1994

"Speech Masters": public speaking in the elementary school classroom

James Lawrence Rodgers

"SPEECH MASTERS"
PUBLIC SPEAKING IN THE ELEMENTARY SCHOOL CLASSROOM

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A Project
Presented to the
Faculty of
California State University,
San Bernardino

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In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Education:
Instructional Technology

———————

by
James Lawrence Rodgers
December 1994

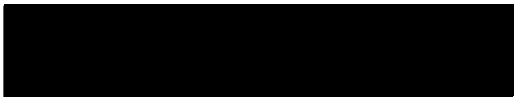"SPEECH MASTERS"

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ABSTRACT

Thinking skills grow out of language ability in
reading, writing, speaking, and listening. Speaking and
listening are the first skills of communication and are
the foundation for reading and writing. Emphasis on
speaking and listening instruction in the classroom has
diminished in the 1900s for a number of reasons. More
recently the educational community has renewed interest
in Whole Language programs that include reading,
writing, listening, and speaking. Reading and writing
receive a great deal of attention, but speaking and
listening activities are rare in the classroom. This
may be the result of teachers' unfamiliarity with oral
language skill instruction and few speaking and
listening activities designed for the classroom. The
purpose of this project is to develop a public speaking
curriculum for the elementary classroom and produce an
instructional videotape to introduce the curriculum to
teachers.

TABLE OF CONTENTS

REVIEW OF THE RELATED LITERATURE

EARLY LANGUAGE DEVELOPMENT.

After physical expressions and movements, the
earliest human mode of communication is speech. Young
children must be helped early to speak confidently so
that they can be heard, whether they are reading a
story or participating in a "show-and-tell" session.
Older students, too, need direct teaching in the
strategies of how to speak effectively: how to begin
and summarize; how to prepare and organize; and how to
consider the effect of delivery, gesture, voice
quality, pace and reasoning on an audience. Even
discussion skills become matters for direct instruction
as students learn how to respond to each others'
insights and observations, how to listen attentively,
how to rephrase and clarify a point, and how to
disagree tactfully.

Oral reading, too, requires direct instruction in
the art of reading with meaning and expression and
appropriate volume and pacing to make the reading
understandable to an audience. If students are to learn
the power of speech and to understand the need to speak
effectively in the classroom and the work place, they
must have experience in developing the art and skill of

1

effective speech as an integral part of their school
experiences and study the most eloquent, articulate,
and persuasive forms of speech. (English-Language Arts
Curriculum Framework and Criteria Committee, English-
Language Arts Framework, 1987)

HISTORY OF SPEAKING AND ORATORY.

In the early twentieth century, American
technology blurred the proverbial distinction between
speech and writing. After the telephone came into
common use, it was no longer true that the reach of the
spoken word was limited by the power of the speaker's
lungs. After the phonograph, future generations could
not only read a man's written words, they could
actually hear the sound of his voice. The new
technologies of repeatable experience made speech , for
all practical purposes, as durable and as easily
diffused as writing (Boorstin, 1973)).

At the same time a new science of language, which
aimed to dissolve pedantic and aristocratic ways of
thinking, gave a new dominance to speech as against
writing and made new problems for the naive citizen.
Americans, since the colonial period, had assuaged
their insecurities of social status by the reassuring
certainties of grammar and spelling. The American

vernacular was free and lively and inventive, bursting with anticipation and exaggeration. While the spoken language in America was more classless and more uniform than the spoken language of England, language teaching aimed to instill the rules of "correct" speech and writing. The American language championed by Noah Webster and others was conceived to be a "purified" English language with rules all its own. One virtue of democracy, according to Webster (1961), was that it offered people a "standard in the rules of language itself", more uniform than the language of aristocracies.

By the mid-twentieth century, a new democratic criteria had come into the classroom, changing the notion of what standards, if any, a democratic society would apply to its language. According to Allen (1958) in his book Applied English Linguistics, these were the product of a new science of linguistics. Until about the mid-nineteenth century, studies of the origin and development of language had been tangled with theology, philosophy, rhetoric, and logic.

ORATORY AND PUBLIC LIFE.

"Oratory is the parent of liberty," explained a popular American handbook, Hardwicke's History of

Oratory and Orators (as cited in Boorstin, 1973). "By
the constitution of things it was ordained that
eloquence should be the last stay and support of
liberty, and that with her she is ever destined to
live, flourish, and to die. It is to the interest of
tyrants to cripple and debilitate every species of
eloquence. They have no other safety. It is, then, the
duty of free states to foster oratory." Before the
Civil War, when this was an axiom of American public
life, the nation had produced a peculiarly American
declamatory literature, and it was taken for granted
that there were standards of eloquence. A patriotic
citizen knew the Great American Orations; and Great
Statesmen, while they championed the People, steadily
increased the world's stock of Oratorical Classics
(Boorstin, D.J.,1973).

Within a half-century this view of oratory was
obsolete. Many of the very same democratic tendencies
which had nourished oratory were to be the death of it.
As the spoken word found new vehicles and a new reach,
it became less a creature of rules, and it relaxed. The
public transformed, along with the public style of
American politics. Even while the uttered word reached
out magically and brought everybody into the audience,

even as the audience became larger, in strange new ways it also became more intimate. In the post-oratorical era, the citizen would feel both closer to and farther from his democratic leaders (Boorstin, D.J., 1973).
HISTORY OF SPEECH INSTRUCTION.

The McGuffey Readers, the work of a professor of moral philosophy which dominated the schoolbook market for nearly a half-century after their appearance in 1836, have been noted for making cliches of certain American classics while they popularized morality. But the 122 million copies of McGuffey which reached the classrooms, while they gave Americans their declamatory literature, also democratized the arts of the spoken word. It is sometimes forgotten that these books, out of which generations of American school children learned to read, aimed to teach boys and girls how to read *aloud*. <u>McGuffey's Fifth Eclectic Reader</u> (1879 ed.) began by describing the purpose of "reading as a rhetorical exercise," and went on with Twelve Rules and examples of "correct" and "incorrect" Articulation, Inflection, Accent, Emphasis, Modulation, and Poetic Pauses.

Rule IX.- The different members of a sentence expressing comparison, contrast, or negation and

affirmation or where the parts are united by *or*
used disjunctively, require different
inflections; generally the *rising* inflection in
the *first* member, and the *falling* inflection in
the *second* member. This order is, however,
sometimes inverted.

But McGuffey recommended "uniformity of tone...to
express solemnity or sublimity of idea, and sometimes
intensity of feeling." The opening exercise for
students was a threnody: "Death of Franklin (To be read
in a solemn tone)."

During the nineteenth century, children in the
primary grades were promoted according to their ability
"to read audibly and distinctly, with a degree of
deliberation suited to the subject" (Picket, A., 1828).
In secondary schools, ceremonies of Public Reading and
Recitation, with "declamation and exercises of a
forensic kind," were common. William Jennings Bryan,
one of the last paragons of the old-fashioned oratory,
recalled how his high school training in a literary
society and a debating club had taken him "a step
forward in the art of declamation" (Herrick, G.F.,
1925).

In the multiplying American colleges of the

nineteenth century, rhetoric, elocution, and oratory were essential subjects. Henry Adams, who had been a student at Harvard College in the 1850's and who knew the cultivated European, remarked that to the American "nothing seemed stranger" than "the paroxysms of terror before the public which often overcame the graduates of European Universities." After his college experience, Adams was "ready to stand up before any audience in America or Europe, with nerves rather steadier for the excitement". "Whether (he) should ever have anything to say," he added, "remained to be proved" (Boorstin; D.J., 1973).

But the question of content did not unduly trouble young American orators. By the early years of the twentieth century, intercollegiate debating , a predecessor of intercollegiate football, had become one of the most organized activities of higher education, with a specialized apparatus of coaches, textbooks, schedules, and intercollegiate "leagues" (Boorstin,D.J.,1973).

