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Logic

to be effective, writing must be logical. Since its purpose is to explain or to establish an idea, expository writing above all depends upon the soundness of its reasoning. The writer must therefore know exactly what he wants to say and must state his ideas as clearly and directly as possible. He must be sure that the reader will understand his terms as he uses them. He must be sure that his statements of fact are accurate and that he has not confused fact and opinion. He must be moderate, for sweeping generalizations, rash overstatement, and dogmatic assertions will weaken the impression he makes upon his reader. He must be certain that his reasoning is sound — that no fallacies expose his ideas to condemnation and that no prejudice has weighted his conclusions. He must convince his reader that he is honest in the presentation of his facts and in his interpretation of them. He must be careful, too, to present his material in a logical order. No matter how correct his grammar, how careful his choice of words, how pleasing or vigorous his style, unless his reasoning is sound, a writer cannot hope to be effective.

CLEARNESS

(2)

Ideas must be expressed clearly and precisely. all vague or ambiguous constructions must be avoided. one should know what he wishes to say before he begins to write, and then he should express his thoughts so carefully and completely that the sequence of ideas will be clearly maintained and that each sentence will have one meaning and only one meaning.

A. - The expression of ideas must be in precise and clear terms. Muddled writing is the result of vague ideas. No vagueness of thought must be allowed to remain; no element necessary to a clear meaning may be omitted. Often such confused sentences can be improved by nothing less than a complete writing.

EXAMPLES Handball is good for one physically. It is also beneficial to him mentally, for the exercise clears his mind so that he can do his work more efficiently. (Not: Handball is good for one, and he can work better, too.)

terrified, Jane listened to a queer rapping sound which, as she discovered later, was made by a dog wagging his tail and striking it against the door. (Not: terrified, Jane listened to a knocking sound which she found to be a dog.)

B. - No statement should have two or more possible meanings.

EXAMPLES Between 11 A.M. and 4 P.M., do not Park here Longer than thirty minutes. (Not: Do not park here except thirty minutes between 11 A.M. and 4 P.M.)

Definition

(3)

Definition of terms is necessary for correct understanding of ideas. A writer must make clear what a particular word means to him. When he describes something as homely, does he mean that it is simple and plain or ugly? If he declares that a novel is worthless, does he mean that it is immoral or without value as literature? To evaluate such words or phrases, the reader must know what they mean to the writer.

A. All terms not likely to be known to the reader must be defined. If one is writing for students of poetry, music, or physics, the terms anacrusis, mordent, hysteresis need not be explained; but if, in writing for a general audience, the use of such words becomes absolutely necessary, then some explanation must be given either parenthetically or in a footnote.

Ex. to attack Port Etienne means crossing such a belt of sand and flaming ^{fire} that the razzias (as the bands of armed marauders are called) must arrive exhausted and waterless.
— Antoine de Saint Exupery

Ex. A "good stick"—that is, a well-defined, clearly outlined beat—can certainly be an asset to a conductor, but it is by no means indispensable from the standpoint of the orchestral player.—Oscar Levant

B. Definitions should be simple, direct, and Logical.

(3)

- (1) A definition must state the class to which a thing belongs, and then (in order to make it recognizable or understandable in itself) must show how this particular object differs from others in that same class.

EX. A yard is a unit of linear measure, consisting of three feet.

A mile is a unit of linear measure, consisting of 5,280 feet.

A verse is a line of poetry

to die intestate is to die without having made a will.

- (2) A word or term should always be defined by the use of the same part of speech. Never define any term by saying "is when" or "is where." If the term is a gerund, use a gerund as the principal term in the predicate; if the word is a noun, use a noun.

EX. A sentence is a group of words containing a subject and predicate with or without modifiers and expressing a complete thought. (Not: a complete sentence is when you have a subject and predicate with or without modifiers.)

Irony is a figure of speech in which one means the opposite of what he says. (Not: irony is when you say one thing and mean another.)

Astounding means very surprising.

or
to astound means to surprise very much.

or
to be astounding means to be very surprising.

(Not: Astounding means something very surprising.)

(3) A word must not be defined in terms of itself.

to use a derivative of a word in defining that word merely repeats the confusion of the original term.

Ex. A definition is an explanation of the meaning of a word. (Not: A definition is the defining of a word.)

Criticism is a judgment upon a story or a play.

(Not: Criticism is where you criticize a story or play.)

