

Introduction to Public Speaking

Developing the Next Generation of Public Speakers

by Andrew Pudewa

Student Book

Weeks 1-2

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Not included in sampler.

Introduction

In this twelve-week course, middle- and high-school students learn memory and delivery techniques as they write and present five speeches: self-introductory, narrative, expository, persuasive, and impromptu. Students evaluate recorded speeches in preparation for self-evaluation. This self-explanatory program empowers teachers to help students become competent and confident public speakers.

Assembling Your Binder

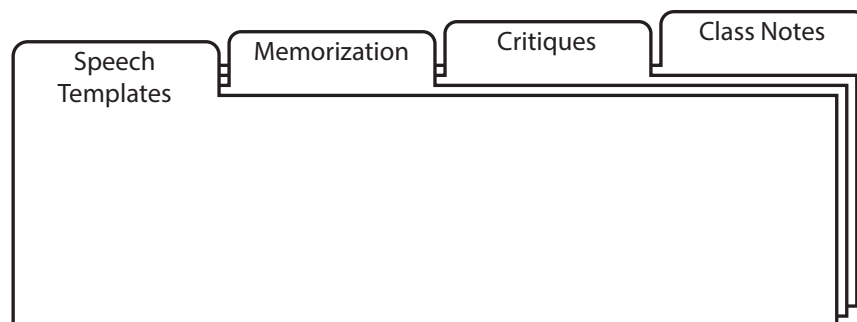
Your *Introduction to Public Speaking* curriculum features a paper organization system that you will use to manage your coursework and speeches.

To prepare for your first class, take pages 1–8 from this packet and place them at the front of your binder—before the Speech Templates tab. Each week, you will add the weekly Overview pages to this front section; therefore, place Week 1 Overview, page 9, on top of the pages that you just moved. When you begin Week 2, place Week 2 Overview on top of Week 1 Overview.

The remaining pages from this student packet should be placed in the back of the binder behind the Class Notes tab. While watching each weekly video, use the corresponding pages to complete the lesson. Place the pages in your binder behind the appropriate tab. The tab at the top of each page indicates where that page should be placed. You will be instructed each week by either your teacher or Mr. Pudewa where to put these additional pages.

Supplies

Every *Introduction to Public Speaking* box comes with a Teacher’s Manual, this Student Packet, videos containing twelve teaching episodes with Andrew Pudewa, and a Student Binder with four tabs:



Vocabulary

Vocabulary words are included in many lessons.

Beyond this, you only need a pen and several sheets of notebook paper for each week’s assignments.

Scope and Sequence

Week	Class Focus	Students Deliver
1	deliver a speech from a KWO memory and delivery techniques	
2	speaker evaluation techniques structure of a basic speech	“The Yak,” “The Hen,” “The Maldivian Shark,” or “Sea Fever”
3	the body of a speech	one stanza “Friends, Romans, Countrymen”
4	the introduction and conclusion of a speech	one stanza “Casey at the Bat”
5	prepare narrative speech	five-minute self-introductory speech
6	two primary speech goals	
7	prepare expository speech	seven-minute narrative speech
8	three modes of persuasion	
9	prepare persuasive speech	seven-minute expository speech
10	extensive memory techniques	
11	prepare impromptu speech	ten-minute persuasive speech
12	various speech opportunities	five-minute impromptu speech

Introduction to Public Speaking

Goals

- to learn the five canons of rhetoric
- to learn how to speak from notes
- to memorize a poem and learn how to deliver it
- to learn how to memorize with memory techniques
- to learn new vocabulary: *allusion, canon, dotard, Gorgonian, rhetoric*

Suggested Daily Practice

Day 1

- ☐ Watch Video 1. While watching each weekly video, use the corresponding pages to complete the lesson. Place the pages in your binder behind the appropriate tab. The tab at the top of each page indicates where that page should be placed.
- ☐ Read and discuss “Public Speaking.”
- ☐ Write a key word outline (KWO) for “Public Speaking.”
- ☐ Test your KWO by retelling it to a partner.
Follow this pattern: Read. Think. Look up. Speak.
- ☐ Read “The Yak,” “The Hen,” “The Maldive Shark,” and “Sea Fever.”
- ☐ Choose one poem to memorize and recite.