This prominence of oratory in higher education came from a number of peculiarly American circumstances. In Practical Speech-Making, Shurter and Marsh (1929) indicate that the scores of new colleges

and universities had recruited their part-time
faculties from the ministers in neighboring pulpits.
And the ambitious American undergraduate was preparing
himself for a seat in one of the numerous legislative
bodies which were multiplying with the growth of the
nation. As oratory flourished and as Americans learned
their history through the public utterances (real or
supposed) of patriots and statesmen, it became an axiom
of American democracy that there really were great
models and correct standards for the public word.
Educated persons, it was assumed, would agree on the
meaning of "eloquence" and would have little difficulty
deciding which works belonged in a collection of "The
World's Great Orations." And these were profitably
marketed in ten-volume buckram-bound sets to become the
parlor furnishings of households that possessed few
other books besides the Bible and a mail-order
catalogue.

Thousands of young William Jennings Bryans came to
believe that oratorical standards were a kind of test
of their qualifications for statesmanship. The study of
Greek and Latin were supposed to provide classical
models for oratory and the study of great statesmen
gave schoolchildren the belief that "great oration" was

something very special (Boorstin, D.J., 1973).

Students were taught rules by which these great models had been created. Rhetoric remained a basic subject in American secondary schools and colleges where instruction in the proper modes of public speech penetrated all the studies of language and literature. Hugh Blair's Lectures on Rhetoric and Belles Lettres (Golden, James L. (1968) was long a textbook at Yale and Harvard, and went through thirty seven printings before the mid-nineteenth century. Works like Lectures on Rhetoric and Oratory (Adams, J.Q., 1810) adapted classical models and British textbook principles to American circumstances.

Competing "schools" of rhetoric offered their own dogmas, with specialized vocabularies and systems of instruction. Rush's Philosophy of the Human Voice (as cited in Boorstin, 1973) dominated public speaking instruction in the late nineteenth century with its elaborate terminology and distinctions between the "radical" and the "vanish", and his classification of "tonics", "subtonics," and "atonics". This work became the foundation for numerous other textbooks which tried to explain ancient rhetoric by the modern sciences of physiology and psychology (Kellogg, B., 1896).

To compete with Rush's textbook and its derivatives, American followers of Delsarte, a Parisian singing teacher, and his Delsarte System of Expression, practiced "Harmonic Gymnastics".

The reverence for "Great Orations" lasted through skepticism over the usefulness of "scientific" elocution. As early as 1835 Rebellious Harvard students succeeded in forcing Jonathan Barbour to resign. Barbour had required his students to fit themselves into a bamboo-slatted sphere designed to teach students the gradations of gesture through a full 360 degrees (Boorstin,D.J., 1973).

The prominence of potent "orators" in public life was further confirmed with the presidential nomination of William Jennings Bryan at the Democratic National Convention in 1896.

By 1930 a course on speech or public speaking was in the regular curriculum of the larger high schools, not because of interest in classical models of oratory, but because American education was drawing subjects into the curriculum in proportion to their relative importance for useful and successful living. The vogue of the subject increased but was confined to literary criticism was stirred by the writings of Ezra Pound and

T.S. Eliot (Boorstin, D.J.,1973).

The focus of the widening twentieth century interest in public speaking had shifted to practical problems of personality and "making a good impression". Teachers aimed to help students learn to "relax" in front of an audience, and tried to give them a better understanding of the audience's point of view. Students were taught to speak openly and honestly.

Skill in communication came from finding the proper voice, the best tone for a particular audience, and having something to say and being deeply committed to saying it.

According to Boorstin (1973) the focus shifted from the models and classical standards of "eloquence" and "oratory" to the person and his problems. Advanced knowledge of the physiology and psychology were applied to correcting speech defects such as stuttering and stammering and to speech therapy (Boorstin,D.J., 1873). By 1920 there were remedial speech programs in the public schools of Chicago, Cleveland, New York, and elsewhere, and in specialized speech clinics in several universities.

"The conversational manner" of public speaking was further directed toward self improvement. Dale Carnegie

(1952) wrote texts and offered courses designed to help

people be able to stand up on their feet and say a few

words at a business meeting without feinting from

fright. People wanted to develop speaking skill to

develop poise and self-confidence, and to get ahead in

business.

Dale Carnegie's "Course in Effective Speaking and

Human Relations" was brilliant in its psychological

insights and practicality. His 1936 book, How to Win

Friends and Influence People, was a best seller for a

decade and had sold nine million copies by 1970.

Carnegie emphasized not character but personality.

He focused on speech and the spoken word and offered a

new success formula at a time of depression and

unemployment. American democracy would increasingly

depend on the spoken word and the impression made by

it.

SPEECH INSTRUCTION AND TECHNOLOGY.

Until the coming of the telephone in early

nineteen hundreds, the main means of communication.

between people at a distance had been the written or

printed word. The new era of oral communication enabled

anyone to talk to anyone else. Communication became

more informal.

The radio first became workable in the early 1920's as a kind of "wireless telephone". Soon, through the vision of David Sarnoff, radio was transformed to an entertainment and mass audience medium. The spoken word was transformed by radio, as were American politics. Public speaking became just talking, one to one; speaker to listener (Barnouw, E., 1966, 1968, & 1970). Contemporary orators conversed to millions. "Radio personalities" competed to draw larger numbers of listeners and offered something for everyone, with canned laughter and applause to clue the listener to respond as desired.

American democracy was no longer a nation of crowds attending a dynamic orator. Physical presence meant less than ever before. Politicians used the radio to speak to an audience of millions, the "public".

Americans abandoned traditional standards of rhetoric and eloquence. Politicians became "friendly". New World fortunes would be made by teaching people how to "relax" and "be themselves". Naturalness itself was becoming a rare commodity which individual citizens were willing to pay for, while being or seeming to be natural became a special political talent, handsomely rewarded by public office (Boorstin, D.J., 1973).

The study of rhetoric deepened, in some circles, the idea that through public speaking an individual could gain insights into the subjects taught in schools. In A Text-Book on Rhetoric Brainerd Kellogg (1896), professor of the English Language and Literature at Brooklyn Polytechnic Institute, emphasized the "great stress laid upon *invention*,-the finding of the thought,-the most important element in discourse of any kind. While, strictly speaking, rhetoric cannot-nothing can- *teach* the pupil to think, rhetoric can bring the pupil into such relations with his subject that he shall find much thought in it, and be led to put this into the most telling place in his oral and written efforts."

According to Kellogg, all literature can be divided into written and oral discourse. His text further breaks down oral discourse into conversation, debates, orations, speeches, lectures, addresses, arguments,and sermons. All forms of oral and written presentations are aimed at bringing forth information, expressing emotion, or dissuading from or persuading to some line of action. His text continues to reflect the "scientific" approach by analyzing different modes of public speaking, but not the method of preparation or

presentation.

The personal computer industry has extended the range of materials for the business speaker with "presentation" software. A rich variety of visual aids, now available to computer using professionals, occupy a growing category in software catalogues and stores. With the help of video monitors, projection panels and lap top computers, a sales person can create effective charts and graphics with music, sound effects, and animation or video clips, to highlight his or her oral presentation. Preparation can be done while traveling to a meeting or waiting to be introduced to the audience. Available in all computer platforms, these programs can add "bang" to the presentation and greatly enhance the message of the speaker (Anderberg, N., O'Day, K., & Walsh, M.A., 1991).

Elementary schools touched on rules for speaking in texts such as the Sheridan Language Series' Speaking and Writing English (1928). In this fifth grade book, adopted as a California State Series, students are admonished against "slovenly" speaking which "annoys" the listener. Students were required to remember sets of general rules, such as "don't slur", "use your lips", and "speak loud enough to be heard". Exercises

15

were limited to a tongue twister, to practice clear pronunciation, and *Speak Up!,* a poem by Gelett Burgess that warns students ,"Don't be a Goop!" with poor posture and mumbling.

COLLEGE SPEECH INSTRUCTION.