(4) Definitions should be expressed in as simple language as possible.

C. A word is to be used in its current sense.

The meanings attached to words change with the generations. a writer ought not to insist on using an obsolete meaning for a word when that word's meaning is opposed to a common one.

Ex. Handwriting (not: character)

D. When the meaning of a term has once been established in a piece of writing, the writer must not shift to another meaning unless he directs the attention of his reader to that new meaning.

Ex. He cannot use the word fair in one sentence to mean beautiful, and in another to mean blond.

ACCURACY

(6).

Every statement of fact must be accurate. Before one begins to write, or to speak, he should be sure that he knows what he is talking about, and he should be sure that what he is using as fact is accurate and undistorted. Any inaccuracy that the reader discovers will tend to discredit for him the author's other statements and will suggest to him that reasoning based on such a careless and ignorant presentation of fact will be weak and unreliable. Every writer, therefore, should go over his sentences to see what the words used actually mean or will convey to the reader.

Ex. According to the theory of evolution, man and the ape are descended from a common ancestor. (Not: Evolution is the theory that man's ancestors were monkeys.)

The battleship Maine was sunk before the Spanish-American War. (Not: the battleship Maine was sunk during the Spanish-American War.)

The Declaration of Independence asserted the freedom of the American colonies from England. (Not: the Declaration of Independence freed the American colonies from England.)

Fact And OPINION

(7)

There must be no confusion on the writer's part between personal opinion, on the one hand, and matters of fact, on the other. The writer should separate what he thinks or feels or believes from what he knows, and should make clear to the reader which is opinion and which is fact.

A. Facts must not be unreasonably colored by personal prejudice.

B. Facts must not be presented in a jumble with opinion.

C. Description and criticism should not be crudely mingled.

D. The writer's own comments must be clearly distinguished from the ideas of another whom he is discussing.

There must be no uncertainty about the source of an individual comment. Proper care for transitions will generally save a paragraph from confusion.

Example

Facts and personal prejudice

The facts are these: Here is a man murdered, strangled by means of a Leather strap. His baggage has been ransacked, but the only bits of evidence we find are a Key clutched in a dead man's hand and a Little bag of pebbles - one hundred of them, to be exact.

The facts are these: Here is a man wantonly and deliberately done to death, his life choked out by means of a cruel Leather strap. The unknown monster has ransacked the victim's baggage. But as usual he has Left evidence of his presence: the victim, after a struggle, managed to seize a Key which dangled from the murderer's watchchain, and the murderer unwittingly Left the Key when he went out of the room. He also, and this deliberately, Left a small bag filled with pebbles. Only a half-wit would Leave bagg of pebbles behind him after murdering a man.

When a writer says that he is going to state facts, it is absolutely essential that he state those facts clearly and without prejudice!

MODERATION

(8)

Ideas should be expressed with moderation. Every statement of fact or opinion should seem reasonable. When one is seeking honestly and fairly to explain an idea, he must not permit himself sweeping generalization, rash overstatement, or dogmatic assertion of his private views as infallible. He is entitled to his personal opinion, but if he expects any reader to be interested, he must be moderate in his expression of that opinion and, when there is any doubt as to the acceptance of it, he must be prepared to offer substantial proof in support. If reasonable evidence for a statement cannot be found, the statement should be abandoned as untenable.

A. Sweeping generalizations and overstatement should be avoided. A qualified statement may win acceptance from the reader when an absolute one would be rejected unhesitatingly.

EX. Many persons cursed with a large amount of ego are a detriment to mankind.
(Not: the person who is cursed with a large amount of ego is a detriment to mankind.)

Although a refusal to fight is sometimes a sign of superior courage, it is true that a man who will not fight for a cause in which he believes is a coward.
(Not: A man who will not fight is a coward.)

B. It is insufficient to qualify a dogmatic statement (9) by asserting that it merely the opinion of the writer.

The writer may express his opinion, but the reader will not be interested in that opinion or convinced by it unless he understands the reasons for it. No dogmatic statement is to be excused on the basis of personal opinion. It would be ridiculous, for instance, for a writer to say: "In my opinion, the moon is made of green cheese." All the shouting in the world will not change the elements of which the moon is composed. It is quite as logically ineffective for him to write: "Whiskey drinking should not be indulged in because it is widely held that whiskey affects very seriously the health of the smoker." the phrase "it is widely held" is not evidence and is consequently of no value. A proposition in logic is true, partly true, or false; and the truth of a statement can be established only by valid evidence, not by forceful expression of opinion.

