

Introduction to Public Speaking

Developing the Next Generation of Public Speakers

by Andrew Pudewa

Teacher's Manual

Weeks 1-3

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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

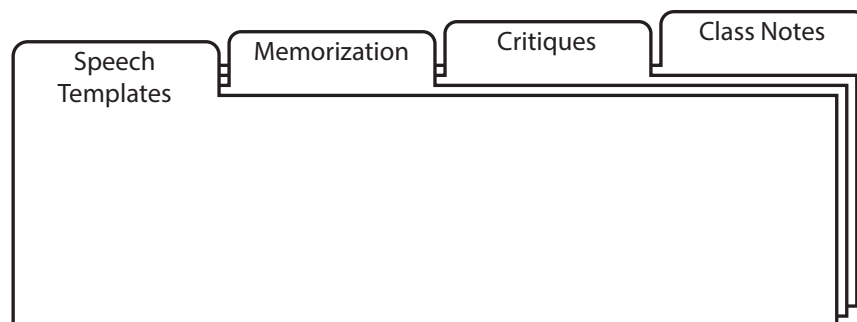
Your *Introduction to Public Speaking* curriculum features a paper organization system that you will use to manage your coursework and speeches.

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

Week 1: Introduction to Public Speaking

Video Summary

This week Mr. Pudewa explains the five canons of rhetoric, focusing on memory and delivery. Throughout this course students will deliver five different speeches, using an outline. In this first lesson, students learn how to outline a text so that they can practice retelling the text using only the notes. Additionally, students memorize a poem in order to practice memory and delivery techniques. The techniques taught this week are foundational for delivering speeches in this course.

Week 1

Overview

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.

Introduction to Public Speaking

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Defined Words

allusion (n): something that is reflected or represented in other writings

canon (n): collection of things

rhetoric (n): the art of persuasive communication

In order to deliver a speech effectively, students must speak from an outline rather than read a written page. This week students learn to speak from an outline by writing key word outlines (KWO) of “Public Speaking” and “Socrates’s Story of Theuth and the Gift of Writing.”

To do this, students read the source text. With each sentence, they choose two or three key words and write them on the outline. These key words are main idea words that enable students to remember the main idea of the sentence. Students may freely use symbols, numbers, and abbreviations while crafting their outlines.

Require students to practice delivering a summary of the source text, using only their outlines. Students should follow this pattern: Read. Think. Look up. Speak. Read a line of notes. Think of a sentence. Look at the audience. Speak loudly and clearly in complete sentences.

Week 2 students learn arrangement, the basic structure of a speech.

Class Notes

Week 1

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.

Class Notes

Week 1

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!

Public Speaking

- I. 10%, polled, love PS
 1. 10%, intensely, afraid, glossophobia
 2. nausea, panic, anxiety ↙
 3. middle, unease, 🦋, sleeplessness
 4. anxiousness, adrenaline
 5. training, adrenaline, advantage
 6. preparation, confidence ↑, nervousness ↓
 7. more = easier
 8. overcome, fears, young
 9. ~~wait~~
 10. stand ↑, speak ↑!

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>.

Class Notes

Week 1

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.

In order to deliver a speech effectively, students must memorize large portions of the speech. Memory is practicable, trainable, and improvable.

This week students begin this process by memorizing one of these poems. Students must memorize each line with precision. Require them to begin by looking up the meaning and pronunciation of unfamiliar words.

Mr. Pudewa instructed students to memorize in chunks. In order to do this, students must read a portion of a stanza repeatedly until they commit it to memory. They add additional portions until the entire poem is memorized. Adding specific gestures to words will aid in the memory process. To aid with memorization, download Week 1 IPS MP3 and have students repeatedly listen to their selected poems. (See the blue page.)

Require students to practice their memory work while standing. Encourage them to consider their voice, posture, eye contact, and hand gestures.

Students who are nervous may place their hands on the lectern. As they become more comfortable delivering before an audience, instruct them to assign precise gestures to specific words.

Memorization

Week 1

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.

Defined Words

Gorgonian (adj):
relating to Gorgon, a female creature from Greek mythology with snakes for hair and scales for skin

dotard (n): one who has become physically weak or whose mental faculties have declined

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.