More in-depth instruction on speech making occurred at the college level. Practical Speech-Making: The Extempore Method by Edwin DuBois Shurter and Charles Almer Marsh (1929). aimed at one specific purpose, "to present a course of instruction for all who desire the ability to organize their own material and stand on their feet before an audience and express their ideas with confidence and effectiveness".

The extempore method clearly appeals to the social appetite of the time for modern, practical, and convincing speech presentations. Adaptability and personal appeal are promoted through specific information on language, preparation, development and delivery of the speech.

SPEECH INSTRUCTION AND BUSINESS.

By the late 1960's, in a competitive market, business and industry renewed concern for the ability to speak effectively in front of an audience.

In Effective Oral Presentation (1966) by Clement

Hayes Watson, speaking for the expressed purpose of
persuasion was again brought to the student, in this
case, business and sales people. Elements of oral
presentation are directed toward saving management
time, translating information into current thinking
patterns of the audience, and adaptation of material to
the occasion. This modern version of speaker education
now includes extensive guidelines on visual aids;
charts, graphs and examples.
SPEECH INSTRUCTION IN ELEMENTARY SCHOOLS.

By the early nineteen forties courses in public
speaking were offered at the elementary and high
school levels. The text Personality Through Speech
(Atkinson, W.K. & Nelson, T.F., 1941) begins with
testimonials on the importance of public speaking
skill. "The ability to talk to people easily and in a
friendly way, winning their confidence and respect, is
the most valuable asset a man in the insurance business
can have," and " one of the finest assets any
professional man can have is the ability to speak in
public," set the tone of importance for lessons and
exercises encountered in the book. Concise and
complete, this text covers many aspects of speaking
from conversation to Parliamentary Procedure, with

detailed instruction in the mechanics of preparation and delivery.

The importance of public speaking diminished in schools in favor of "basic skills" in the 1950's through the 1970's with a heightened interest in science and competing with the Soviet Union in space exploration.

Modern classroom speech programs have made use of computer technology and multimedia resources (Baljthy, E., 1991). In his study, <u>Improving Confidence, Clarity, and Fluency in Public Speaking Skills of Middle School Students through Innovative Instructional techniques</u>, Mobley (1991) discussed designing educational curricula that consist of instruction of basic speaking skills.

SPEECH INSTRUCTION IN CONTEMPORARY SCHOOLS.

In the contemporary school setting, oral language skills are recognized as "part of the over-all writing process". In the McDougal, Littell text, <u>Building English Skills</u> (1984), only three of the 466 pages in the fifth grade book are designed "...to learn techniques for presenting an effective oral report". The techniques mentioned include "using notes", "using pictures", and "practicing your report". Specific instruction in speech delivery tells students to "try

18

to stand still", "keep your eyes on your listeners most of the time", and to "try not to distract your listeners from what you are saying".

The California State Department of Education in its English Language Arts Framework (1987) has called for direct instruction in public speaking skills for the elementary school child. In order to prepare students for success in adult life, a movement to revitalize English-language arts instruction through a literature-based curriculum is being developed throughout California schools as a critical part of overall educational reform. Language is seen as the medium of the mind. Expressing points of view exercises the intellect and clarifying a point of view is virtually indistinguishable from clear thinking.

"To use language effectively, we must want to communicate, and we must be equally skilled in all aspects of language-listening, speaking, reading, and writing." The framework also recommends that oral language skills be taught through direct instruction. Young children must be helped to speak confidently so they can be heard, whether they are reading a story or participating in a "show-and-tell" session. Older students need direct teaching of oral language.

Discussion skills, oral reading, and other activities are needed to give students experience in developing the art and skill of effective speech as an integral part of their school experiences (California State Department of Education, 1987).

One of the greatest fears of adults is speaking in front of an audience. Mobley (1991) states that one of the most valuable skills for the future will be the ability to speak in front of people, and successful execution of public speaking depends upon sufficient development of self-confidence, vocal clarity, and oral fluency.

According to Backlund (1990), educational curricula should provide supportive environments to help students gain confidence in their oral communication skills so they might employ these abilities to exert positive influence on the world around them.

When developing language arts programs, Fitzgerald (1989) and Mobley (1991) suggest making speaking and listening skills issues of central importance. Speaking and listening skills should be included in every English or language arts lesson throughout the year in every grade level (Glatthorn, 1988, Fitzgerald, 1989).

Teachers are not blind to the idea of oral language instruction. Oral language forms the basis of children's literacy. Teacher preparation courses stress speaking as the primary means of communication upon which reading and writing are developed. Temple and Gillet (1984) say that a language arts program must systematically help them to master new skills and prepare them for the unique academic demands that school places on their language ability. They recommend integrating speaking and listening as active processes and giving students instruction in and opportunities to use all the functions of language with equal facility.

Goals for language development in the middle and upper elementary grades include and focus on forms of expression including practice using oral language in formal and informal settings and facility in communicating with different types of audiences.

Temple and Gillet limit speaking and listening activities in the classroom to conversation, small group discussion, choral speaking and dramatics. It appears classroom technology has added little to speech instruction.

Modern classroom speech programs have made use of computer technology and multimedia resources (Baljthy,

E., 1991). In his study, Improving Confidence, Clarity, and Fluency in Public Speaking Skills of Middle School Students through Innovative Instructional techniques, Mobley (1991) discussed designing educational curricula that consist of instruction of basic speaking skills.

To date, the use of computers has done little to enrich public speaking skills. Students use oral language to describe locations and relationships in computer games (Olson, N.S., 1983) and the use of oral language in conversations while waiting to use the computer printer is noted by DeGroff (1989), who advocates increased computer use in process-approach classrooms (Calkins, 1983;Graves, 1983). Few vestiges of classical rhetoric or formal public speaking practices, once the mainstay of education, are in evidence, although Buzza and Whiteaker(1990) found that public speaking is the area most consistently emphasized in small colleges, but that the number of institutions offering public speaking instruction, and a speech requirement, is declining.

THE WHOLE LANGUAGE MOVEMENT.

Teachers concerned with helping learners build underlying competence in language skills have defined what children need to know in the area of language

arts. The Whole Language concept is child centered, in that it focuses on the experiences of the child. Language arts activities are designed around children's own experiences (Marek, 1984). Language experiences growing out of the child's life foster thinking skills, problem solving, and real life applications. Whole Language philosophy expounds a balance between reading, writing, speaking, and listening. Language learning is multi-sensory and multi-modal. Children learn language as an active process.

Assessment of less formal language arts programs presents some obstacles. Assessments of writing and reading can be made through the portfolio, a collection of representative student work, objectively and subjectively evaluated by teachers and students themselves. Literature yields little data on assessment of oral language. Marek and others (1984) developed a rationale for oral language evaluation. They state, "Oral language development is evaluated to determine whether the classroom is providing opportunities for students to communicate within the framework of each language function. In addition to assessing the environment of the classroom, this evaluation can

provide insight into the oral fluency each student is developing in a variety of situations. The excerpts from Mary Kitagawa's vignette reveal the wealth of oral language interactions that can be observed in the whole language classroom."

Marek's study limits itself to evaluation of informal language use in the classroom and offers no suggestions for direct instruction for developing oral language skills.

Vallin (1991) describes criterion for assessing oral language in more detail. Her study on modes of delivery employed a questionnaire for rating a speaker's organization of ideas, development of ideas, credibility, adaptation to audience, delivery, and total effectiveness. Her study implied that delivery, or how one presents his/her message, and effectiveness, or what one has to communicate, are very significantly related. In fact, the two may possibly be of equal importance.

In another study, Vallin (1991) focused on student evaluation of public speaking. Students formed groups to listen to and outline elements of formal speeches.

The National Goals for Education (1990), stresses that every adult will be literate and possess the

knowledge and skills necessary to compete in a global economy and exercise the rights and responsibilities of citizenship. The value of strong language skills is confirmed.