C. Many dogmatic statements are untenable and should never be made.

No amount of evidence, especially that based upon personal observation, could establish such ideas as these: "one should never trust people who dislike animals"; "the boy who lacks school spirit will not make a good citizen"; "the woman who does not love children is utterly lacking in all the finer human qualities."

Sound Reasoning

(10)

Reasoning offered in support of statements must be sound and substantial. To be clear, accurate, and undogmatic, and to distinguish carefully between fact and opinion is not all that is demanded of the writer by way of Logic. Any weakness the reader may discover in the process of reasoning will cast doubt upon the quality of all the reasoning in the article. If his work is to be effective, the writer must be sure that he has a sound premise, or premises, that he has a complete chain of reasoning without any links missing, and that each link is logical beyond question. He should not permit himself to be deceived by any elaborate scheme of apparent reasoning he may have woven together, or by his personal beliefs and emotions. However emphatically he may believe a proposition, he can convince his reader only by the soundness of his Logic. He must learn to examine sharply every step in his reasoning.

Syllogisms, the basis of Logic,
must be properly constructed. A proposition
 in Logic, or syllogism, completely expressed
 consists of a major premise, a minor premise,
 and a conclusion. The major premise must
 be a statement universally true; the
 minor premise presents a particular truth
 in relation to that of the major premise.
 The conclusion is the only answer that can
 result from a consideration of the premises.

All freshmen must write compositions.

This girl is a freshmen.

∴ [Therefore] This girl must write compositions.

Most often in writing, however, the syllogism
 appears in an incomplete (but understood) form;
 it is then called an enthymeme. The parts
 of a syllogism may appear in any order.

I will not accept your excuse because
 you have not written it grammatically.

(Syllogism: All excuses not grammatically
 written will not be accepted. Your
~~excuse~~ excuse is not grammatically written.)

Therefore, your excuse will not be accepted.)

The man who calls another liar is
 discourteous. You have called Jones
 a Liar. (Here, the conclusion of
 the syllogism has been omitted: therefore,
 you are discourteous.)

It must be noted particularly that these
 enthymemes are elliptical; they involve
 merely the omission of a clearly understood
 phrase.

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A. Be Sure that every proposition is sound.

1. A proposition must not be based upon an indefensible premise. The major premise must be universal and inclusive.
2. No conclusion may be safely based on a single premise, however sound that premise may be.
3. Reasoning in a circle is valueless because it makes no progress.

B. Generalizations must be used with care, for they are commonly vague and inclusive.
All facts, all possibilities, all conditions bearing on an argument must be examined before a conclusion can be logically arrived at, and no conclusion can be sound that does not consider them carefully.

C. Reasoning must not be based upon a biased authority, or upon pseudo authority (unqualified authority).

1. No person should be accepted as an authority in a particular field of activity until he has established a reputation for extensive and detailed knowledge, accuracy in report, and freedom from prejudice or bias.
2. No person remains an authority who does not continue to be active in his field.
3. The date of an authoritative statement is always important in determining its value.

D. A manufactured example is never admissible as evidence in an argument.

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E. Guard against weak or false analogy.

F. Guard against assuming that, because one act or event follows close upon another, there is a causal relation between them.

G. Rationalizing is the process of finding reasons for what one wishes to believe.
prejudice - a pre judgment - an opinion formed before the examination of any evidence

H. The universal acceptance of an idea is no proof of its validity.

I. Every proposition that cannot be proved must be rejected.

HONESTY

(14)

Every honest writer in his own way seeks to express truth. He allows no emotion, no personal desire to influence the conclusion at which he arrives. In serious exposition he is working with ideas; he wishes to explain an idea to his reader, to establish a proposition as true. He is therefore thorough in his accumulation of evidence, accurate in its presentation, and reasonable in his interpretation. He examines all the available evidence; he does not write until he is sure that the evidence accumulated is sufficiently typical and varied and in great enough quantity to justify his using it. He presents the evidence he finds. He does not distort it. He does not select merely the convenient or agreeable portions. He is careful in his analysis; every step in his reasoning must be sound, or his work goes for nothing.