Week 2: Introduction to Public Speaking

Video Summary

This week Mr. Pudewa explains four categories for critiquing a speech: poise, locution, contact, and content. Students will learn how to apply these speaking techniques in the speeches that they will deliver in this course. Additionally, they will use these categories to evaluate students in the videos before they ask someone to evaluate their own recitations and speeches. This week students learn three additional memory techniques that will aid them in future lessons when they are expected to memorize their speeches. Mr. Pudewa explains the structure of a basic speech. Throughout this course students write and deliver five different speeches, and although the purpose of each speech differs, the structure of each speech is identical.

Week 2

Overview

Introduction to Public Speaking

Goals

- to deliver a poem: "The Yak," "The Hen," "The Maldive 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.

This week students learn the structure of a basic speech. Throughout this course students write and deliver five different speeches. The structure of each speech is identical although the purpose of each speech differs.

The speeches in this course follow a basic structure with an introduction, a body, and a conclusion.

The number of details and examples in the body section determine the length of the speech. Details and examples include anecdotes, illustrations, quotations, and statistics that support, prove, or illustrate a topic.

Students plan a speech from the inside out: body, conclusion, introduction. Next week students will use the structure of a basic speech to write the body section of a self-introductory speech.

Defined Word

locution (n):
vocalization;
speaking

Poise refers
to a speaker's
demeanor.

Locution refers to
a speaker's verbal
expressions.

Contact refers to
a speaker's ability
to engage the
audience.

Content refers to
the context of the
speech and the
way in which it is
delivered.

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

Class Notes

Week 2

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.

Warren Buffet said, "It's good to learn from your mistakes. It's better to learn from other people's mistakes." Encourage your student to watch each recitation not only to critique the student on the screen but to consider what must be avoided and what should be emulated.

Guide students through the evaluation process as they critique the delivery of the poems recited on the video.

As they watch each recitation, students should review the poise, contact, and locution techniques on page 18, noting strengths and suggestions for improvement. After students review their notes, direct them to assign an overall score for each technique by circling a number from one (poor) to five (excellent).

Students are not evaluated on content until Week 5 when they deliver speeches that they write.

Critique		Week 2	
Poem			
<i>"The Yak"</i>		<i>"The Hen"</i>	
NAME <i>Jack</i>	TIMESTAMP	NAME <i>Nathan</i>	TIMESTAMP
POISE	1 2 3 4 5	POISE	1 2 3 4 5
STRENGTHS		STRENGTHS	
SUGGESTIONS		SUGGESTIONS	
CONTACT	1 2 3 4 5	CONTACT	1 2 3 4 5
STRENGTHS		STRENGTHS	
SUGGESTIONS		SUGGESTIONS	
LOCUTION	1 2 3 4 5	LOCUTION	1 2 3 4 5
STRENGTHS		STRENGTHS	
SUGGESTIONS		SUGGESTIONS	
<i>"Sea Fever"</i>		<i>"The Maldive Shark"</i>	
NAME <i>Madison</i>	TIMESTAMP	NAME <i>Josiah</i>	TIMESTAMP
POISE	1 2 3 4 5	POISE	1 2 3 4 5
STRENGTHS		STRENGTHS	
SUGGESTIONS		SUGGESTIONS	
CONTACT	1 2 3 4 5	CONTACT	1 2 3 4 5
STRENGTHS		STRENGTHS	
SUGGESTIONS		SUGGESTIONS	
LOCUTION	1 2 3 4 5	LOCUTION	1 2 3 4 5
STRENGTHS		STRENGTHS	
SUGGESTIONS		SUGGESTIONS	

As students compare their evaluations with the completed critique forms below, recognize that critiques are subjective to a certain degree. Students should use the provided critique to deepen their understanding of the presentation process. Discuss elements to avoid and elements to emulate.

Point out that the poem cannot be effectively delivered until it is perfectly memorized. Later in this course Mr. Pudewa will explain that a speaker who has memorized his or her speech appears more knowledgeable than the individual who relies on notes.

Critique		Week 2
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 Maldive 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	

Review the the poise, contact, and locution techniques on page 18 and take notes on strengths and suggestions for improvement as you watch your student's recitation. Assign an overall score by circling a number from one (poor) to five (excellent).

Critique

Week 2

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	<u>SUGGESTIONS</u>
STRENGTHS						
CONTACT	1	2	3	4	5	<u>SUGGESTIONS</u>
STRENGTHS						
LOCUTION	1	2	3	4	5	<u>SUGGESTIONS</u>
STRENGTHS						

As students evaluate other students, they learn how to self-evaluate.