A reading rich environment and writing that stimulates interest, imagination, and creativity make the Whole Language class room a strong influence in children's education. The child's activity and growth are closely observed by the teacher and experiences are planned to build underlying language competence.

Activities that promote active listening and understanding can help children evaluate communication, discern meaning and ideas, and become more aware of their role as a language participant (Marek, 9184). Team approaches, particularly whole class groupings, are recommended in It's Elementary (Honig, 1992) as a means to achieve a "thinking curriculum".

Evaluating students' oral language skill development requires establishing meaningful criteria. The most useful form of evaluation is self-evaluation (Marek, 1984). Marek provides guidelines for evaluating oral language development in six differing group settings that employ language functions as defined by Halliday (1978). Specific speech elements are addressed

25

by Vallin (1991) and Marek (1984) that reflect the classical principles and practices of texts published prior to 1950.

DISCUSSION.

Once the main elements of classroom learning, formal public speaking instruction has experienced varying degrees of popularity in American education. The importance of oral communication has remained constant in the business community, indicating functional relevance and sustaining need for speaking skills.

Contemporary education is open to formal speaking instruction. Whole language philosophy integrates speaking and listening in balance with reading and writing. However, few speaking and listening methods have been developed for the elementary classroom. Assessing oral language presents challenges and is a topic worthy of study. Peer evaluation of oral language presentations parallels responses to written products. Student responsibility through development of language skills prepares students for life in our democracy.

DESIGN.

GOALS AND OBJECTIVES.

In completing this project I will design, develop, and implement a public speaking curriculum for classroom use. I will also develop an instructional video to introduce the curriculum to teachers and students.

DESIGN OF THE PROPOSED PROJECT.

In 1985 I was introduced to formal public speaking for elementary school children. Since that time I have used public speaking activities in my fifth grade classes with success. Through use in my classes and research on the subject of formal public speaking I have made additions to the body of a program that contribute to it's value as an educational tool.

From reading on the subject I discovered that there are good reasons to include formal public speaking in a Language Arts program. The goal of this project is to introduce public speaking in the elementary classroom and to present an overview of the public speaking program I will develop.

I will develop the "Speech Masters" handbook for teachers. This handbook will contain rationale for public speaking instruction, guides for the program

sequence and individual student participation. Also included will be reproducible forms for classroom use.

I will videotape my classroom students using the program and will assemble segments of this footage in the instructional video.

Although I have used this program for a number of years in fifth and grade classes, the population for this video will be a fourth grade bi-lingual class at my school site in San Jacinto. The students are limited English speakers and have difficulty maintaining an atmosphere conducive to video taping. Due to the limitations of the students I will not be able to develop the program to the degree I would have preferred.

In completing this project I have designed, developed, and implemented "Speech Masters", a public speaking curriculum for classroom use. I have developed the "Speech Masters" handbook for teachers. This handbook contains rationale for public speaking instruction, guides for the program sequence and individual student participation. Also included are reproducible forms for classroom use.
I have developed an instructional video to introduce the curriculum to teachers and students.

I videotaped my classroom students using the program and have assembled segments of this footage in the instructional video.

Although I have used this program for a number of years in fifth and grade classes the population for this video, a fourth grade bi-lingual class at my school site in San Jacinto are limited English speakers and had difficulty maintaining an atmosphere conducive to video taping. Due to the limitations of the students I was not able to develop the program to the degree I would have preferred.

IMPLICATIONS FOR EDUCATION.

The "Speech Masters" instructional video offers teachers a general overview of the program in operation in a classroom. The video follows the sequence of the manual with essential text used as scripting. Teachers should find it interesting, practical and rewarding to initiate public speaking in their classrooms. Students should gain language skills, self-esteem and be better prepared to participate in school, work and personal interactions.

SCENARIO.

Video montage of students speaking in a classroom.

Audio introduction to importance of ability to

speak in front of an audience

Video titles, "Speech Masters", "public speaking

activities for the classroom".

Audio introduction to "Speech Masters" program.

Video clips of program in operation.

Audio overview of student participation in

"Speech Masters" program.

Title "The Program", cut to students' program.

Audio overview of program sequence.

Titles "Jobs", and individual student jobs in

program.

Audio descriptions of student jobs.

Title "The Speech", cut to scenes of student

speeches.

Audio descriptions of speech essentials.

Titles of elements of formal speaking, clips of

students delivering speeches.

Audio descriptions of speaking elements.

Titles; "Speech Structure", "Opening", "Organization",

"Main Points", "Support".

Audio descriptions of structural elements of

speeches.

Video clips of students employing speaking   elements.

Audio descriptions of speech elements.

Titles, "Program Jobs", and individual job   titles.

Audio description of specific duties of each

"Speech Masters" student job.

End Titles and credits.

Summary

The goal of this project was to create a curriculum for public speaking and an introductory videotape for use by classroom teachers. The intent was to document a curriculum of interest and educational value that would benefit from video instruction.

In completing this project "Speech Masters", a public speaking curriculum for classroom use, was designed, developed, and implemented. The "Speech Masters" handbook for teachers was developed containing rationale for public speaking instruction, guides for the program sequence and individual student participation and reproducible forms for classroom use.

An instructional video, to introduce the curriculum to teachers and students, was produced with classroom students using the program. This footage was

assembled with graphic titles and music into the introductory video.

The Speech Masters program has been used for a number of years in fourth, fifth and middle school classes. The population for this video was a fourth grade bi-lingual class at a school site in San Jacinto. The students are limited English speakers and had difficulty maintaining an atmosphere conducive to video taping. Due to the limitations of the students the program was not as developed as I would have preferred.

Problem 1.

While developing the curriculum for Speech Masters it became possible to add a new component to the program. The Speech Frame/Audience Response form was designed to provide a framework for speakers to use in laying out or outlining their speeches. Speakers fill in the topic of their speech. They also note main points, examples supporting main points and transitions from one main point to another.

The same form can be used by audience members to note what they hear as the topic, main points, supporting materials and transitions of the speeches they hear. The use of this form gives audience members an exercise in active listening, and provides feedback

to the speaker on the success of his or her communication.

Problem 2.

It was planned to implement the Speech Masters program in a fifth grade class, document that implementation on videotape and complete my project before March of 1994.

Due to low attendance at the school site, the fifth grade class was combined with a fourth grade and a fourth grade bi-lingual class became the focus of the program.

This class was considerably lower in skill and language proficiency than the fifth grade and it was feared that this would negatively impact the implementation of Speech Masters, at least as far as a polished instructional video was concerned.

The limited language and skill proficiency of these students forced a revision in procedures for simpler and easier to grasp exercises. This was actually a blessing in disguise as it was more in line with the needs of teachers who have no or little experience with speaking in the classroom.

Problem 3.

The camcorder used, a Sony FX710 Hi8 Handycam,

produced a buzzing sound when the external microphone was used. Other microphones, adapters and settings on the camcorder were tried but did not alleviate this problem.

The next recordings employed the internal microphone with an external public address amplifier from the microphone. These recordings had less buzzing but were still unsuitable for the video.

After weeks of trying to improve sound quality it was concluded that the electrical system of the classroom was at fault, perhaps ungrounded. The video was restructured, eliminating live sound and replacing it with overdubbed music and voice.

Implications For Education

The "Speech Masters" instructional video offers teachers a general overview of the program in operation in a classroom. The video follows the sequence of the manual with essential text used as scripting. The scope is limited to selected elements of the program. Teachers using this video should find it interesting, practical and rewarding to initiate public speaking in their classrooms. Teachers who wish to develop public speaking in greater depth are referred to the manual and other video tapes.

Students should gain language skills, self-esteem and be better prepared to participate in school, work and personal interactions.

Speech Masters
Public Speaking Activities
for the Classroom

by

Jim Rodgers

Speech Masters

<u>Speech Masters</u>

<u>INTRODUCTION</u>:

Why study public speaking in the classroom?

