

Introduction to Public Speaking

Developing the Next Generation of Public Speakers

by Andrew Pudewa

Student Book

Weeks 1–3

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Not included in sampler.

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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

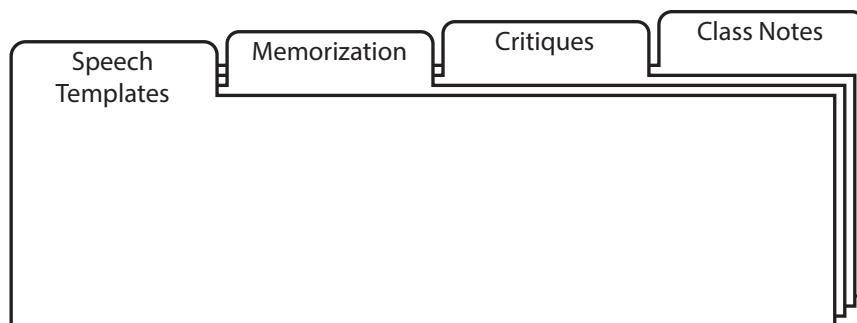
Your *Introduction to Public Speaking* curriculum features a paper organization system that you will use to manage your coursework and speeches.

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 Maldivian 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 Maldivine Shark
by Herman Melville

About the Shark, phlegmatical one,
Pale sot of the Maldivine 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.

Week 2

Overview

Introduction to Public Speaking

Goals

- to deliver a poem: "The Yak," "The Hen," "The Maldivine 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

THESSIS

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 THESSIS 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

"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

"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 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 withdraws 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.

Friends, Romans, Countrymen

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by William Shakespeare (1564–1616)

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And I must pause till it come back to me.

Week 3

Overview

Introduction to Public Speaking Video 3

Total Time 01:17:58

Goals

- to deliver a stanza of “Friends, Romans, Countrymen”
- to review the structure of a basic speech
- to learn how to write the body of a self-introductory speech
- to determine how many words you speak in a minute
- to memorize a stanza of “Casey at the Bat”
- to learn new vocabulary: *cake, doffed, loci, lulu*

Suggested Daily Practice

Day 1

- Watch Video 3.
- Use the critique forms on page 33 to evaluate the students on the video as they recite their stanzas.
- Compare your evaluations of the speakers with the completed critique forms on page 35.
- Ask someone to evaluate you as you recite your selected stanza. Use page 37.
- Write a list of things you know about yourself.
- Choose three topics that logically fit together and write a KWO for the first topic of your speech.
- Choose one stanza of “Casey at the Bat” to memorize. Download Week 3 IPS MP3.
- Determine how many words you can speak in one minute by reading page 41 and the story on page 42. Read the story out loud in a relaxed, artistic, and dramatic way.

Day 2

- Using your KWO, write the first topic of your self-introductory speech. Write in a relaxed, friendly, and colloquial way.
- Begin memorizing your selected stanza of “Casey at the Bat.”
- Vary your delivery speed based on the content.

Day 3

- Write a KWO and paragraph for the second topic of your self-introductory speech.
- Continue memorizing your selected stanza.
- Focus on direct quotes and use vocal differences.

Day 4

- Write a KWO and paragraph for the third topic of your self-introductory speech.
- Finish memorizing your selected stanza.
- Recite with precision, including voice, posture, contact, and hand gestures. Record yourself giving your stanza and self-evaluate.

Memory Technique

Use the method of loci to memorize this week’s recitation.
Choose one item from each line of the stanza to help you remember the line.
Mentally place that item in a particular spot in a room.

Structure of a Basic Speech

I. Introduction 1. Attention getter - anecdote, humor, quote, question, fact/statistic 2. Background - time, place, context 3. Theme, enumerate topics	<u>Expand</u> I. Introduction II. III. IV. V. VI. VII. Conclusion
II. { III. { Body IV. }	III. IV. V. VI. VII. Conclusion
V. Conclusion 1. Echo topics, restate theme 2. Make a claim - call to action or most ____ and why	VII. Conclusion

Write from the inside out: body, conclusion, introduction.

Body of a Self-Introductory Speech

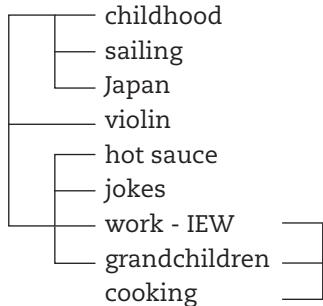
1. Subject (me)
2. List possible topics - things, aspects, elements
3. Choose topics related to a common theme
4. Outline topics
specific topics = better content
5. Write body paragraphs

Questions for KWO

who
what
when
where
why
how

best
worst
problem
solutions
value
meaning
significance

Mr. Pudewa's Possible Topics



Mr. Pudewa's Sample Outline

- II. hot sauces
 1. pain, endorphin
 2. 8 yrs, jalapeños, cried
 3. mild, pour, on
 4. diffusion, travel
 5. everything, bananas
 6. buy, "Pain Is Good"
 - (7.) frighten, "The End"

Delivery Techniques

Speak loudly.