After students have memorized their poems, require them to record and watch themselves, preferably multiple times.

As students watch recordings of themselves, challenge them to analyze their delivery and critically answer the questions. This week the first two questions deal with poise. The speed of delivery is locution, and smiling is contact.

Students should self-evaluate both their strengths and weaknesses. Growth will occur when students are willing to improve based on self-evaluation.

This week students continue to practice memory techniques by memorizing a stanza of “Friends, Romans, Countrymen.” To aid with memorization, download Week 2 IPS MP3 and have students repeatedly listen to their selected stanza. (See the blue page.) Students must memorize each line with precision. Require them to begin by looking up the meaning and pronunciation of unfamiliar words. Guide students to practice using the following memory techniques.

Disappearing Word Technique

Begin with the first two lines of your stanza and erase a few words. Read the lines and try to remember the missing words. Imagine a scene for each line to aid memory. Continue to erase words until you can recite the lines with no visible words. Continue with this technique until you have memorized the entire stanza.

First Letter Technique

Look at the first letter of the first three lines. Say the first three words several times and then use these first letters to remember all three lines.

Image for Each Line

Create an image in your mind by drawing a simple picture for each line. Remember the order of the images to help you recite the stanza.

Critique		Week 2
<p>Friends, Romans, Countrymen</p> <p>from <i>Julius Caesar</i></p> <p>by William Shakespeare (1564–1616)</p> <p>Shakespeare wrote <i>Julius Caesar</i> 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.</p> <p>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.</p> <p>Lupercal: short for Lupericalia, an annual Roman holiday in mid-February meant to purify the city from evil spirits and promote health and fertility</p>	<p>from Shakespeare's <i>Julius Caesar</i></p> <p>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.</p> <p>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?</p> <p>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.</p> <p>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.</p>	

Defined Words

grievous (adj): sad; sorrowful; serious

hath (v): has

interred (v): buried

coffers (n): treasury

Encourage students to use the memory techniques to practice every day. Frequent practice results in better memorization.

Adding specific gestures to words will aid in the memory process. Require students to practice their memory work while standing. Encourage them to consider their voice, posture, eye contact, and hand gestures.

This week students continue to practice memory techniques by memorizing a stanza of “Friends, Romans, Countrymen.” To aid with memorization, download Week 2 IPS MP3 and have students repeatedly listen to their selected stanza. (See the blue page.) Students must memorize each line with precision. Require them to begin by looking up the meaning and pronunciation of unfamiliar words. Guide students to practice using the following memory techniques.

Disappearing Word Technique

Begin with the first two lines of your stanza and erase a few words. Read the lines and try to remember the missing words. Imagine a scene for each line to aid memory. Continue to erase words until you can recite the lines with no visible words. Continue with this technique until you have memorized the entire stanza.

First Letter Technique

Look at the first letter of the first three lines. Say the first three words several times and then use these first letters to remember all three lines.

Image for Each Line

Create an image in your mind by drawing a simple picture for each line. Remember the order of the images to help you recite the stanza.

Memorization

Week 2

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 Lupericalia, an annual Roman holiday in mid-February meant to purify the city from evil spirits and promote health and fertility

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.

Introduction to Public Speaking

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Defined Words

grievous (adj): sad; sorrowful; serious

hath (v): has

interred (v): buried

coffers (n): treasury

Encourage students to use the memory techniques to practice every day. Frequent practice results in better memorization.

Adding specific gestures to words will aid in the memory process. Require students to practice their memory work while standing. Encourage them to consider their voice, posture, eye contact, and hand gestures.

Week 3

Video Summary

This week Mr. Pudewa explains the method of loci for memorization. Students will begin writing a five-minute self-introductory speech. In order to know how many words they need to write, Mr. Pudewa teaches them to plan their speeches by determining how many words they speak in one minute. Students learn how to use the structure of a basic speech to write the body of their self-introductory speeches. Mr. Pudewa guides students through the process of gathering content for each topic.

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.

Defined Word

loci (n): a place; locality

To help your students focus on specific skills when they practice their stanza for "Casey at the Bat," have them read the top of the critique form on page 47.

This week students use the structure of a basic speech to write the body of a five-minute self-introductory speech. Students begin by making a list of possible topics about themselves. These topics can include personality traits, family members, pets, activities, hobbies, etc. Direct students to choose three topics that are related to a common theme and logically fit together. Narrow, specific topics create focus and clarity, resulting in better content and an engaging speech.