Day 2

- ☐ Write a KWO for “Socrates’s Story of Theuth and the Gift of Writing.”
- ☐ Test your KWO. Follow this pattern: Read. Think. Look up. Speak.
- ☐ Begin memorizing your selected poem. Memorize with precision. Look up unfamiliar words.

Day 3

- ☐ Using your KWO, practice delivering “Socrates’s Story of Theuth and the Gift of Writing.”
- ☐ Retell your KWO to a partner. Do not speak while looking at your paper.
- ☐ Continue memorizing your selected poem, practicing voice, posture, eye contact, and hand gestures.

Day 4

- ☐ Using your KWO, practice delivering “Socrates’s Story of Theuth and the Gift of Writing” before an audience.
- ☐ Finish memorizing your selected poem, including voice, posture, eye contact, and hand gestures.
- ☐ In preparation for the next class, record yourself reciting your poem. Use page 23 to self-evaluate.
- ☐ When you have completed this page, place it behind the class notes tab.

Each week various memory and delivery techniques are explained.

Memory Technique

Memorize one small section at a time.

As you memorize, assign specific gestures to words in the passage.

Five Canons of Rhetoric

Invention is the process of deciding what to say
Ask questions to generate content.

Arrangement is the process of organizing content
Follow the structure.

Elocution is the process of determining how to give content
Determine the purpose.

Memory is the process of internalizing the content
Practice is imperative. Memorize not only your speeches, but also other people's work.
When you memorize poetry and famous speeches, you furnish the mind with vocabulary, grammatical patterns, schemes, tropes, ideas, and images.

Delivery is the process of presenting the content
In addition to the words that you say (content), consider posture (poise), voice (locution), eye contact, and gestures (contact).

Key Word Outline

A key word outline (KWO) is one way to take notes. Key words indicate the main idea of a sentence. By writing down these important words, you can remember the main idea of a text.

How to Write a KWO

Read the source text.
Choose two or three key words from each sentence.
Transfer those words to the KWO.
Write no more than two or three words for each idea.
Symbols, numbers, and abbreviations are free.

How to Speak from a KWO

Put the source text aside and use the outline to retell the paragraph.
Read.
Think.
Look up.
Speak.

“ Rhetoric is the art of discovering truth. ”

—Andrew Pudewa

Delivery Technique

Do not talk while looking at your paper.
Focus on voice, posture, eye contact, and hand gestures.
Purposefully speak slowly if you are nervous.

Public Speaking

About ten percent of people polled love public speaking, looking forward to being in front of an audience. Another ten percent are intensely afraid, suffering from a condition labeled *glossophobia*. This can cause debilitating nausea, panic attacks, and extreme anxiety.¹

However, most are somewhere in the middle, experiencing varying degrees of unease about public speaking—from stomach butterflies to sleeplessness. The good news is that this anxiousness is caused by adrenaline. With a bit of training, the added energy that adrenaline provides can be turned to an advantage. With careful preparation and practice, each of your presentations will likely be better than the last, your confidence will gradually increase, and your nervousness will decrease. As with anything, the more you do it, the easier it gets. Additionally, you will be more likely to overcome public speaking fears—large or small—at a younger age. So don't wait. Stand up and speak out!

Morgan, Nick. "Why We Fear Public Speaking and How to Overcome It." *Forbes*, Forbes Magazine, 11 Aug. 2011, <https://www.forbes.com/sites/nickmorgan/2011/03/30/why-we-fear-public-speaking-and-how-to-overcome-it>.

Socrates's Story of Theuth and the Gift of Writing

from *Phaedrus*

In the Egyptian city of Naucratis, there was a famous old god whose name was Theuth (*Thoth*). He was the inventor of many arts, such as calculation and geometry and astronomy and draughts and dice, but his greatest discovery was the use of letters. In those days Thamus was the king of the whole country of Egypt. Theuth came to him and showed him his inventions, desiring that the other Egyptians might be allowed to benefit from them. Thamus listened and inquired about their various uses, approving or disapproving them. When it came to letters, Theuth claimed that writing would make the Egyptians wiser and give them better memories.

