Neill and Weaver, p. 461; Phillips, p. 69; Sandford and Yeager, Effective Business Speaking, p. 53, Principles of Effective Speaking, p. 21; Sarett, Sarett, and Foster, p. 464; Weaver, p. 288; Winans, p. 50; Woolbert and Smith, p. 64.

[79]Sandford and Yeager, Effective Business Speech, p. 17.

[80]Brigance, The Spoken Word, p. 188; Oliver and Cortright, p. 290.

[81]Winans, p. 50.

[82]Brigance, The Spoken Word, p. 208.

[83]Ibid.

twentieth-century public address, according to the authors. Nineteen of the texts make definite reference to the conversational approach.[84] Monroe maintains that conversational style will help the speaker's image:

> Good conversational speaking is distinct and lively. It does not strive for artificial effects but it is decidedly informal. Yet it commands attention and is forceful because of the speaker's earnest desire to communicate important ideas to others.[85]

Conversational speaking can be obtained, according to Monroe, by using short simple words that are specific and whose meanings are obvious at once. Baird and Knower suggest that conversational speaking is a means of audience adaptation.[86] Winans holds a rather interesting view of style:

> I advocate no style. The word suggests too strongly that all should speak in one manner while we should stand for individuality. I urge only that our public speaking should be conversational in its elements, and that each should develop and improve his own best conversation.[87]

McBurney and Wrage argue against a blanket rule of conversational style, since they feel that style is dependent upon audience adaptation. They suggest, "Ordinary speech and distinguished speech each has its proper place and its proper use."[88]

Compactness and brevity are also commonly recognized characteristics of style which are effective in maintaining attention.

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[84] The six texts which do not refer to conversational style: Borchers and Wise; Curry; Dolman; Gray and Wise; Phillips; and Yeager.

[85] Monroe, p. 13.

[86] Baird and Knower, p. 194.

[87] Winans, p. 22.

[88] McBurney and Wrage, p. 314.

Eighteen texts recommend keeping the speech as brief as appropriate for the message.[89] O'Neill and Weaver note, for example:

> The use of unnecessary words or sentences constitutes a breach of the law of brevity. The shortest explanation that will explain, the shortest allusion that will awaken the desired memories or associations, is the most persuasive. Wasting time with unnecessary talking irritates an audience and greatly hinders persuasion.[90]

Brigance suggests that speech length should be governed by the "limits of the hearer's attention."[91] McBurney and Wrage maintain that brevity is a cardinal virtue in the division of a speech as long as the logical requirements of the thesis are maintained.[92] Winans also adds a word of caution on the use of brevity: "We cannot doubt that brief statements are often forceful . . . but it is also true that brevity is not necessarily forceful . . . emphasis requires time as well as sheer force."[93] He goes on to explain, The longer a topic is held before attention, -- genuine attention, -- the more importance it gains in the hearer's mind . . . ."[94]

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[89]Baird and Knower, p. 139; Brigance, Speech Composition, p. 218, The Spoken Word, p. 22, Speech Communication, p. 99; Bryant and Wallace, p. 255; Crocker and Hildebrandt, p. 361; Dolman, p. 48; Gilman, Aly, and White, p. 161; McBurney and Wrage, p. 232; Monroe, p. 334; Oliver and Cortright, p. 306; Oliver, Zelko, and Holtzman, p. 187; O'Neill and Weaver, p. 458; Phillips, pp. 139-147; Sandford and Yeager, Effective Business Speaking, p. 33, Principles of Effective Speaking, p. 47; Sarett, Sarett, and Foster, p. 448; Winans, p. 154.

[90]O'Neill and Weaver, p. 458.

[91]Brigance, The Spoken Word, p. 22.

[92]McBurney and Wrage, p. 232.

[93]Winans, p. 156.

[94]Ibid., p. 147.

The speaker is urged to be as brief as possible but at the same time, he should not sacrifice force and logical development.

7. How many texts suggest the importance of variety in maintaining attention?

   a. How many texts suggest using ornateness as a means of maintaining attention?

   b. How many texts refer to novelty as a means of maintaining attention?