The propagandist, on the other hand, is manipulating the truth to serve some special end. His sole purpose is to convince the reader that something is true in order that he may induce the reader to follow a course of action which will benefit the propagandist. To achieve his ends, the propagandist indulges frequently in pseudo reasoning: he presents what appear to be facts in what he hopes will appear to be a logical manner, but he selects only convenient facts, and he pays little attention to first premises.

His favorite method is to appeal to the emotions. Since he has little hope of convincing logically, he appeals to love, hate, fear, greed, hope, envy, and pride.

Although there are times when any writer may legitimately call upon the emotions of his reader, no honest writer will deliberately substitute such appeals for reason. If reasoning fails, the idea should be abandoned.

A. Every issue raised must be faced.

No writer is justified in ignoring the question. He cannot evade an issue by shifting the point of discussion. He cannot assume that a point is proved or disproved by proving or disproving some other point. Nor can he assume that failure to prove a point proves the opposite true.

B. The impartial writer will refrain from calling names; he depends upon his logic for ultimate success.

In the name-calling fallacy, when a speaker or writer has no logical answer to a question, he shifts to an attack on the character of his opponent or to a praising of the character of the person he is supporting.

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C. An impartial writer will not base his argument on an appeal to the reverence for a great name or an established institution.

D. The testimonial is commonly used to persuade others to follow a course of action. In reasoning it has no more value than has any one of the large body of instances necessary to make a generalization acceptable.

E. The appeal to the "people" is another device frequently used to take the place of reasoning.

Coherence

A paragraph is said to be coherent when the sentences are carefully linked so that the reader can follow the train of thought from sentence to sentence. The first step in achieving coherence is to arrange your ideas in a logical, meaningful order. The second step is to make the relationship or connection between sentences clear.

From your reading you know that there are certain signal words which clarify the relationships between details or ideas. These are called transitional expressions. Transitional expressions help to establish and maintain coherence in any writing.

The following list indicates the purposes of some of the more commonly used transitional expressions.

- 1) To add an idea or fact: again, also, besides, furthermore, in addition, moreover
- 2) To establish spatial order: above, below, here, there, inside, outside, nearby, beyond, over, under
- 3) To establish a time order: first, then, before, after, finally, Later, meanwhile
- 4) To tie together several reasons and show cause-and-effect relationships: because, for, in the second place, since, inasmuch as
- 5) To restrict, to contradict, to show contrast: although, however, nevertheless, on the contrary, otherwise, instead, yet

Gentleman from Indiana

One day in the summer of 1900, my father was riding a lemon-yellow bicycle that went to pieces in a gleaming and tangled moment, its cross-bar falling, the seat sagging, the handlebars buckling, the front wheel hitting a curb and twisting the tire from the rim. He had to carry the wreck home amidst laughter and cries of "Get a horse!" He was a good rider and the first president of the Columbus Bicycle Club, but he was always mightily plagued by the mechanical. He was also plagued by the manufactured, which takes in a great deal more ~~the~~ ground. Knobs froze at his touch, doors stuck, lines fouled, the detachable would not detach, the adjustable would not adjust. He could rarely get ~~of~~ the top off anything, and he was forever trying to unlock something with the key to something else. In 1908, trying to fix the snap lock of the door to his son's rabbit pen, he succeeded only after getting inside the cage, where he was imprisoned for three hours with six Belgian hares and thirteen juneau pigs. He had to squat through this ordeal, a posture he elected to endure after attempting to rise and bashing his derby against the tip of the pen.

I am not sure my father's long, thin face, with its upturned nose, was right for a derby at any age, but he began wearing one in hot-but-weather when he was only twenty, and he didn't give up the comic, unequal struggle for the comfort of a felt hat until the middle nineteen twenties, when he was in his fifties. His daily journeys to the cellar in the winter to stoke the furnace when his sons were small became a ritual we learned to await with alarm and excitement. He always wore his derby into the cellar, often when he was in bathrobe and slippers, and he always crashed it against one of the furnace pipes. The derby got dented in horse caps when he climbed in or out, and later against the roofs of automobiles. Since my father was just under six feet tall, the hat was readily

(2)

Cut off by maliciously low doorways and the iron framework of open awnings. At least three times, in my fascinated view, sudden, impish winds at the corner of Broad and High blew the derby hat off his head and sent it flopping across the busy and noisy intersection, my father pursuing it slowly, partly crouched, his arms spread out as if he were shooing a flock of mischievous and unpredictable chicks. My mother has fortunately preserved a photograph of him wearing the derbies, taken about the time of the Spanish-American War. It shows him sitting on a bench in the park, surrounded by his wife and infant sons, looking harassed and harassed in a derby with an unusually large and black crown. In this study, he somehow suggests Sherlock Holmes trying to disguise himself as a cabman and being instantly recognized by the far from astute Dr. Watson, rounding a corner and crying, "Great heavens, Holmes, you've matted it, old fellow! You look precisely like yourself in an enormous bowler."