Thamus replied, "O most ingenious Theuth, the inventor of an art is not always the best judge of the utility of one's own inventions. This discovery of yours will create forgetfulness in the learners' souls because they will not use their memories. Instead they will trust to the external written characters and not remember of themselves. This will be an aid not to memory, but to reminiscence. Your disciples will be hearers of many things but will have learned nothing. They will appear to be omniscient but will generally know nothing. They will be tiresome company, having the show of wisdom without reality."

Plato. *Phaedrus*. *The Dialogues of Plato in Five Volumes*, edited by Benjamin Jowett, 3rd ed., vol. 1, Oxford University, 1891, pp. 482–489.

The Yak
by Hilaire Belloc

As a friend to the children, commend me the Yak;
You will find it exactly the thing;
It will carry and fetch, you can ride on its back,
Or lead it about with a string.

The Tartar who dwells on the plains of Tibet
(A desolate region of snow),
Has for centuries made it a nursery pet,
And surely the Tartar should know!

Then tell your papa where the Yak can be got,
And if he is awfully rich,
He will buy you the creature—or else he will not
(I cannot be positive which).

The Hen
by Oliver Herford

Alas, my Child, where is the Pen
That can do Justice to the Hen?
Like Royalty, She goes her way,
Laying foundations every day,
Though not for Public Buildings,
yet For Custard, Cake and Omelette.
Or if too Old for such a use

They have their Fling at some Abuse,
As when to Censure Plays Unfit
Upon the Stage they make a Hit,
Or at elections Seal the Fate
Of an Obnoxious Candidate.
No wonder, Child, we prize the Hen,
Whose Egg is mightier than the Pen.

The Maldive Shark
by Herman Melville

About the Shark, phlegmatical one,
Pale sot of the Maldive sea,
The sleek little pilot-fish, azure and slim,
How alert in attendance be.

From his saw-pit of mouth, from his charnel of maw,
They have nothing of harm to dread,
But liquidly glide on his ghastly flank
Or before his Gorgonian head;
Or lurk in the port of serrated teeth
In white triple tiers of glittering gates,
And there find a haven when peril's abroad,
An asylum in jaws of the Fates!

They are friends; and friendly they guide him to prey,
Yet never partake of the treat—
Eyes and brains to the dotard lethargic and dull,
Pale ravener of horrible meat.

Sea Fever
by John Masefield

I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white sail's shaking,
And a gray mist on the sea's face, and a gray dawn breaking.

I must go down to the seas again, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea gulls crying.

I must go down to the seas again, to the vagrant gypsy life,
To the gull's way and the whale's way where the wind's like a whetted knife;
And all I ask is a merry yarn from a laughing fellow-rover,
And quiet sleep and a sweet dream when the long trick's over.

Introduction to Public Speaking

Goals

- to deliver a poem: “The Yak,” “The Hen,” “The Maldivian Shark,” or “Sea Fever”
- to learn the four speaker evaluation techniques
- to learn the structure of a basic speech
- to memorize a stanza of “Friends, Romans, Countrymen”
- to learn new vocabulary: *grievous, hath, locution, interred*

Suggested Daily Practice

Day 1

- ☐ Watch Video 2.
- ☐ Use the critique forms on page 19 to evaluate the students on the video as they recite their poems.
- ☐ Compare your evaluations of the speakers with the completed critique forms on page 21.
- ☐ Ask someone to evaluate you as you recite your selected poem. Use page 23.
- ☐ Choose one stanza of “Friends, Romans, Countrymen” to memorize. To aid with memorization, download Week 2 IPS MP3 and listen to your selected stanza. (See the blue page.)

Day 2

- ☐ Begin memorizing your selected stanza of “Friends, Romans, Countrymen.” Practice using different memory techniques.
- ☐ Look up unfamiliar words so that you can accurately interpret the selection that you are memorizing. As you recite, imagine yourself in the context of the speech.

Day 3

- ☐ Continue memorizing your selected stanza. Review the memorized section while adding a new chunk.
- ☐ Recite with precision, practicing voice, posture, contact, and hand gestures.

Day 4

- ☐ Finish memorizing your selected stanza.
- ☐ Recite with precision, including voice, posture, contact, and hand gestures. Look at the critique form on page 33. Record yourself giving your stanza and self-evaluate.
- ☐ In preparation for the next class, begin thinking about different aspects of yourself for the body of a self-introductory speech. These aspects should be related to a common theme: personality traits, family members, pets, activities, hobbies, etc.