Seventeen of the texts suggest the use of variety, or change in style, as an effective means of maintaining attention.[95] The general acceptance of the principle of variety is simply stated by Gilman, et al., ". . . variety holds the interest of all."[96] In terms of contrast, Sarett, et al. explain lack of variety's effect upon attention:

> Certainly lack of contrast -- in language, vocal expression, and bodily action -- is one of the surest guarantees of losing the attention of the listener and thus failing to one's purpose in speaking.[97]

While variety is considered an important element of style, variety gained by ornateness is not popularly received. Only five

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[95]Baird and Knower, p. 140; Brigance, Speech Composition, pp. 218-234, The Spoken Word, p. 189; Bryant and Wallace, p. 126; Dolman, p. 48; Gilman, Aly, and White, p. 174; Gray and Wise, p. 415; Monroe, p. 86; Oliver and Cortright, p. 270; Oliver, Zelko, and Holtzman, p. 184; O'Neill and Weaver, p. 456; Phillips, p. 133; Sandford and Yeager, Effective Business Speaking, p. 86, Principles of Effective Speaking, p. 80; Sarett, Sarett, and Foster, p. 467; Weaver, p. 285; Winans, p. 158.

[96]Gilman, Aly, and White, p. 121.

[97]Sarett, Sarett, and Foster, p. 114.

texts recommend some form of ornateness,[98] and four state that ornateness definitely should not be used.[99] Sandford and Yeager recommend "elevated and polished style" in commemorative speaking.[100] They do not use the term ornateness, which has fallen into disrepute in an era of "conversational style", but instead refer to the techniques of vividness as "imagery, figures of speech, figures of thought, and rhythm."[101] Sarett, et al. contend the type of style to be used should be dependent upon the occasion.[102]

Holding the opposite view, Bryant and Wallace warn against ornateness of language. They contend while strange words stir curiosity "by attracting attention to themselves, they may divert attention from simple meaning and thereby cloud it."[103] Ornateness is ruled out by Brigance because, "Effectiveness, not eloquence, is the aim of spoken style."[104]

Lack of the authors' discussion of ornateness may be attributed to their agreement upon the benefits of conversational style and brevity. Ornateness tends to harm both of these principles.

Novelty is another type of variety which does not receive

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[98]McBurney and Mrage, p. 44; Sandford and Yeager, Principles of Effective Speaking, p. 163; Sarett, Sarett, and Foster, p. 412; Winans, p. 148; Woolbert and Smith, p. 321.

[99]Brigance, The Spoken Word, p. 193; Bryant and Wallace, p. 253; Gilman, Aly, and White, p. 60; Monroe, p. 13.

[100]Sandford and Yeager, Principles of Effective Speaking, p. 163.

[101]Ibid., p. 167.

[102]Sarett, Sarett, and Foster, p. 412.

[103]Bryant and Wallace, [illegible].

[104]Brigance, The Spoken Word, [illegible].

popular acceptance by the texts. Nine texts recommend its use[105] while two suggest avoiding the use of novelty in speaking.[106] Oliver, et al. explain the principle of novelty as the new in the old and the old in the new.[107] As Oliver and Cortright explain, "In order to popularize his subject, the speaker must interpret what is new to his listeners in terms of what they already know."[108] Bryant and Wallace suggest novelty can be effective if used in connection with the old:

> The novel exercises a strong pull on attention, but brings a response only if seen through familiar experience, the experience we have catalogued as our motives, emotions, and attitudes.[109]

Brigance takes a much dimmer view of the use of novelty. He contends:

> . . . the novel will catch our attention by its cleverness, yet it will not ordinarily hold our interest. The absolutely novel arouses no images of association in our minds for we have no 'peg' to hang it on.[110]

Winans makes a similar observation by remarking, "Here novelty may catch, but cannot hold attention. Indeed, the extremely novel has less power over the mind than the moderately novel."[111]

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[105] Bryant and Wallace, p. 38; Crocker and Hildebrandt, p. 275; Monroe, p. 228; Oliver and Cortright, p. 272; Oliver, Zelko, and Holtzman, p. 181; Phillips, p. 121; Sandford and Yeager, Effective Business Speaking, p. 76, Principles of Effective Speaking, p. 59; Winans, p. 56.

[106] Brigance, Speech Composition, p. 131, The Spoken Word, p. 128.

[107] Oliver, Zelko, and Holtzman, p. 181.

[108] Oliver and Cortright, p. 272.

[109] Bryant and Wallace, p. 38.

[110] Brigance, [illegible].

[111] Winans, p. 56.