Thinking skills grow out of language ability in reading, writing, speaking, and listening. Speaking and listening are our first skills of communication and are the foundation for reading and writing.

The ability to speak effectively in front of an audience is of value to students, offering skills and confidence useful throughout life. The importance of effective communication is well known in business and higher education. It is also a key ingredient to social competence and can have bearing on a person's ability to participate in democracy and be a wise consumer.

Speaking and listening experiences were important elements of classroom instruction in Europe and early America. Emphasis on speaking and listening instruction has diminished in the nineteen hundreds for a number of reasons.

More recently the educational community has renewed interest in Whole Language programs that interact reading, writing, listening, and speaking.

38

Reading and writing receive a great deal of attention, but speaking and listening activities are rare in the classroom. This may be the result of teachers' unfamiliarity with oral language skill instruction and few speaking and listening activities designed for the classroom. It could be from too little focus on speaking and listening in research.

Students have control of the program process and develop a sense of "ownership" of their learning experience. Students using the Speech Masters program develop oral language skills, self-esteem, and cooperation. It provides a framework for responding to oral language which can be applied to informal communication.

Speech Masters is a public speaking program for the classroom. It is a student centered, student operated cooperative learning experience where everyone has an active role, whether it be speaker, evaluator, program presenter or audience. Rolls are rotated in order to give each student experience in speaking and listening.

Speech Masters consists of a classroom program conducted by students performing specific roles (see Appendices A and B). The Speech Masters program follows

processes modeled after Toastmasters International with modifications for the elementary classroom and to enhance language and thinking skills.

Program presenters conduct the classroom program. Main speakers select topics, gather material, develop, practice and present speeches. Evaluators rate speakers on presentation elements exhibited in speech delivery.

The "Speech Masters" program is highly cooperative. In fact, the cooperative nature of the program adds to the success of emerging public speakers. With emphasis focused on the program roles, processes, and procedures, the student is less intimidated by having all attention focused on him or her as a speaker. Language and thinking skills are cooperatively developed in a non-threatening context.

The Speech Masters program offers teachers a motivating way to teach Language Arts. It is an ideal addition to Language Arts programs as it offers opportunities for speaking, listening, reading and writing.

THE PROGRAM PROCESS ·

The classroom Speech Masters program can be held
daily, weekly, monthly or periodically, depending on
teaching goals and the interest of your students.

The sequence (see chart #1) can also be changed
and altered if needed, but once you use the program you
will get a sense of the balance and integration of
speaking, listening, evaluation and student ownership.

If a class is excessively nervous and tense about
speaking in front of others, attention can be given to
familiarizing students with being the center of
attention. "Speech Bits" activities (see Appendix G)
were designed to help students become more comfortable
standing in front of an audience. Suggest these
activities before introducing Speech Masters to your
class.

The first several Speech Masters programs should
be dedicated to learning the procedure and sequence.
Simple informative speeches on hobbies or introductions
of others in class could be made; speeches that do not
require a great deal of preparation.

It is important to run through the program several
times in order to make the process and sequence
familiar to the children. Wall charts showing the

program sequence can be helpful references for students (see Appendix B).

As the students become familiar with the program process they can spend more time preparing and practicing their speeches. The program is student operated with clearly defined roles for everyone in the class. Specific jobs or roles should be rotated so that everyone gets an opportunity to participate in all aspects of the speech making process. (see chapter on Scheduling).

Once the Speech Masters process is familiar to students, program themes can be coordinated with school or community events. Other classes, administrators, parents, and community members can be invited to enjoy Speech Masters presentations.

PROGRAM JOBS

In the Speech Masters program it is important that every member of the class has a job or role to perform. In this way, all aspects of speaking and listening are practiced and work to make every student a more competent speaker.

When students gain skill as evaluator and respondent they become critical listeners, with more

awareness of and thought given to communications. They become less passive and subject to persuasion.

Students serving as program presenters gain understanding of group processes and dynamics. They will be able to transfer group management skills to class activities, student government and employment.

Audience members respond to speeches by listing topic of the speech, main points presented, examples that support main points, and transitions connecting one main point to another. Listeners also write a short statement on the speaker's purpose. The speaker's purpose could be the speech's impact on the listener, or, what the audience is supposed to do as a result of listening to the speech.

It is important to introduce the program jobs before attempting a Speech Masters class activity. Distribute copies of Speech Masters Jobs form to all members of the class. Read and discuss jobs and duties. Observe video to see jobs in action.

Several meetings will be needed to get the presentation jobs, as well as the program process, clear in the students' minds. The teacher will serve as a coach in these meetings, offering positive feedback for successful performance.

THE SPEECH

There are two parts of a speech. The presentation is _how_ the speaker presents his or her speech. The content of the speech is _what_ the speaker communicates to the audience.

Speech Presentation:

The physical parts of giving a speech; posture, eye contact, and projection, can be challenging to elementary school students but are surprisingly easy to master. Physical presence is also vital to sustaining an audience's attention and respect for the speaker's message.

Posture:

The position of the body and limbs not only makes the speaker more visible to an audience but conveys a feeling of importance to what the speaker has to say.

Good posture also helps the speaker breathe more fully and speak more clearly.

Practice in front of a mirror is a good way to improve posture. You see how you look from the outside. Always stand up straight with your shoulders back. This will make your chest expand, giving your lungs more

space for expansion.

Speak from low in the abdomen an not from high in the sinuses. Nervousness can make vocal cords tighten and breathing shallow. Relax. Take deep breaths. Speak as loudly as you can without shouting.

Eye Contact:

It is important to look at every member of the audience, at least part of the time. This will give them the feeling that what you have to say is important to _them_ and they are important to the speaker. When others feel important to the speaker they pay more attention and listen to what he or she has to say.

It is possible to look up and make eye contact with the audience every now and then. Pause often, perhaps when you change note cards or at the end of presenting a main idea. look up, make eye contact, smile. Be sure to stop and look at everyone before presenting an important idea. Looking the audience in the eye also helps you sense how well they understand your speech.

Between your main ideas it is good to pause and make eye contact. This makes it clear that one idea has been presented and something else is coming.

Projection:

No matter what you have to say, it has to find its way into your listeners' ears. If they don't or can't hear you, your message will not be communicated.

In order to be heard by every member of the audience you need to breathe correctly. Improve breathing by getting plenty of exercise and practice. Stand up straight, inhale deeply and quickly. Then exhale slowly and evenly. This will strengthen your ability to sustain good breath control while speaking.

Speech Structure:

The structure of a speech is the order of presenting information or ideas. Formal speeches are different from natural conversation. A formal speech should have a specific purpose, usually to convey information. The information should be simple, clearly introduced, presented, and reviewed.

The information can lead to a specific action from the audience, whether it is to buy a product, join a sports team, or understand an idea in a new way.

Opening:

The speaker begins the speech in a way that will capture the audience's attention. An introduction

briefly summarizes what the speech will be about and preview the main ideas that will be covered.

Organization:

A speech should follow a logical sequence. The most important points are either introduced first with minor points added later for detail, or, minor points are introduced first that 'lead up to" main point.

Main Points:

Limit speech to two to four main points or ideas you want to get across to your audience. Each point should focus on a single idea, be worded clearly, and be emphasized enough to be clear, convincing, and memorable.

Main points should be organized strategically.

In chronological order main points are presented in time order and communicate sequence.

Speeches arranged in spatial order follow a directional pattern.

Main points can be organized according to their cause-effect relationship. That is where one thing causes another to happen.

Topical order results when you divide your main topic into subtopics which cover different aspects of

the main topic.

Problem-solving order is achieved by dividing main topic into two parts; the first shows a problem, the second gives a solution.

Support:

Supporting materials back up your main points. They give reasons for your statements and ideas and make your audience believe what you are saying.

Examples support main points by presenting a mental picture of what you are talking about.

Testimony is what someone has said about your topic. Be sure your audience knows the person you quote, or give a brief background of who the person is and why his or her testimony should be valued.