Instruct students to write a KWO and paragraph for each topic. Students gather content for their notes by asking themselves questions. Guide students through the following steps for each topic.

Class Notes Week 3

Structure of a Basic Speech

- | | |
|--|---|
| <p>I. Introduction</p> <ol style="list-style-type: none"> 1. Attention getter - anecdote, humor, quote, question, fact/statistic 2. Background - time, place, context 3. Theme, enumerate topics <p>II. }
III. } Body
IV. }</p> <p>V. Conclusion</p> <ol style="list-style-type: none"> 1. Echo topics, restate theme 2. Make a claim - call to action or most ____ and why | <p><u>Expand</u></p> <p>I. Introduction</p> <p>II.</p> <p>III.</p> <p>IV.</p> <p>V.</p> <p>VI.</p> <p>VII. Conclusion</p> |
|--|---|

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

Mr. Pudewa's Possible Topics

- childhood
- sailing
- Japan
- violin
- hot sauce
- jokes
- work - IEW
- grandchildren
- cooking

Mr. Pudewa's Sample Outline

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

Questions for KWO

- who
- what
- when
- where
- why
- how
- best
- worst
- problem
- solutions
- value
- meaning
- significance

Delivery Techniques

- Speak loudly.
- Stay in your spot.
- Use gestures and voices.

1. Write two or three key words that convey the main idea of the topic.
2. Write five to seven notes related to the main idea. If you need more details, find someone to ask you questions about your topic.
3. Use your KWO to write a paragraph. Write in a relaxed, friendly, and colloquial way.

After all three paragraphs are written, students should organize them in a way that logically fits together. Students now work with all three paragraphs as a whole, weaving the theme throughout the speech and incorporating transitional phrases and expressions as necessary.

Next week students will write the conclusion and introduction for their self-introductory speech.

Guide students through the evaluation process as they critique the delivery of the stanzas recited on the video. Remind students to identify the delivery techniques that should be avoided or emulated. Challenge them to consider how poise and contact reflect confidence and to look for ways to engage the audience beyond eye contact.

Critique

Week 3

“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 *Aleeza* 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

As students compare their evaluations with the completed critique forms below, recognize that critiques are subjective to a certain degree. Students should use the provided critiques to deepen their understanding of the presentation process. Discuss elements to avoid and elements to emulate.

Critique

Week 3

“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*

Growth occurs with self-evaluation. As students analyze their delivery, encourage them to identify an element they do well and challenge them to do more of it. For example, if a student uses one good hand gesture, encourage him or her to find other places to insert intentional hand gestures.

Critique

Week 3

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	SUGGESTIONS				
STRENGTHS											
LOCUTION		1	2	3	4	5	SUGGESTIONS				
STRENGTHS											
CONTACT		1	2	3	4	5	SUGGESTIONS				
STRENGTHS											

Week 4 video begins with a dramatic recitation of “Casey at the Bat.” Watch this recitation before students choose their stanzas. If you are teaching a class, assign one stanza for each student to memorize. Otherwise, allow your student to choose a single stanza to memorize.

Once the stanza is perfectly memorized, the focus of this lesson is an effective delivery. Students should strive to imitate the poise, locution, and contact of the dramatic recitation provided on the video. To aid with memorization, download Week 3 IPS MP3 and have students repeatedly listen to their selected stanza.

Memorization

Week 3

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.

Defined Words

lulu (n): an unskilled player

cake (n): poor player with bad luck

doffed (v): to remove or take off

The stanza cannot be effectively delivered until it is perfectly memorized. Guide students to practice using the method of loci or one of the memory techniques previously taught: one small section at a time, disappearing word technique, first letter technique, or image for each line.

Method of Loci

Use imagination to trigger recall.

Visualize a particular room or building you know well.

Mentally associate a key word from each line of your stanza with an image in the building.

Imagine yourself walking around the room or through the building and seeing those images. Use the images to recall each line.

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.

Use the information below and the story on page 42 to help students determine how many words they will need to write a five-minute speech.

Class Notes

Week 3

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.

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

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

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

$$800 \text{ words}$$

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

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 by Hans Christian Andersen

Word Count

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.

30

55

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.

68

86

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.

113

145

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.

175

204

236

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

251

"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.

277

297