The effective use of novelty, then, as a means of maintaining attention, depends upon combining the familiar with the novel.

8. How many texts caution the speaker to choose the appropriate style in order to maintain attention?

Style of language, if inappropriate, can harm attention. The speaker must realize that the audience has certain preconceived ideas about the style of speaking it is expecting to hear. For example, an audience at a funeral will expect a serious address; an audience at an inauguration will expect a high style of address. If the language does not fit the audience's preconceptions, attention may shift away from the speaker's message.

Only seven texts make direct reference to selecting the style to fit the audience and the occasion.[112] Lack of concern for propriety can be partially explained by the blanket recommendations for conversational speaking, which were noted earlier. Also, as noted previously, many of the texts place strong emphasis on audience adaptation for the entire speech composition. In some cases, the authors may feel the general application of audience adaptation alleviates the need for direct reference to propriety of style.

Among the seven texts noting the importance of appropriateness, Bryant and Wallace point out:

> . . . audiences differ, occasions differ, and subjects differ; and they interlock so closely that when one is changed, the others change in some respects . . . Because audience, occasion, and subject are interrelated,

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[112] Bryant and Wallace, p. 259; Gilman, Aly, and White, p. 171; Monroe, p. 374; Oliver, Zelko, and Holtzman, p. 184; Sarett, Sarett, and Foster, p. 320; Weaver, p. 284; Winans, p. 28.

> it is impossible to lay down self-operating rules and formulas for making language appropriate.[113]

Weaver warns against the common problem of beginning speakers, "We must talk to every audience in its own language and in terms of its own experiences, not in our language and in terms of our experiences."[114] Sarett, et al. refer to appropriateness as one of the qualities of distinctive style. They suggest appropriateness can be gained by identification with the audience.[115]

Attention in Arrangement

9. How many texts suggest the use of the introduction to gain the audience's attention?

   a. How many texts suggest using the introduction to establish the good will of the audience as a means of obtaining favorable attention?

   b. How many texts suggest using the introduction to improve the speaker's character as a means of obtaining favorable attention?

   c. How many texts suggest special "attention gaining" techniques for the introduction?

All twenty-three of the texts concerned with the arrangement of a speech suggest the introduction should be used to gain attention.[116]

Oliver, et al. state that the key purpose of the introduction is to arouse attention: "It is the principal function of the introduction to seize audience attention and direct it favorably toward

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[113] Bryant and Wallace, pp. 259-260.

[114] Weaver, p. 294.

[115] Sarett, Sarett, and Foster, p. 463.

[116] Curry, as previously noted, is concerned only with presentation. Woolbert and Smith fail to mention the objectives of the introduction.

the speaker's theme."[117] Oliver and Cortright warn: "If you do not catch the interest and attention of an audience early in your speech, it is useless to go on."[118] Carnegie, on the other hand, notes that the speaker will have initial attention:

> The moment you come before the audience, you have our attention naturally, inevitably. It is not difficult to get it for the first five seconds, but it is difficult to hold it for the next five minutes.[119]

In order to hold the audience's attention, Carnegie suggests the speaker, "begin with something interesting in your very first sentence."[120] This principle follows the same reasoning as used by Gilman, et al. when they note, "The speaker's opening remarks may determine the level of attention he will gain for the entire speech."[121]

Fourteen texts suggest using the introduction to gain the good will of the audience as a means of obtaining attention.[122] Fourteen texts suggest using the introduction to improve the appearance of the speaker's character as a means of gaining favorable

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[117]Oliver, Zelko, and Holtzman, p. 174.

[118]Oliver and Cortright, p. 207.

[119]Carnegie, p. 196.

[120]Ibid.

[121]Gilman, Aly, and White, p. 101.

[122]Baird and Knower, p. 68; Brigance, Speech Composition, p. 67-75, The Spoken Word, pp. 66-74; Carnegie, p. 222; Crocker and Hildebrandt, pp. 289-293; Gilman, Aly, and White, pp. 132-134; McBurney and Wrage, pp. 227-230; Monroe, p. 260; Oliver and Cortright, pp. 233-237; Oliver, Zelko, and Holtzman, pp. 124-126; O'Neill and Weaver, pp. 420-422; Phillips, p. 240; Sandford and Yeager, Principles of [illegible], p. [illegible] Garrett, Garrett, and Poston, p. [illegible].