Stay in your spot.

Use gestures and voices.

“Friends, Romans, Countrymen”*stanza 1*NAME *Emily* TIMESTAMP *07:19***POISE** 1 2 3 4 5

STRENGTHS

SUGGESTIONS

LOCUTION 1 2 3 4 5

STRENGTHS

SUGGESTIONS

CONTACT 1 2 3 4 5

STRENGTHS

SUGGESTIONS

*stanza 3*NAME *Jack F.* TIMESTAMP *08:18***POISE** 1 2 3 4 5

STRENGTHS

SUGGESTIONS

LOCUTION 1 2 3 4 5

STRENGTHS

SUGGESTIONS

CONTACT 1 2 3 4 5

STRENGTHS

SUGGESTIONS

*stanza 2*NAME *Nathan* TIMESTAMP *07:49***POISE** 1 2 3 4 5

STRENGTHS

SUGGESTIONS

LOCUTION 1 2 3 4 5

STRENGTHS

SUGGESTIONS

CONTACT 1 2 3 4 5

STRENGTHS

SUGGESTIONS

*stanza 4*NAME *Alieza* TIMESTAMP *08:46***POISE** 1 2 3 4 5

STRENGTHS

SUGGESTIONS

LOCUTION 1 2 3 4 5

STRENGTHS

SUGGESTIONS

CONTACT 1 2 3 4 5

STRENGTHS

SUGGESTIONS

“Friends, Romans, Countrymen”

stanza 1

NAME *Emily* TIMESTAMP *07:19*

POISE 1 2 **3** 4 5

STRENGTHS

good posture; smiles

SUGGESTIONS

needs hand gestures and more facial expressions

LOCUTION 1 2 **3** 4 5

STRENGTHS

good volume and enunciation

SUGGESTIONS

needs more variation and vocal expression

CONTACT 1 **2** 3 4 5

STRENGTHS

intentionally looked around the room

SUGGESTIONS

relax to connect better with audience

stanza 3

NAME *Jack F.* TIMESTAMP *08:18*

POISE 1 2 3 **4** 5

STRENGTHS

good posture; no nervousness; one excellent hand gesture

SUGGESTIONS

use more hand gestures

LOCUTION 1 2 **3** 4 5

STRENGTHS

good volume and vocal variation

SUGGESTIONS

slow down for better enunciation

CONTACT 1 2 3 **4** 5

STRENGTHS

intentionally looked around the room

SUGGESTIONS

work at looking at specific individuals to connect with the audience

stanza 2

NAME *Nathan* TIMESTAMP *07:49*

POISE 1 2 **3** 4 5

STRENGTHS

good posture; appropriate facial expression

SUGGESTIONS

pause to get situated behind lectern before beginning; use hand gestures more purposefully

LOCUTION 1 2 **3** 4 5

STRENGTHS

good volume and vocal variation

SUGGESTIONS

slow down for better enunciation

CONTACT 1 2 3 **4** 5

STRENGTHS

intentionally looked around the room

SUGGESTIONS

work at looking at specific individuals to connect with the audience

stanza 4

NAME *Aleeza* TIMESTAMP *08:46*

POISE 1 2 **3** 4 5

STRENGTHS

good posture; relaxed

SUGGESTIONS

refrain from fixing hair; needs intentional hand gestures

LOCUTION 1 2 **3** 4 5

STRENGTHS

used voice inflection; intentionally dramatic in some parts

SUGGESTIONS

slow down for better enunciation and more appropriate pacing

CONTACT 1 2 3 **4** 5

STRENGTHS

intentionally looked around the room

SUGGESTIONS

work at looking at specific individuals to connect with the audience

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

Record yourself reciting your stanza. Practicing in front of the camera will increase your confidence and reveal areas that need to be improved.

- Does your voice project to the back of the room?
- Is there emotion in your voice?
- Do you pause appropriately?
- Do you appear to connect with a wide range in your audience?
- Self-evaluate your poise, locution, and contact.

Once you have perfected your delivery, you are ready to deliver your stanza to an audience. Give this page to the person you have requested to evaluate you.

STANZA	“Friends, Romans, Countrymen”				
NAME	DATE				
POISE	1	2	3	4	5
STRENGTHS	<hr/> <hr/> <hr/>				
SUGGESTIONS					
LOCUTION	1	2	3	4	5
STRENGTHS	<hr/> <hr/> <hr/>				
SUGGESTIONS					
CONTACT	1	2	3	4	5
STRENGTHS	<hr/> <hr/> <hr/>				
SUGGESTIONS					

Casey at the Bat
by Ernest Lawrence Thayer

The outlook wasn't brilliant for the Mudville nine that day;
The score stood four to two but one inning more to play.
And then when Cooney died at first and Barrows did the same,
A sickly silence fell upon the patrons of the game.

A straggling few got up to go in deep despair. The rest
Clung to the hope which springs eternal in the human breast;
They thought if only Casey could but get a whack at that—
We'd put up even money now with Casey at the bat.