Memory Technique

Practice memorizing with the disappearing word technique.

Practice memorizing with the first letter technique.

Practice memorizing with an image for each line.

Speaker Evaluation Techniques

Poise

posture
movement
mannerisms
(expression, smiling)
gestures

Locution

tone (pacing, variety)
volume
inflection (rhythm)
intelligible
clarity
enunciation
projection

Contact

eye (everyone, zone)
emotion
interaction
(questions, nonverbal)
passion

Content

interesting
relevant
focused
structured
Content for a speech
you did not write:
presentation,
dramatic interp.
understanding

Structure of a Basic Speech

The structure of a basic speech reflects the structure of a basic essay.

INTRODUCTION

ATTENTION GETTER BACKGROUND

THESIS

Attention getter

Grab the audience's attention with a relevant quote, question, joke, or anecdote.

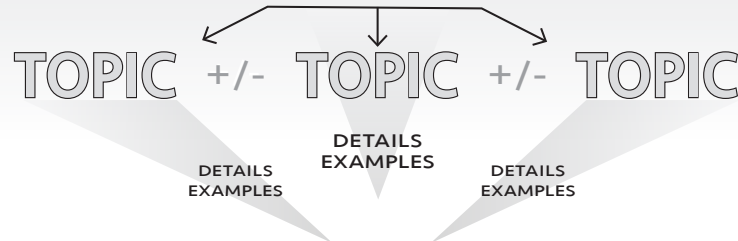
Background

Provide context.

Thesis

Depending on the speech, the thesis can be a theme, message, subject, or question.

BODY



Topics

Divide the thesis into topics.

In this course, most speeches will include three topics.

Present the topics in a logical way; weave the thesis throughout.

Add details and examples for length.

CONCLUSION

RESTATE THESIS MAKE A CLAIM

Restate thesis

Restate the purpose of the speech.

Clearly communicate the speech topics.

Make a claim

End with an amplification (most significant thing and why)
or a call to action (step to take).

The three basic elements of a speech are rarely equal in length. Although all speeches begin with the introduction, a speech is best planned from the inside out: body, conclusion, introduction.

Delivery Technique

Connect with as many people as you can in your audience.

Focus on projecting your voice to the back of the room.

Poem

*"The Yak"*NAME *Jack* TIMESTAMP**POISE** 1 2 3 4 5

STRENGTHS

SUGGESTIONS

CONTACT 1 2 3 4 5

STRENGTHS

SUGGESTIONS

LOCUTION 1 2 3 4 5

STRENGTHS

SUGGESTIONS

*"Sea Fever"*NAME *Madison* TIMESTAMP**POISE** 1 2 3 4 5

STRENGTHS

SUGGESTIONS

CONTACT 1 2 3 4 5

STRENGTHS

SUGGESTIONS

LOCUTION 1 2 3 4 5

STRENGTHS

SUGGESTIONS

*"The Hen"*NAME *Nathan* TIMESTAMP**POISE** 1 2 3 4 5

STRENGTHS

SUGGESTIONS

CONTACT 1 2 3 4 5

STRENGTHS

SUGGESTIONS

LOCUTION 1 2 3 4 5

STRENGTHS

SUGGESTIONS

*"The Maldivian Shark"*NAME *Josiah* TIMESTAMP**POISE** 1 2 3 4 5

STRENGTHS

SUGGESTIONS

CONTACT 1 2 3 4 5

STRENGTHS

SUGGESTIONS

LOCUTION 1 2 3 4 5

STRENGTHS

SUGGESTIONS

Poem

"The Yak"

NAME *Jack* TIMESTAMP

POISE 1 2 3 4 5

STRENGTHS

stands straight, good posture

SUGGESTIONS

needs hand gestures and more facial expression

CONTACT 1 2 3 4 5

STRENGTHS

good effort with eye contact

SUGGESTIONS

needs to look around the room more

LOCUTION 1 2 3 4 5

STRENGTHS

*consistent and understandable pacing;
appropriate pauses*

SUGGESTIONS

more voice variation needed

"The Hen"