attention.[123] It should be noted, however, that several texts treat good will and ethos as a part of audience adaptation. Reference is made to the entire speech rather than limiting its application to the introduction. Monroe suggests the introduction should "gain attention, gain good will and respect, and lead into the subject."[124] Among those authors noting a need for establishing the character of the speaker for attention, McBurney and Wrage contend, "one of the better ways of commanding the attention and interest of an audience is to let it be known that the speaker has credentials which make him worth listening to."[125]

Oliver and Cortright do not, on the other hand, endorse the need of gaining good will or establishing the character of the speaker:

> Outside the classroom you will seldom give a speech except upon specific invitation and you may assume that the audience either wishes to hear you or wishes to hear what you have to say about a certain topic. You may also assume that your audience will be a friendly one.[126]

While this view may be valid for many people, it is not the approach suggested by the majority of the texts. The general view holds that the speaker should make an effort to assure good will and favorable regard, regardless of the predisposition of the audience, as a means of gaining attention.

Closely related to "good will" and "character" is the use

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[123] All texts listed in footnote 122 with the exception of Sarett, Sarett, and Foster and the addition of Borchers and Wise, p. 342.

[124] Monroe, p. 260.

[125] McBurney and Wrage, p. [illegible].

[126] Oliver and Cortright, p. [illegible].

of special attention-gaining devices. If the speaker can gain the attention of the audience by some special techniques, he will probably be well on the way to gaining the good will of the audience and establishing his good character. Eighteen texts suggest special attention-gaining techniques for the introduction.[127]

Sandford and Yeager, and later Yeager, suggest general elements of interest as means of gaining attention in the introduction such as: striking, familiar, specific, vital.[128] Monroe and Carnegie both suggest more specific means of gaining attention. Monroe recommends: reference to experience, personal greeting, theoretical question, startling statements, quotation, humorous anecdote, illustration.[129] Carnegie establishes a slightly different list: arousing curiosity, relating a human interest story, beginning with a specific illustration, using an exhibit, asking a question, opening with a striking quotation, showing how the topic affects the vital interest of the audience, starting with shocking facts.[130]

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[127]Baird and Knower, pp. 69-71; Brigance, Speech Composition, pp. 75-78, The Spoken Word, pp. 74-84; Bryant and Wallace, pp. 173-180; Carnegie, p. 222; Crocker and Hildebrandt, pp. 289-296; Gilman, Aly, and White, pp. 134-135; McBurney and Wrage, pp. 227-231; Monroe, p. 260; Oliver and Cortright, pp. 235-236; Oliver, Zelko, and Holtzman, p. 125; O'Neill and Weaver, pp. 427-429; Phillips, pp. 241-245; Sandford and Yeager, Effective Business Speaking, p. 30, Principles of Effective Speaking, p. 31; Sarett, Sarett, and Foster, pp. 224-225; Weaver, pp. 271-273; Yeager, pp. 41-44.

[128]Sandford and Yeager, Principles of Effective Speaking, p. 96; Sandford and Yeager, Effective Business Speech, p. 76; Yeager, p. 48.

[129]Monroe, p. 260.

[130]Carnegie, p. 202.

10. How many texts recommend a special order of arguments in order to maintain attention?

    a. How many texts recommend the use of climactic order to maintain attention?

    b. How many texts recommend the use of anti-climactic order to maintain attention?

    c. How many texts recommend some other special order to maintain attention?

Bryant and Wallace's law of order has particular relevance for the speaker trying to determine how to organize the discussion portion of the speech. The law states: "Orderly items in a stimulus field are preferred to items without order."[131] In reference to the arrangement of arguments, "The speech whose parts reveal familiar patterns of arrangement controls attention more easily than the speech whose parts show no apparent pattern."[132] A familiar pattern for the audience can be any pattern easily recognizable. For example, a speech on "The Impact of Skirt Lengths Upon the Stock Market" can be organized in the pattern of the 1920's, the 1930's -- the audience can assume the next issue to be the 1940's. This pattern is commonly referred to as chronological. Following the reasoning that any organizational pattern familiar to the audience holds attention, the common problem - solution, cause - effect, chronological and spatial outlines have attention-maintaining value. While these and similar patterns are frequently mentioned, none of the texts apply the principle of attention as a reason for organizing the speech in these patterns.

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[131] Bryant and Wallace, p. 87.

[132] Ibid.

