

Introduction to Public Speaking

Developing the Next Generation of Public Speakers

Teacher's Manual

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Institute for Excellence in Writing (IEW®)

8799 N. 387 Road
Locust Grove, OK 74352

800.856.5815
info@IEW.com
IEW.com

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Contributors

Denise Kelley
Heidi Thomas
Sabrina Cardinale

Designer

Melanie Anderson



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Teacher's Manual

The purchase of this book allows its owner access to PDF downloads of the following:

- a set of Speech Templates
- blank critique pages for extra practice
- poetry MP3 downloads for poetry memorization
- expository, persuasive, impromptu examples

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Gray boxes such as this are in the Teacher’s Manual and include additional information about the course that will provide extra information for the teacher or teaching parent to help students in the course.

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

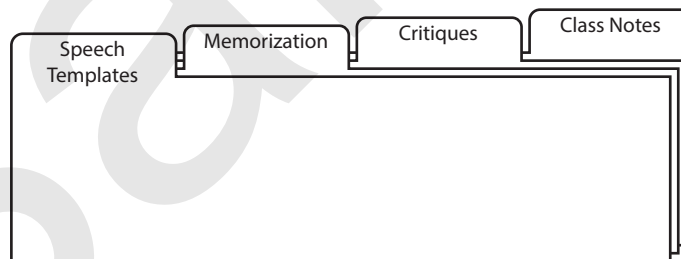
Your *Introduction to Public Speaking* curriculum features a paper organization system that you will use to manage your coursework and speeches.

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 page 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, *Portable Walls for the Public Speaker*, 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 speech from a KWO memory and delivery techniques | |
| 2 | speaker evaluation techniques structure of a basic speech | “The Yak,” “The Hen,” “The Maldive 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

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 their 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 Video 1

Total Time 01:05:36

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. To aid with memorization, download Week 1 IPS MP3 and listen to your selected poem. (See the blue page.)

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, practicing voice, posture, eye contact, and hand gestures.
- In preparation for the next class, record yourself reciting your poem.

Each week various memory and delivery techniques are explained.

Memory Techniques

Memorize one small section at a time.

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

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

To help your students focus on specific skills when they practice their poem, have them read the top of the critique form on page 25.

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 (KWOs) 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 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 and gestures (poise), voice (locution), and eye contact (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 Techniques

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 and look 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. 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>.

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.)

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.

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.

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

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.

Week 2

Overview

Introduction to Public Speaking Video 2

Total Time 01:22:46

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: *coffers, grievous, hath, locution, interred*

Suggested Daily Practice

Day 1

- Watch Video 2.
- Use the critique forms on page 21 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 23.
- Ask someone to evaluate you as you recite your selected poem. Use page 25.
- 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 stanza 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. 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 Techniques

- Practice memorizing with the disappearing word technique.
- Practice memorizing with the first letter technique.
- Practice memorizing with an image for each line.

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To help your students focus on specific skills when they practice their stanza, have them read the top of the critique form on page 37.

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.

This week students learn the structure of a basic speech.

Next week students will use the structure of a basic speech to write the body section of a self-introductory speech.

Class Notes
Week 2

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 interpretation
understanding

Structure of a Basic Speech

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

INTRODUCTION

ATTENTION GETTER

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

BACKGROUND

Background
Provide context.

Thesis

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

THESIS

BODY

TOPIC +/- TOPIC +/- TOPIC

DETAILS EXAMPLES DETAILS EXAMPLES DETAILS EXAMPLES

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

Restate thesis
Restate the purpose of the speech.
Clearly communicate the speech topics.

MAKE A CLAIM

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

THESIS

MAKE A CLAIM

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.

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.

Delivery Techniques

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

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

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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 19, 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 J.</i> | TIMESTAMP <i>30:44</i> | NAME <i>Nathan</i> | TIMESTAMP <i>31:27</i> |
| 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 <i>33:40</i> | NAME <i>Josiah</i> | TIMESTAMP <i>35:07</i> |
| 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 critiques 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 | | | |
| <i>"The Yak"</i> | | <i>"The Hen"</i> | |
| NAME <i>Jack J.</i> | TIMESTAMP <i>30:44</i> | NAME <i>Nathan</i> | TIMESTAMP <i>31:27</i> |
| POISE 1 2 3 4 5 | | POISE 1 2 3 4 5 | |
| STRENGTHS <i>stands straight, good posture</i> | | STRENGTHS <i>relaxed posture; occasional variation in facial expression; begins and ends well with gestures</i> | |
| SUGGESTIONS <i>needs hand gestures and more facial expression</i> | | SUGGESTIONS <i>needs more hand gestures in the middle of the poem</i> | |
| CONTACT 1 2 3 4 5 | | CONTACT 1 2 3 4 5 | |
| STRENGTHS <i>good effort with eye contact</i> | | STRENGTHS <i>good effort with eye contact</i> | |
| SUGGESTIONS <i>needs to look around the room more</i> | | SUGGESTIONS <i>needs to look around the room more</i> | |
| LOCUTION 1 2 3 4 5 | | LOCUTION 1 2 3 4 5 | |
| STRENGTHS <i>consistent and understandable pacing; appropriate pauses</i> | | STRENGTHS <i>good projection</i> | |
| SUGGESTIONS <i>more voice variation needed</i> | | SUGGESTIONS <i>pacing needs to be smoother</i> | |
| <i>"Sea Fever"</i> | | <i>"The Maldive Shark"</i> | |
| NAME <i>Madison</i> | TIMESTAMP <i>33:40</i> | NAME <i>Josiah</i> | TIMESTAMP <i>35:07</i> |
| POISE 1 2 3 4 5 | | POISE 1 2 3 4 5 | |
| STRENGTHS <i>good posture</i> | | STRENGTHS <i>good posture; variation in facial expressions</i> | |
| SUGGESTIONS <i>needs hand gestures and more facial expression</i> | | SUGGESTIONS <i>needs hand gestures</i> | |
| CONTACT 1 2 3 4 5 | | CONTACT 1 2 3 4 5 | |
| STRENGTHS <i>intentionally tries to look around the room</i> | | STRENGTHS <i>effective eye contact; sincere and dramatic; conveys enjoyment in the piece</i> | |
| SUGGESTIONS <i>eye contact is mechanical and forced</i> | | SUGGESTIONS | |
| LOCUTION 1 2 3 4 5 | | LOCUTION 1 2 3 4 5 | |
| STRENGTHS <i>easy to hear; inserts pauses at appropriate points</i> | | STRENGTHS <i>good vocal variation and pacing</i> | |
| SUGGESTIONS <i>the end of some lines sounds like a question, which creates uncertainty</i> | | SUGGESTIONS <i>needs more careful enunciation</i> | |
| Introduction to Public Speaking | | 23 | |