Numbers can support main points but should be clear and simple to understand. Numeric data should be used to show relationships between two things.

Connectives:

Connectives tie the main points of the speech together. Connectives tell when the speaker has completed one thought and is moving to another. Transitions restate the idea the speaker is moving

from, and previews the idea they are moving to.

Internal previews let the audience know what the speaker will take up next.

Internal summaries remind listeners what they have just heard.

Signposts indicate exactly where you are in the speech. Frequently they are numbers such as "the first case", "the second cause", and so on.

Transitions indicate when the speaker has completed one thought and is moving toward another.

Transitions state *both* the idea the speaker is leaving and the one he or she is coming up to.

(Example of a transition:)

" Now that we have learned how to wash a dog, let's look at how to dry him."

Internal previews let audience know what the speaker will take up next.

Internal previews are often combined with transitions.

(Example of internal preview:)

49

"Now that we have seen how household cleaning supplies can be dangerous, let's look at how to prevent children from getting into them."

(Example of Internal Preview:)

"There are three ways to do this- don't use cleaning supplies, keep cleaning supplies away from children, and keep children away from cleaning supplies."

Internal Summaries remind listeners what they have just learned.

Internal Summaries are generally used when a speaker finishes a particularly important or complicated main point or set of main points.

Internal Summaries are a way to clarify and reinforce ideas. Rather than moving immediately to the next point, the speaker takes a moment to summarize the preceding point or points.

(Example of Internal Summary:)

"In short, baseball can be a good hobby. A player keeps in shape, learns to get along with other players and refines physical skill and coordination."

Signposts indicate exactly where you are in the speech. Signposts can focus attention to key ideas.

Questions can be used as signposts to get the audience more involved with the speech.

(Examples of Signposts:)

"Be sure to keep this in mind..."

"Here is an example of what I mean..."

"Now, let's direct our attention to another

phase of this problem..."

"Another factor to consider is..."

"Still another illustration to support this

main proposition is..."

Questions can be used as signposts to get   your audience more involved with the speech.

(example)

"What could be the reason for this attitude?"

Vocabulary:

The goal of the speaker is to send clear messages to the listener. Vocabulary, or the words used in the speech, should be understood by the audience. Words

that describe actual things and experiences of your listeners will be understood better than descriptions of theories, qualities, ideas, or highly technical terms. Be sure to fully explain any words that may be new to your audience or unique to your topic.

Jargon is vague and indefinite but may sound important. Using many high sounding words and cliches that really say very little should be avoided.

Cliches are overused phrases that have no vitality or intellectual content. Cliches are familiar to most people and carry general meaning. Cliches should be avoided when speaking clearly and specifically.

Examples illustrate your general statements. Using phrases like "for instance" and "for example." make your ideas more easily understood.

Anecdotes can be an interesting way to clarify a point or idea. These are brief narratives are stories about things that happen to people. Anecdotes can illustrate or show how an idea is portrayed in real life. When using anecdotes be sure to keep your main point in mind and not let the narrative run off on a tangent of its own. Also, when you have finished telling the anecdote, tell how it illustrates your main point.

Analogies are "word pictures" that should remain in the mind of the listener for a long time. Use comparisons that everyone understands, such as "as noisy as a roller rink on Saturday night," or "as bright as the noon day sun."

Use words that are familiar to your audience. Do not use words that are too technical. Explain any words that may be new or unclear to your audience.

Grammar:

The use of language in speeches includes correct sound, formation and arrangement of words. Slang, or words used in children's conversation such as "cool", "chill", "baddest", etc. should be avoided. Use commonly understood words that any audience would have no trouble understanding.

Use correct verb tenses. This may be a challenge for some speakers who have used words like "gots" instead of "has", "runned" instead of "ran" in their conversations. In time and with practice correct grammar will become a good habit.

It is also important to avoid saying "uh" or "um" when speaking. It is much better to say nothing at all, allow yourself to pause, collect your thoughts and then

go on. Saying "uh" and "um" indicate a lack of preparation and practice.

Don't "mumble" or "swallow" your words. Speak every syllable clearly and distinctly using your tongue and lips. Try to keep your chin up and face the audience. Breathe deeply. Look up pronunciations if you are unsure.

Conclusion:

Don't let your speech degenerate to a weak finish. Build to a climax, then direct listeners toward specific action or recommendation.

Summarize main points of speech. Clearly restate all the ideas you talked about and, briefly, what you said about them.

If there is an action you wish the audience to take, this is the time to make it clear, along with benefits of taking the action and consequences of not taking it.

Give a clear picture of what you want the audience to do. This could be to _have_ a new understanding of your topic, _buy_ a specific product, _support_ a certain candidate, or _join_ your favorite sports team.

Presentation:

Gesture:

Gestures and body movements should not take the audience's attention away from the ideas you are talking about. Use gesture only to clarify the points you are making.

Conventional movements of the hands and arms can be used to add interest and understanding to your speech.

Pointing your index finger upward illustrates "one", or, extended away, illustrates outward". Holding your hand or hands, palm up, moving outward toward the audience gives the idea of "giving".

"Receiving" can be illustrated by holding hand or hands palm up, moving inward toward your chest, fingers closing to grasp.

To gesture "rejecting" you can make a pushing away motion with palm of hand turned down. Clenching fists expresses very strong feelings such as "anger" or "determination".

"Cautioning" or "warning" is expressed with your hand held upward, palm toward audience, perhaps with back and forth motion.

To express the idea of "dividing", such as when

you want to emphasize two different ideas, hold your
hand or hands vertically, moving from center to one
side or outward from center. "Combining" is expressed
similarly to dividing, but hands move inward from
sides.

Visual Aids:

Charts, graphs and artwork can add interest and
understanding to a speech.

It is best to limit visual aids to a few, clear
illustrations of your main points. Keep visual aids
simple and rehearse with them.

Charts and graphs work well to show relationships
between two things of different size, cost, number,
time, distance, or quantity.

Illustrations and graphics should be simple and
bold. They should be easily seen and understood from a
distance. The message of the visual aid should be
direct and present pertinent information. Think of
visual aids as headlines for your main points. Avoid
wordiness, complicated pictures and small details.

When presenting your visual aids, prepare the
audience, tell them what your are going to show them.
Fully explain the visual aid and how it illustrates

your point or idea. When finished using the visual aid you might leave it present for a short time for the audience to consider, but be sure to remove it so as not to draw attention away from your message.

Pacing/Rate:

Pause to punctuate your speech. Take time to think ahead, catch your breath, and give the audience time to reflect and understand.

Don't speak too rapidly. You are not racing to finish your speech quickly. You will be misunderstood by your listeners.

Don't speak too slowly. You might bore the audience and lose their attention.

Adjust the tempo, or speed, of your speech so that you are understood by your audience, especially your main points.

Use tempo of delivery to convey mood of your speech. A fast rate helps create feelings of happiness, fear, anger, surprise, and excitement. A slower rate helps convey feelings of sadness or disgust.

A faster tempo is good for less important points or information your audience already knows. Slower tempo is good when conveying complex information. Speak

deliberately and thoughtfully.

Pause before and after main points for emphasis. Pause to punctuate your speech. Take time to think ahead, catch your breath, and give the audience time to reflect and understand.

Vary speed, tone, gestures, and volume to keep your speech interesting.

Enunciation:

Don't "mumble" or "swallow" your words.

Speak every syllable, look up pronunciations if you are unsure.

SPEECH CONTENT:

Good speaking is much the same as good writing. Both convey messages through clear expression that is important and interesting to the receiver.

Similar processes are used in both good writing and good speaking. The speaker must select a topic an a general purpose for making a speech. Topics can range from a hobby you enjoy or your favorite sport to issues found in the newspaper.

Topics will be subjects you already know about to

subjects you are interested in and want to know more about. Remember, things that interest you will probably interest others.