Nineteen texts suggest a special order of arguments to maintain the attention of the audience. Climax and anti-climax order are frequently mentioned as arrangements for ideas. The authors are not in agreement as to which form of organization is the best. Thirteen texts suggest the use of climactic order[133] while five prefer anti-climactic order.[134]

Gilman, et al. also recognize the importance of first and last emphasis. Anti-climactic order, they contend, is easy to develop and follow while climactic order arouses suspense. They conclude the best approach is a combination of the methods.[135]

Among those supporting climax, Sarett, et al. contend, "What ever the intrinsic structure of ideas, they should be arranged climactically for presentation."[136] Winans supports climactic order for its inherent interest values: "One of the surest ways of catching attention is to provoke curiosity in regard to what is coming."[137]

Holding the opposite position, Brigance contends anti-climax has proved to be more effective:

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[133]Baird and Knower, p. 262; Brigance, The Spoken Word, p. 257; Carnegie, p. 238; Crocker and Hildebrandt, p. 303; Dolman, p. 64; McBurney and Wrage, p. 372; Oliver and Cortright, p. 304; O'Neill and Weaver, p. 456; Phillips, p. 146; Sandford and Yeager, Effective Business Speaking, p. 31; Sarett, Sarett, and Foster, p. 222; Winans, p. 129; Woolbert and Smith, p. 322.

[134]Brigance, Speech Composition, p. 93; Bryant and Wallace, p. 376; Oliver and Cortright, p. 304; Phillips, p. 146; Weaver, p. 211. It is noted, Oliver and Cortright and Phillips suggest both patterns as effective types of organization.

[135]Gilman, Aly, and White, p. 130.

[136]Sarett, Sarett, and Foster, p. 221.

[137]Winans, p. 129.

> . . . anti-climax order has been found to be more effective in advertising and in public address. It enabled listeners to retain significantly more of the subject matter. Under certain conditions it produced a greater shift of opinion, and at no point was it inferior to climax order in producing shift-of-opinion.[138]

Bryant and Wallace also contend that modern research has found anti-climax to be more effective:

> Experimental evidence suggests that a strong argument placed first rather than last makes a greater impression on an audience. It hits a listener much as any strong stimulus does: it rivets attention.[139]

Only one text suggests a special arrangement for maintaining the audience's attention, other than climax and anti-climax. Monroe establishes a "motivated sequence" to fit the "normal process" of the thinking of the audience.[140]

11. How many texts suggest the use of the conclusion to activate the audience's attention?

    a. How many texts suggest the use of strong emotional appeal to activate the audience's attention?

    b. How many texts suggest a review of the speech as a means of activating attention?

    c. How many texts recommend the use of special "attention gaining" devices in the conclusion?

The conclusion is traditionally treated only briefly by a speaker compared with the rest of the speech. Similarly, the authors give only brief consideration to its treatment. Generally the advice is: summarize and be quick about it. Only seven texts suggest the

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[138] Brigance, Speech Composition, p. 93.

[139] Bryant and Wallace, p. 3[illegible].

[140] Monroe, p. 2[illegible].

conclusion should be used to activate or regain attention.[141]

Weaver contends the speaker does not need to worry about using special techniques to activate the audience's attention:

> No new and distracting elements should be brought into the conclusion. It should depend mainly upon the effectiveness of the material that has preceded it, echoing and summarizing the discussion to leave the best possible final impression. If the speaker notifies his audience that he is about to conclude, he may experience a return of the almost perfect attention that he received as he began.[142]

Among the techniques the speaker might choose to focus attention on the main purpose of the speech, emotional appeal is the least favored. Only five texts recommend a strong emotional appeal.[143]

Brigance holds a minority view when he notes:

> His [the speaker's] last words must leave the strongest possible emotional impression; they must lead the audience to feel the justice or righteousness of the speaker's cause; they must, if possible, make the audience want to believe or to act.[144]

Twenty-one of the texts suggest the conclusion be used as a summary of the main points.[145] Most of the authors merely imply

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[141] Brigance, Speech Composition, pp. 109-117, The Spoken Word, pp. 102-114; Bryant and Wallace, p. 159; Monroe, p. 268; Oliver, Zelko, and Holtzman, p. 127; O'Neill and Weaver, p. 436; Yeager, pp. 44-45.

[142] Weaver, p. 277.