NAME *Nathan* TIMESTAMP

POISE 1 2 3 4 5

STRENGTHS

*relaxed posture; occasional variation in facial
expression; begins and ends well with gestures*

SUGGESTIONS

needs more hand gestures in the middle of the poem

CONTACT 1 2 3 4 5

STRENGTHS

good effort with eye contact

SUGGESTIONS

needs to look around the room more

LOCUTION 1 2 3 4 5

STRENGTHS

good projection

SUGGESTIONS

pacing needs to be smoother

"Sea Fever"

NAME *Madison* TIMESTAMP

POISE 1 2 3 4 5

STRENGTHS

good posture

SUGGESTIONS

needs hand gestures and more facial expression

CONTACT 1 2 3 4 5

STRENGTHS

intentionally tries to look around the room

SUGGESTIONS

eye contact is mechanical and forced

LOCUTION 1 2 3 4 5

STRENGTHS

easy to hear; inserts pauses at appropriate points

SUGGESTIONS

*the end of some lines sound like a question,
which creates uncertainty*

"The Maldivian Shark"

NAME *Josiah* TIMESTAMP

POISE 1 2 3 4 5

STRENGTHS

good posture; variation in facial expressions

SUGGESTIONS

needs hand gestures

CONTACT 1 2 3 4 5

STRENGTHS

*effective eye contact; sincere and dramatic;
conveys enjoyment in the piece*

SUGGESTIONS

LOCUTION 1 2 3 4 5

STRENGTHS

good vocal variation and pacing

SUGGESTIONS

needs more careful enunciation

Once you have perfected your poem and are able to deliver it with appropriate voice, posture, contact, and hand gestures, it is time to self-evaluate.

Record yourself reciting your poem.

This will reveal any errors and allow you to analyze your delivery.

Did you memorize your poem perfectly?

Do you appear nervous or confident?

Do you speak too fast or too slow?

Do you smile or frown?

Self-evaluate your poise, contact, and locution.

Once you have perfected your delivery, you are ready to deliver your poem to an audience.

Give this page to the person you have requested to evaluate you.

TITLE _____						Poem
NAME _____			DATE _____			
POISE	1	2	3	4	5	SUGGESTIONS
STRENGTHS	_____					_____
_____	_____					_____
_____	_____					_____
_____	_____					_____
CONTACT	1	2	3	4	5	SUGGESTIONS
STRENGTHS	_____					_____
_____	_____					_____
_____	_____					_____
_____	_____					_____
LOCUTION	1	2	3	4	5	SUGGESTIONS
STRENGTHS	_____					_____
_____	_____					_____
_____	_____					_____
_____	_____					_____

Friends, Romans, Countrymen

from *Julius Caesar*

by William Shakespeare (1564–1616)

Shakespeare wrote *Julius Caesar* in 1599 and based the tragedy on true events from Roman history. The play opens with Julius Caesar's triumphant return from battle where he defeated the sons of Pompey, who had tried to overthrow Caesar. Other Roman senators are worried that Caesar might gain absolute power. They end up plotting Caesar's death and carrying out the assassination at the Capitol on the Ides of March.

Although Antony, one of Caesar's friends, says he is committed to the conspirators, he determines to speak at Caesar's funeral and incite the crowd against the men who murdered him. Brutus speaks first and the crowd is sympathetic to him. But then Antony shows up with Caesar's body and gives this impassioned speech, using reverse psychology to move the crowd to avenge Caesar's death.

Lupercal: short for Lupercalia, an annual Roman holiday in mid-February meant to purify the city from evil spirits and promote health and fertility

from Shakespeare's *Julius Caesar*

Friends, Romans, countrymen, lend me your ears;
I come to bury Caesar, not to praise him.
The evil that men do lives after them;
The good is oft interred with their bones;
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Caesar answer'd it.

Here, under leave of Brutus and the rest—
For Brutus is an honourable man;
So are they all, all honourable men—
Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honourable man.
He hath brought many captives home to Rome
Whose ransoms did the general coffers fill:
Did this in Caesar seem ambitious?

When that the poor have cried, Caesar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.

I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then, to mourn for him?
O judgment! thou art fled to brutish beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