Categories of topics may be people, places, things, or events. A speaker may want to speak on processes, or how things are done. Concepts such as democracy, creativity, or free enterprise could be interesting. Natural and supernatural phenomena such as earthquakes or U.F.O.s could also be intriguing to an audience. Of course, problems and solutions make good topics for speeches. Students' perspectives on drug abuse, gangs and grades can concern other students and adults alike.

Once you have selected a topic that interests you, you will need to think of a purpose for your speech, or what you want the speech to do.

Are you going to explain something, report facts or demonstrate how to do something? Then your purpose is to inform.

If you want to sell, advocate or defend an object or idea, then your purpose is to persuade.

Your topic must be narrowed to one aspect of the topic. You won't want to talk about your favorite football team, but you may talk about one particular

player's contribution or the team's best season. The idea is to cover a small aspect of the general topic by limiting your purpose to One Distinct Idea. You might write down this idea as a statement.

(EXAMPLE)

Topic: Acupuncture

Purpose: To inform my audience about the history of acupuncture in America.

Gathering Material:

Gathering materials for a speech is like gathering information for any project. When you have personal experience or have knowledge about a topic you can use yourself as a resource. Most of the time you will need outside information about your topic.

Personal interviews can be good ways to get information. Determine the purpose of your interview, what specific information do you want to get? Think of who may have that information and make an appointment to interview them.

Prepare your questions ahead of time and keep on track, listen attentively, take accurate notes, and be sure to thank the person when your interview is finished. You may want to tape record your interview.

Be sure your equipment is in good order, your batteries
are fresh, and your tape is rewound and ready to
record. Become familiar with tape recording so your
operating the machine will not distract from the
interview. Afterward, review and transcribe from your
notes and tape as soon as possible.

Writing away for information is a good way to
gather material if you have enough time before your
speech. Government agencies, corporations, and special
interest groups offer free or inexpensive publications.

The library is a major source of information for
most speeches. Become familiar with your library's
reference department and staff. Librarians are trained
to help you locate material and can direct your
research efforts.

When gathering material, start early and keep a
list of all books that look like they might be helpful.

Main Points:

Remember, the main points are the central features

of your speech. Use two to five main points. Each main point should focus on a single idea, be worded clearly and be emphasized enough to be clear and convincing.

(EXAMPLE)

Topic: Natural Foods

Purpose: To persuade audience that natural foods are not necessarily better than processed foods.

Main Points:

Natural foods are not more nutritious than processed foods.

Natural foods are not safer than processed foods.

Support:

Support is all the material gathered to back up or show reasons for the statements made by the main points.

Support should be directly related to the main point they are suppose to back up. Make your support believable by naming the source. Make support clear by using visual aids.

Connectives:

Once you have organized your main points and supporting materials, you are ready to work on connectives. Connectives help tie a speech together. They are words or phrases that join one thought to another.

(examples)

"Now that we have explored the origins of acupuncture, let us turn to its modern popularity."

"The most important thing to remember when you water ski is to relax."

"So much for Joe Montana's pre-season training, what about his performance leading to the Super Bowl?"

Appendix A.

SPEECHMASTERS JOBS:

SPEECH MASTER:

Organizes Speech Masters program.

Gathers information on main speakers'

topics.

Welcomes audience and guests.

Introduces each main speaker.

Introduces Topic Master.

Introduces General Evaluator.

Concludes the program.

SERGEANT AT ARMS:

Prepares room facilities for program.

Begins program with flag salute.

Introduces Speech Master.

Oversees audience behavior and may present

report (see Appendix C).

MAIN SPEAKERS:

Prepare and rehearse speech in advance.

Prepare Speech Frame on main points,

support, and connectives of speech.

Speaks for three to five minutes when
introduced.

Listens to evaluation for feedback to
improve next speech.

TOPIC MASTER:

Prepares list of Topic (impromptu) Speakers
in advance.

Prepares topics and assigns them to
speakers.

Introduces each Topic Speaker.

TOPIC SPEAKER:

Speaks on assigned topic for one and one
half minutes.

GENERAL EVALUATOR:

Assigns individual evaluator for each Main
Speaker.

Introduces each Evaluator and speaker they
evaluated.

Introduces Timer and Grammarian for
reports.

Can present general evaluation of entire

Speech Masters program.

EVALUATOR:

Evaluates assigned speaker.

Completes Evaluation form and reports

scores when introduced.

TIMER:

Keeps time of Main and Topic Speakers.

Signals speakers when time is up.

Presents report of times when called on by

General Evaluator.

GRAMMARIAN:

Keeps written record of "ahs", "ums". etc.

made by each speaker.

Keeps record of good and bad grammar usage

by all speakers.

Presents report when introduced.

HUMORIST:

Prepares, memorizes, and rehearses in

advance a humorous story or tasteful jokes.

66

Presents humor when introduced, usually at
end of program.

Appendix B

SPEECH MASTERS sequence:

    Room preparation

        Sergeant at Arms oversees movement of

        tables and chairs.

        Sergeant at Arms sets up microphone

        and amplifier, if used

        Speakers arrange with Sergeant at Arms

        to present charts, graphics, maps,

        etc.

        Speakers present completed Speech

    Frames to Speech Master.

        Sergeant at Arms distributes Audience

        Response forms/Speech Frames to

        audience members.

    Introduction of Speech Master.

        Sergeant at Arms announces time for

        audience to be seated, perhaps with

        signal of dimming lights.

        Sergeant at Arms leads class in pledge

        of allegiance to flag.

        Sergeant at Arms introduces master of

        ceremonies by name.

Welcome.

 Speech Master welcomes audience and

 briefly reviews speakers and speeches

 to be presented.

Introduction of main speakers.

 Speech Master introduces each speaker

 by name and topic or title of speech.

 As speakers come to front of room,

 Speech Master gives speaker's

 completed Speech Frame to teacher.

Main speakers.

 Main speakers come to microphone,

 thank Speech Master, and proceed to

 present their speeches.

 As main speakers present speeches,

 audience members listen to speeches

 and complete Audience Response forms;

 the form the speaker uses to

 outline the speech.

As speakers present their speeches the teacher can
review speaker's Speech Frames and comment on the
speaker's success in presenting main points, examples,
transitions and conveying the purpose of the speech.

When all main speakers have given their
speeches...

Introduction of Topic Master.
Speech Master introduces Topic Master.

Introductions of Topic Speakers.
Topic Master introduces each Topic
Speaker by name and topic of speech.

Topic Speakers.
Topic Speakers come to microphone,
thank Topic Master, and present their
speeches.

When all topic speakers have given
their speeches...

Introduction of General Evaluator.
Speech Master introduces General
Evaluator by name.

Introduction of Evaluators.
General Evaluator introduces each

Evaluator by name and the speaker they
evaluated.

Evaluation of Main Speakers.
Evaluators present evaluation of
assigned Main Speaker using Speaker
Evaluation form.

Introduction of Timer.
Speech Master introduces Timer by
name.

Timer's report.
Timer presents time duration of each
speech.

Introduction of Grammarian.
Speech Master introduces Grammarian.

Grammarian's report.
Grammarian presents count of, and/or
review of grammatical errors of
each speaker.

71

Introduction of Humorist.

Speech Master introduces Humorist.

Humorist.

Humorist presents humorous recitation

or reading.

Introduction of Sergeant at Arms.

Speech Master introduces Sergeant at

Arms.

Sergeant At Arms report.

Sergeant at Arms presents report on

appropriate audience behavior.

Closing.

Speech Master introduces all members

of "Speech Masters" program.

Speech master thanks audience, turns

program over to teacher.

Sergeant at Arms collects Audience

Response forms and presents them to

teacher.

Sergeant at Arms secures microphone,

amplifier and any equipment used in
the program, and supervises
rearrangement of classroom
furniture.

Upon completion of program the teacher can review
Audience Response forms and comment on successful
listening.

Appendix C

APPROPRIATE AUDIENCE BEHAVIOR

(Overseen and reported on by Sergeant at Arms.)