[143] Baird and Knower, pp. 81-144; Brigance, Speech Composition, p. 113, The Spoken Word, p. 107; Bryant and Wallace, p. 379; O'Neill and Weaver, p. 437.

[144] Brigance, The Spoken Word. p. 107.

[145] The only texts not to suggest a summary for the conclusion were Brochers and Wise; Curry; Gray and Wise; Woolbert and Smith.

the reason is to focus the attention of the audience upon the main issues of the speech. For example, Sandford and Yeager simply state, "The conclusion should ordinarily reiterate the Principle Ideas."[146] Yeager similarly remarks that the conclusion "should epitomize all that has been said in a very few sentences and focus attention anew on his purpose in speaking."[147]

Eleven texts recommend using special attention-gaining devices in the conclusion.[148] In each case, they are the same as those suggested in the introduction. Humor, examples, stories, and quotations are among the common techniques suggested.

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[146]Sandford and Yeager, Principles of Effective Speaking, p. 140.

[147]Yeager, p. 45.

[148]Baird and Knower, p. 80; Brigance, Speech Composition, pp. 110-114, The Spoken Word, pp. 102-112; Bryant and Wallace, pp. 182-183; Carnegie, pp. 234-237; Crocker and Hildebrandt, pp. 306-309; Monroe, p. 269; Oliver and Cortright, pp. 239-242; Oliver, Zelko, and Holtzman, pp. 283-284; O'Neill and Weaver, p. 437; Sarett, Sarett and Foster, p. 348.

CHAPTER IV

CONCLUSION

This study of twenty-five college speech texts has led to two general conclusions: (1) modern rhetorical writers, in general, give due consideration to the importance of gaining and maintaining attention in speech composition; (2) modern rhetorical writers, in general, rely heavily upon the techniques suggested by the classical writers as effective means of gaining and maintaining attention.

The procedure followed by this study was to analyze, from the standpoint of attention and interest theories, twenty-five of the most popular college texts of the twentieth century. To establish a basis for the analysis, questions were derived from a review of graduate theses devoted to attention; speech and psychology journal articles; two major contributors to the psychology of attention, James and Fillsbury; and the theories of Aristotle, Cicero and Quintilian in classical rhetoric. The questions were grouped under four classifications: general treatment of attention, invention, style, and arrangement. The results of the analysis were noted in the body of this study by a combination of quantitative summary of coverage and a selection of characteristic, or distinctive, opinions of the authors.

From the study, this author concludes that while textbooks treat attention as being important to persuasion, the factors of

motivation and audience adaptation also play a strong part in effective speech composition. In addition, there is a need to apply the psychology of attention more directly to the treatment of speech composition. Often texts treat attention in a chapter by itself without direct application to the individual steps of invention, style, and arrangement.

As the analysis of findings has followed the divisions of general treatment of attention, invention, style, and arrangement, we shall follow these divisions in a brief summary.

General Treatment of Attention

Attention was commonly regarded as an important factor of speech composition. Eleven texts treated attention as the most important factor in persuasion. McBurney and Wrage implied attention is important, but they did not directly state attention as being the most important consideration. Gilman, Aly, and White treated attention and audience adaptation on an equal basis.

Audience adaptation was regarded by four texts as the prime concern in speech composition. Motives, desires, and wants were the paramount concerns of six texts.

There was little agreement as to the definition of attention. Four texts considered the focusing of consciousness as characteristic of attention. Four referred to attention as a set. Two texts treated it as a readiness to respond. Sarett, Sarett, and Foster regarded attention as a selector of stimuli, and Dolman regarded it as an instantaneous reaction. Twelve texts offered no definition. The disagreement among the writers as to the definition of attention reflects the variant views of their associates in the field of

psychology. The combined definition, "mental adjustment which focuses the sense organs upon a selected source of stimulation resulting in a readiness to respond," appears to be as satisfactory as any of the definitions offered for attention.

The prime factor for inducing attention was interest. Fourteen texts suggested interest or interest factors as contributing to attention. This emphasis may be partially attributed to James' philosophy that what we attend to and what interests us are synonymous terms. Six texts suggested change, movement, variety, intensity, and definiteness of form as vital for maintaining attention. These suggestions reflect the findings of studies conducted in psychological testing centers on the effect of various stimuli upon attention. As effective means of maintaining attention, only two texts considered motivation, and only two considered association. Many of the texts treated motives and associations as separate considerations in speaking rather than as a means to attention.