But Flynn preceded Casey, as did also Jimmy Blake,
And the former was a lulu and the latter was a cake;
So upon that stricken multitude grim melancholy sat,
For there seemed but little chance of Casey's getting to the bat.

But Flynn let drive a single, to the wonderment of all,
And Blake, the much despised, tore the cover off the ball;
And when the dust had lifted, and the men saw what had occurred,
There was Jimmy safe at second and Flynn a-hugging third.

Then from five thousand throats and more there rose a lusty yell;
It rumbled through the valley, it rattled in the dell;
It knocked upon the mountain and recoiled upon the flat,
For Casey, mighty Casey, was advancing to the bat.

There was ease in Casey's manner as he stepped into his place;
There was pride in Casey's bearing and a smile on Casey's face.
And when, responding to the cheers, he lightly doffed his hat,
No stranger in the crowd could doubt 'twas Casey at the bat.

Ten thousand eyes were on him as he rubbed his hands with dirt;
Five thousand tongues applauded when he wiped them on his shirt.
Then while the writhing pitcher ground the ball into his hip,
Defiance gleamed in Casey's eye, a sneer curled Casey's lip.

And now the leather-covered sphere came hurtling through the air,
And Casey stood a-watching it in haughty grandeur there.
Close by the sturdy batsman the ball unheeded sped—
“That ain’t my style,” said Casey. “Strike one,” the umpire said.

From the benches, black with people, there went up a muffled roar,
Like the beating of the storm waves on a stern and distant shore.
“Kill him! Kill the umpire!” shouted someone on the stand;
And it’s likely they’d have killed him had not Casey raised his hand.

With a smile of Christian charity great Casey’s visage shone;
He stilled the rising tumult; he bade the game go on;
He signaled to the pitcher, and once more the spheroid flew;
But Casey still ignored it, and the umpire said, “Strike two.”

“Fraud!” cried the maddened thousands, and echo answered, “Fraud!”
But one scornful look from Casey and the audience was awed.
They saw his face grow stern and cold, they saw his muscles strain,
And they knew that Casey wouldn’t let that ball go by again.

The sneer is gone from Casey’s lip, his teeth are clenched in hate;
He pounds with cruel violence his bat upon the plate.
And now the pitcher holds the ball, and now he lets it go,
And now the air is shattered by the force of Casey’s blow.

Oh, somewhere in this favored land the sun is shining bright;
The band is playing somewhere, and somewhere hearts are light,
And somewhere men are laughing, and somewhere children shout;
But there is no joy in Mudville—mighty Casey has struck out.

Length Dictates Structure

Before writing a speech, convert length required into word count.

First, determine how many words you can speak in one minute. To do this, read the story on page 42 out loud in a relaxed, artistic, and dramatic way. If possible, read it to another person. Set a timer and read for exactly one minute.

Second, use the number of words that you speak in one minute to determine how long your speech must be.

For example, if you speak an average of 100 words per minute and need to deliver a ten-minute speech, you must write a speech that contains 1,000 words.

$$100 \times 10 = 1,000 \text{ words}$$

Third, determine how many words you need for each topic by subtracting 100 words for the introduction and 100 words for the conclusion and dividing the answer by the number of topics you plan to give.

$$1,000 \text{ words}$$

$$- 100 \text{ (introduction)}$$

$$\underline{- 100 \text{ (conclusion)}}$$

$$800 \text{ words}$$

$$800 \text{ words} \div 3 \text{ topics} = 267 \text{ words per topic}$$

Now that you know how many words you can speak in one minute, it is much easier to plan your speech and efficiently write the KWO for each topic of the body section in your speech.

This week's assignment is a five-minute self-introductory speech. Allow 30 seconds for the introduction and 30 seconds for the conclusion. Each topic should average a little over a minute.

The Ugly Duckling

Word Count

by Hans Christian Andersen

It was so beautiful in the country. It was the summer time. The wheat fields were golden, the oats were green, and the hay stood in great stacks in the green meadows. The stork paraded about among them on his long red legs, chattering away in Egyptian, the language he had learned from his lady mother.

All around the meadows and cornfields grew thick woods, and in the midst of the forest was a deep lake. Yes, it was beautiful, it was delightful in the country.

In a sunny spot stood a pleasant old farmhouse circled all about with deep canals; and from the walls down to the water's edge grew great burdocks, so high that under the tallest of them a little child might stand upright. The spot was as wild as if it had been in the very center of the thick wood.

In this snug retreat sat a duck upon her nest, watching for her young brood to hatch; but the pleasure she had felt at first was almost gone; she had begun to think it a wearisome task, for the little ones were so long coming out of their shells, and she seldom had visitors. The other ducks liked much better to swim about in the canals than to climb the slippery banks and sit under the burdock leaves to have a gossip with her. It was a long time to stay so much by herself.

At length, however, one shell cracked, and soon another, and from each came a living creature that lifted its head and cried "Peep, peep."

"Quack, quack!" said the mother; and then they all tried to say it, too, as well as they could, while they looked all about them on every side at the tall green leaves.