Everybody's father is a great, good man, someone has said, and mine was no exception. There was never, I truly believe, a purely selfish day in his life. He was sorrowfully aware, from twilight to twilight, that most men, and all children, are continuously caught in one predicament or another, and his shoulder was ~~always~~ always ready to help lift a man's cross, or a child's, when it became too heavy to be carried alone. He tried to keep his own plights and griefs to himself, for he hated to bother anyone with his troubles, but everybody wanted him to be happy and everybody did his best to help. When he was secretary to the mayor of Columbus, (he often served as unofficial acting mayor) one of his colleagues, in the midst of a political speech, suddenly digressed to talk about my father. "Charles" Thurber, he said, remembering . . . old thoughtfulness, "is the most beloved man in the City Hall." This was conceivably the first time that adjective had ever been publicly used by a municipal employee in any American town.

My father never held a tennis racket or a golf club, and he couldn't kick a football or catch a swift pitch, but he bowled whenever he got the chance - tenpins, duckpins, candlepins, cocked hat and quintet, a difficult game, the rules for which I was told he had helped to make up. His highest score in tenpins, 269, is the mark of a superior bowler, but he bowled for relaxation and exercise, and not from addiction. He was addicted to contests, contests of any kind, although he couldn't draw very well, I remember his drawing the Pears' Soap baby, fifty years ago, in a contest for the best pen-and-ink reproduction of the infant in the famous advertisement. He would estimate the number of beans in an enormous jar, write essays, make up slogans, find the hidden figures in trick drawings, write the last line of an unfinished jingle or Limerick, praise a product in twenty-five words or fewer, or get thousands of words out of a trade name. But it was on proverb contests and book-and-play title contests, run by newspapers, that he worked hardest. Over a period of fifty years, he won a trip to the St. Louis World's Fair, a diamond ring, a victrola, two hundred dollars' worth of records, and many cash prizes, the largest, fifteen hundred dollars, as first prize in a proverb contest.

Charles L. Thurber was a man of careful method and infinite patience. Once, when the titles of books and plays were printed so close together in a contest catalogue as to be confusing, he cut them out and pasted them on separate strips of cardboard - two thousand separate strips of cardboard. In this way he could compare them, one at a time, with each of the contest drawings, of which there were fifty or more, making at least a hundred thousand permutations in all.

He Liked To find the less obvious answers. Unfair and ridiculous answers are usually picked in every title or proverb contest for five or six key drawings. This is done to prevent experts like Charles L. Thurber from winning all the major prizes in every contest. My father never seemed to get on to this strategy of deceit. He approached every contest with the same light in his eye, confident that the cleverest and subtlest answers would win. His severest disappointment came in 1905, in a proverb contest conducted by the Pittsburgh Gazette. I was only ten, but I still remember his anguish over the answer to a drawing showing the figures of a man and a woman in a balloon: "As well out of the world as out of the fashion." The figures were tiny and murky, and he had examined them a hundred times under a hand microscope without detecting that they were dressed any differently from other men and women of the period. In his sixties he gave up his strenuous hobby, reluctantly, but soon decided to invent some contests of his own, to occupy his evening hours. He promptly sold several of them to large newspapers in the Middle West, but when one contest manager suggested that they set up a phony winner and divide the first prize money three ways, he stalked out of the man's office, and his work on contests ended that day. He was easily the most honest man I have ever know.