Only eight texts noted a need to distinguish between types of attention. Six of the texts differentiated between voluntary and involuntary attention. Crocker explained attention as coming from interest and effort. Involuntary attention corresponds to attention from interest, and voluntary, to attention from effort. Winans established three types of attention: primary, involuntary; secondary, voluntary; and derived primary, voluntary shifted to involuntary.

Four texts referred to the speaker's need to guide the audience into involuntary attention. Garrett, Garrett, and Foster and James H. McBurney and Kenneth G. Wilson included involuntary attent

results from sensational methods of delivery such as loud noises and sudden movements which they did not recommend. Their definition of involuntary attention did not, however, correspond to the commonly accepted view established by James.

Only four texts distinguished between external and internal stimuli as established by Pillsbury. Two texts referred to substitute and adequate stimuli. Substitute stimuli draw their power from internal sources, and adequate stimuli resemble external stimuli. Only three of the texts indicated the importance of internal stimuli upon perception. Lack of attention to these concepts can be partially attributed to the more prevalent treatment of association and reference to experience, which both have their bases in internal stimuli.

In summary, while attention is generally regarded as an important aspect of public address in the majority of the textbooks, little detailed consideration was given to its principles. This may be partially explained by the purpose of these texts. Usually the texts will be used in a fundamentals course which is concerned with providing the highlights of public speaking to all incoming freshmen. The authors may have regarded more detailed reference to attention as unnecessary, as long as the students learn their responsibility is to gain the favorable attention of the audience. If this is the case, it is a practice this writer does not recommend. Students of public address should be provided with the "why" of speaking as well as the "how". Only with a knowledge of "why" an audience is persuaded can a speaker apply combinations of techniques in an effective manner.

Invention

The authors were in complete agreement with Aristotle regarding the importance of analyzing the audience. All of the texts, with the exception of Curry who was only interested in presentation, considered audience analysis an important consideration in speech composition. Eighteen of the texts suggested that the speaker make an effort to study the goals of the audience. These goals were regarded by most of the writers as motives. However, the terms wants and desires were also used as synonymous with audience goals. Phillips' impelling motives gained wide acceptance by the authors. The impelling motives were defined as spiritual, intellectual, moral, and material wants. Phillips included: self-preservation, property, power, reputation, affections, sentiments, and tastes. Many variations have been made from these with self-preservation usually considered to be the most important motive.

Pleasures, or factors of interest, were recommended by seventeen texts as important in audience analysis. Again, Phillips formalized the most widely used list. Phillips' factors of interestingness, with some variations, were suggested by eleven of the texts. The factors are: vital, similar, antagonistic, concrete, animate, novel, and uncertain. Four texts narrowed the list to vital, familiar, striking, and specific. Winans, on the other hand, classified interests more in line with the commonly referred to motives. A similar approach was used by four other texts. Only five texts failed to list what they regarded as the primary interests of man, as a means of audience analysis.

Seventeen of the texts recommended consideration of the audience's emotions. Two texts suggested appealing to the audience's wants instead.

Humor was considered to be an effective means of maintaining attention by nineteen of the texts. Of the remaining six, none of them suggested avoidance of its use.

Attention potential for the selection of a subject was highly regarded by eighteen of the authors. Among the means suggested by the authors as having interest appeal, eight texts recommended selection of a single definite subject as a means of gaining concreteness. Eighteen recommended selecting a subject which could apply to the previous knowledge of the audience, and eleven recommended choosing a subject which could appeal to the motives of the audience. Three sources were usually considered the most effective considerations for subject selection; speaker, audience, and occasion. Audience and occasion both have attention-gaining appeal.

In summary, attention was given strong consideration for invention. The authors were in firm agreement concerning the importance of knowing the audience and selecting a subject to fit the audience. If the speaker has successfully analyzed his listeners, he may apply his remarks throughout the speech to their motives and interests. Thus, the audience should have a favorable attitude toward the speaker and his subject, resulting in eventual involuntary attention gained through application of internal stimuli.

Style

Twenty-one of the texts considered clarity an important quality of style for maintaining attention. The authors were in

agreement as to the means of gaining clarity. Nineteen of the texts referred to the importance of using conversational language that the audience can easily comprehend. Eighteen of the texts suggested brevity or compactness as a means of maintaining clarity for effective attention. Concrete terminology gained support from twenty-three of the texts.

