

Winfield, Collette Mikesell, *Original Oratory*, Kansas City, MO: National Federation of State High School Association, 1988. (\$1.00)

The author of this pamphlet begins with the observation that "the most excellent oration speaks to the mind; it touches and moves the heart; it sings in the soul." Given this orientation, she proceeds to develop a brief, introductory guide for high school students of original oratory.

The 29-page pamphlet ambitiously ranges over a broad array of topics, from the classical foundations of oratory to commonly used persuasive devices and delivery; this pamphlet offers begin-

ning students a glimpse into the rich tradition and complexities of the oration.

The strength of Winfield's essay are several. First, she offers students useful, practical advice on improving the quality of gestures and rekindling "freshness to the delivery of the oration." Further, the text is easy to read and clearly reflects Winfield's obvious enthusiasm for her subject matter. The text should also give students a sense of the classical conception of oratory—a theme too often overlooked in competitive forensics.

Still, Winfield's text is marked by several specific weaknesses and limitations. The most apparent is its breadth; that is, Winfield sacrifices depth in the interest of addressing a broad range of topics. For example, Winfield advocates "extensive research" to aid "the student in fulfilling the *logos* requirement of oratory," yet her discussion of research is confined to a list of possible sources for student orators. Winfield makes no mention of how to conduct a program of research on a topic, nor does Winfield provide her readers with insights into the evaluation of the evidence research procures.

Second, Winfield pays scant attention to the overall organization of the oration. She urges her readers to ". . . be patient with the development of ideas and with the development of the oration" and advocates that students "write down everything" as they are preparing their speeches, but she neglects to suggest how students then craft their thoughts into a coherent whole.

Finally, the text suffers from an absence of explanation in some key areas. For example, Winfield writes in her treatment of *pathos*: "Often an entire oration can be hung on a poem, a short story, a novel, a play, a character in a play, short story, or novel." Unfortunately, she does not detail how the student orator might effect such a "hanging."

Despite these weaknesses, Winfield's pamphlet might serve as an engaging supplement and/or introduction to a more fully-developed text or course in public speaking. In either case, its value would depend upon the educator's ability to provide a more thorough and balanced account of oratory.

Kate Joeckel

University of Nebraska
Lincoln, Nebraska