— James Thurber

SPEECH

3 characteristics of a good speaker:

A - Knowledge -

B - Self-confidence

I Qualities of a self-confident speaker

1. erect but comfortable posture free from dependence on chairs, tables, or other artificial support
2. easy movement free from fidgeting or jerkiness
3. direct, straight forward, eye-to-eye contact with the listener
4. earnestness and energy in the voice
5. alertness of mind enabling speaker to think on his feet

II few, simple hints to increase poise and self-confidence:

1. Pick an interesting subject
2. Know your subject thoroughly
3. Learn thoroughly the sequence of ideas you want to present
4. Speak aloud as often as you can
5. Focus your attention on your audience
6. Be physically active while you speak
7. Remember that some nervous tension is natural and good
8. Never allow yourself to give up

C. SKILL

I marks of a skillful speaker

1. fluency
2. poise
3. voice control
4. coordinated movement of body

II types of speakers to avoid:

1. elocutionist -
2. Verbal gymnast -
3. Oracle -
4. Hermit -
5. Gibberer -

III How to avoid

1. Have something you want to say
2. Want someone else to understand it
3. Say it as simply and directly as you can

A Classroom Discussion

1. Be Prepared

2. Act Alert

a-sit or stand erect

b-avoid slouching

3. talk Loudly enough to be heard

4. Don't remain silent when you have something worthwhile to say

5. Speak to the point; don't ramble

6. Don't show-off

7. Accept criticism with dignity

B When to take part in a discussion

1. Don't speak beside the point

2. speak when asked a direct question

3. Speak when you have an intelligent comment or suggestion to make

4. Speak when you can make clear an idea another has badly muddled (use tact)

5. speak when you can correct an error (use tact)

6. Speak when you can offer added information on the subject

7. Speak when you can ask an intelligent question

8. Speak when you can inject humor into an otherwise dry discussion (caution!)

Preparing to speak

1. Selecting and narrowing the subject

Subject may be interesting to audience for these reasons

- A. it concerns their affairs
- B. it concerns the solution to a definite problem
- C. it is new or timely
- D. there is a conflict of opinion on it

2. Determining the purpose of the speech

you may want audience: ~~to~~

- A. to be informed
- B. to understand something
- C. to believe a proposition
- D. to become emotionally aroused
- E. to take some definite action

Keep these points in mind:

- A. Don't ask audience to do something which they couldn't do even if they wanted to
- B. Don't ask them for a response that you cannot reasonably expect from persons with the abilities and attitudes which they already have
- C. Don't attempt to get a reaction that would take more time than you have
- D. Be sure your purpose is modified to fit the spirit of the occasion
- E. Write out your purpose and refer to it as you prepare your speech

3. Analyzing the audience and occasion

The normal condition of the people in an audience is one of physical relaxation, mental inertia, and emotional equilibrium unless something has happened already to stir these people into motion or unless the speaker does so through the appeal which he makes.

1. Physical considerations

2. human factors — 4 primary motives which influence humans
A Self-preservation and the desire for physical well-being
B freedom from external restraint
C Preservation and increase of self-esteem (ego)
D Preservation of the human race

4. Gathering the material

5. Making an outline

6. Wording the speech

7. Practicing aloud

Physical Behavior

The audience makes its first impression of speaker through visual impressions from facial expression, from way he stands and walks, and from what he does with hands and arms.

I Eye-contact-

Pick out one person and talk to him personally for a short while, looking him in the eye as you do so; then shift your attention to someone else in a different part of the audience.

II Posture -

A - comfortable without being slouchy, erect without being stiff

B - give impression of alertness

C - Let weight of body fall on the balls of feet rather than heels, but do not jiggle up and down

D. Be alert, self-possessed, and at ease

III Movement

A The eye instinctively follows moving objects and focuses upon them. You can often awaken a sleepy audience by moving, not however aimless pacing back and forth -

B Movements can be signals:

1. transitions

2 emphasis

Basic principle of movement is moderation

Gesture

By gestures we mean the movement of some part of the body, such as the head, shoulders, or arms, to emphasize or demonstrate what you say. Gestures should serve to reinforce speech, not to distract attention.

How gestures aid

- 1- Clarification
- 2- tension relief
- 3- stimulation of lethargic speaker
- 4- attention getting value

Types of Gestures

A. Descriptive

B. Conventional

1. Pointing
2. Giving or receiving
3. Rejecting
4. Clenching fist
5. Cautioning
6. Dividing

C. Head and shoulder

1. Shrugging
2. Shaking head

Characteristics of good gestures

1. Relaxation
2. Vigor
3. Definiteness
4. Timing

Adapting gestures to the audience

1. Size of audience will govern sweep of gesture
2. Nature of audience and occasion will govern the number and degree of vigor of gestures

Facial expression, pantomime, and impersonation