Variety was another characteristic of style found to be effective in maintaining attention. Seventeen of the texts suggested some form of variety. The means of variety were not so clearly agreed upon. For example, ornateness, even when coupled with appropriateness, was suggested by only five of the texts. The conversational influence was a definite consideration as four of the texts urged speakers to avoid the ornate. Novelty, as a means of variety, was not looked upon with favor by many of the writers. Only nine of the texts suggested using novel language such as new words or unusual word usage as a means of gaining attention. Brigance spoke firmly against the use of novelty, because it does not provide a basis with which the audience can associate its experience. This criticism was taken into consideration by most of the writers who suggested the use of novelty. They suggested novelty should be used only when linked with the familiar.

Only seven texts referred to selecting a style according to the audience and the occasion. Lack of concern for propriety can be partially attributed to the popularity of naturalness in speaking. If the speaker frames his ideas in conversational language, he will probably be speaking in terms familiar to the audience. In this way, the style would be appropriate to the audience and the occasion

without any need for additional reference to propriety.

Arrangement

The authors were in agreement as to the importance of gaining attention in the introduction of the speech. Twenty-three of the texts referred to the speaker's responsibility to gain attention in the introduction. Formulating good will and improving the speaker's character were frequently treated together. Fourteen texts suggested using the introduction for improving the speaker's character, and fourteen suggested using the opportunity to gain good will.

Eighteen texts made special recommendations concerning ways to gain attention. Among the techniques suggested were jokes, stories, analogies, reference to the occasion, and reference to the introduction by the chairman.

The authors generally provided ample discussion of the order of arguments found in the body of the speech but rarely applied the principles of attention directly to the arrangement. Nineteen texts suggested some special order of arguments as a means of maingaining attention. Any systematic method of ordering issues would have attention maintaining appeal. The common spatial, chronological, and cause-and-effect patterns, for example, would contain the interest factors of familiarity and clarity.

Thirteen texts concluded that climactic order is the most effective means of maintaining attention because it develops the interest factor of suspense. Five texts, in contrast, suggested anti-climax to be the most effective order. Supporters of anti-climax noted that a strong opening makes the speech easy to follow, and it

gains a favorable impression by presenting a strong argument early to absolve any doubts held by the audience. Gilman, Aly, and White suggested the combination of methods, utilizing the advantages of each by presenting a strong argument first and the strongest argument last.

Only one text suggested a special order of arguments, other than climax and anti-climax, as a means of holding the audience. Monroe's motivated sequence was developed to fit the logical-emotional thinking of the audience. Monroe treated attention as the first step in the order.

The conclusion is the speaker's last opportunity to solidify his arguments with the audience. Only seven texts, however, suggested that the conclusion should be used to regain attention. The feeling seems to be that the speaker has either won or lost his cause by the time of the conclusion, so the best he can do is to summarize quickly.

Only five texts suggested ending with a strong emotional appeal to reinforce attention.

Twenty-one of the texts suggested reviewing the major arguments of the speech. The implied reason would be to focus attention upon the major issues by effective use of brevity.

Eleven texts suggested special techniques for closing. The techniques included examples, stories, and quotations as suggested for use in the introduction. These techniques were referred to as attention-gaining factors in the introduction. However, little reference was made to their attention-gaining impact for the conclusion.

In summary, attention should be a major concern in arrangement. If the speaker has marshalled his ideas effectively, the audience will be able to focus upon the major issues with less voluntary effort. Bryant and Wallace's law of order noted that attention is focused more easily upon organized stimuli than upon those in a disorganized pattern. Any organization then, familiar to the audience, will have attention values. Unfortunately, except for the introduction, attention was not given strong consideration by the authors in their discussion of arrangement. Attention was often treated as something to be switched on in the introduction by the use of a device such as a joke or story. Small regard was given to attention and interest in the development of the discussion and conclusion portions of the speech.

After having analyzed the twenty-five texts, this author would recommend that more effort be devoted to applying psychological theories of attention directly to these three canons of rhetoric. Most of the texts took cognizance of the psychology of persuasion. However, the reader's comprehension of the principles of attention would be facilitated by direct application to speech composition rather than establishing psychological theory in a chapter by itself or by mere implication of the relevance of attention.

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