Audience members will:

Sit in chairs

Face speaker

Not move or gesture at speaker or others in

audience

Not talk or whisper unless told to do so by

speaker as part of speech

Take notes on speeches on Audience Response

forms, and complete forms unobtrusively

on completion of the program.

Applaud (clap) appropriately on

introduction of speakers and at end of

speeches

Appendix D

EVALUATIVE ELEMENTS OF SPEECH DELIVERY: (OUTLINE)

PHYSICAL ELEMENTS:

Posture

Eye Contact

Projection

STRUCTURAL ELEMENTS:

Opening

Body

Organization

main points

support

connectives

Vocabulary

Grammar

Conclusion

Over-all Presentation

Appendix E

EVALUATIVE ELEMENTS OF SPEECH DELIVERY: (EXPANDED OUTLINE)

PHYSICAL ELEMENTS:

Posture

Stand up, shoulders back, head up.

No stooping or turning away from microphone or audience.

Eye Contact

Look at your audience constantly.

Look at the people in your audience.

Look at the individuals among the people.

Look into their eyes. (In this way you will talk to each member of the audience directly, make them feel important and be able to read their reactions to you as a speaker.)

Projection

Speaker should use breathing to increase volume of voice.

Speaker should speak loudly enough to be heard clearly in all parts of room.

Speaker's volume should be varied, at
times, in order to make emphasis and
add interest to the speech.

Appendix F

EVALUATIVE ELEMENTS OF SPEECH DELIVERY:

(CRITERION FOR SCORING)

    (PHYSICAL ELEMENTS:)

        POSTURE:

Needs Improvement= Distracting moving, weight shifting, stooping, withdrawing from audience throughout entire speech.

Fair= Noticeable leaning and weight shifting, some stooping and turning from audience.

Well Done= Speaker stands with head up and shoulders back for most of speech. Some weight shifting and body movement.

Outstanding= Speaker stands with head up and shoulders back for entire speech. No distracting body movement.

EYE CONTACT:

Needs Improvement= Speaker seldom
looks up or toward audience. No eye
movement.

Fair= Speaker looks down most of
speech. Looks at audience
occasionally. Distracting eye movement
or rigid staring.

Well Done= Speaker keeps eyes on
audience most of speech. Looks at note
some. Noticeable eye movement.

Outstanding= Speaker keeps eyes on
audience throughout entire speech,
looks at every member of audience.
Eyes move naturally and express
feeling.

PROJECTION:

>Needs Improvement= Few in audience hear clearly or at all.
>
>Fair= All in audience can hear but few can hear clearly. Volume drops from time to time.
>
>Well Done= Speaker is loud enough for entire audience to hear clearly for most of speech. Some drops of volume. Some expression.
>
>Outstanding= Entire audience can hear clearly for entire speech. No drops of volume. Pleasant speaking tone and expression.

(STRUCTURAL ELEMENTS:)

OPENING:

Needs Improvement= Audience interest not
stimulated. No preview of topic or main
points.

Fair= Topic presented but not interesting.
Weak presentation of topic and main
points.

Well Done= Topic presented and interesting.
Some description and preview. Audience
engaged.

Outstanding= Very interesting and
understandable topic. Clear and vivid
preview of main points. Audience very
engaged.

(Body)

ORGANIZATION:

Needs Improvement= No preparation or notes
evident. Unclear main points. No support
or connectives.

Fair= No notes. Not memorized. Some
randomly presented ideas, details,
support, and connectives.

Well done= Notes used. Speech well
rehearsed but not memorized. Details,
support, and connectives in orderly
sequence.

Outstanding= Notes and visual aids well
used. Speech rehearsed and memorized. Many
details support main ideas clearly with
appropriate connectives. Orderly
sequence.

VOCABULARY:

> Needs Improvement= No interesting or descriptive words used. No expression.
>
> Fair= Some interesting and descriptive words used. Some topic vocabulary explained. Little expression.
>
> Well Done= Special topic vocabulary used and clearly explained. Effective expression.
>
> Outstanding= Interesting and descriptive words used. Special topic vocabulary clearly explained. Excellent expression.

GRAMMAR:

> Needs Improvement= Three or more "ums", "uhs", or other distracting grammatical errors.
>
> Fair= Two "ums", "uhs", or other distracting grammatical errors.
>
> Well Done= One "um", "uh", or other distracting grammatical error.
>
> Outstanding= No "ums", "uhs", or other distracting grammatical errors.

CONCLUSION:

Needs Improvement= Speech drifts,

degenerates to weak ending, speaker ends

when he/she runs out of things to say. No

restatement of main ideas or suggestion of

purpose.

Fair= speech stops abruptly. No restatement

of main ideas or suggestion of purpose.

Well done= Speech ends with interest. Some

restatement of main ideas and suggestion of

purpose.

Outstanding= Speech ends with interest.

Clear restatement of ideas and purpose.

Audience stimulated to take action and

wants more.

OVER-ALL PRESENTATION:

Needs Improvement= No charts, graphs, or

other visual aids. Speaker not well

groomed. No gestures.

Fair= Few, poorly prepared, charts, graphs

or other visual aids. Not understandable.

Speaker groomed. Few gestures.

Well Done= Several, well prepared, charts,

graphs, or other visual aids used. Speaker
neatly groomed. Visual aids understandable
and related to speech. Effective gestures.
Outstanding= Numerous well prepared charts,
graphs or other visual aids presented
effectively. Visual aids and gestures
related to speech and add to impact of
presentation. Speaker well dressed and well
groomed.

Appendix G

SPEECH BITS

Speech Bits are simple exercises designed to
familiarize student speakers with standing in
front of an audience and speaking into a
microphone.

Students can be grouped, group stands at front
of room, to one side. Individual students walk
to the center of floor or stage an deliver a
brief message.

It is important to include a waiting period of
a few seconds before and after the message.
This is a time to make eye contact with the
audience. The student should stand up straight
with hands at sides and look over audience,
trying to look every member in the eyes.

BITS:
1. wait, give greeting and name, wait,
   exit.
2. wait, give greeting, name and date,
   wait, exit.
3. wait, welcome audience, introduce next
   speaker, wait, exit.
4. thank previous speaker, wait, welcome
   audience, introduce next speaker by
   name and topic of their speech, wait,
   exit.

5. thank last speaker by name and topic, wait, conclude program (thank audience for attending), exit.

CHART #1

SPEECH MASTERS PROGRAM SEQUENCE

Room preparation

Introduction of Speech Master.

Welcome.

Introduction of main speakers.

Main speakers.

Introduction of Topic Master.

Introductions of Topic Speakers.

Topic Speakers.

Introduction of General Evaluator.

Introduction of Evaluators.

Evaluation of Main Speakers.

Introduction of Timer.

Timer's report.

Introduction of Grammarian.

Grammarian's report.

Introduction of Humorist.

Humorist.

Introduction of Sergeant at Arms.

Sergeant At Arms report.

Closing.

CHART #2.

evaluation form

SpeechMasters

Speaker Evaluation Form	1	2	3	4
	NEEDS IMPROVEMENT	FAIR	WELL DONE	OUTSTANDING
SPEAKER:				
TOPIC:				
POSTURE:				
EYE CONTACT:				
PROJECTION:				
OPENING:				
ORGANIZATION:				
VOCABULARY:				
GRAMMAR:				
CONCLUSION:				
PRESENTATION:				
TOTALS:				

SCORE

EVALUATOR:

CHART #3.

SpeechMasters

SPEECH FRAME   AUDIENCE RESPONSE FORM

SPEAKER: **RESPONDENT:**

_____ DATE: _____   _____

TOPIC: [_____]

MAIN POINT: _____

_____

    SUPPORT: _____

    CONNECTIVE: _____

MAIN POINT: _____

    SUPPORT: _____

    CONNECTIVE: _____

MAIN POINT: _____

    SUPPORT: _____

    CONNECTIVE: _____

MAIN POINT: _____

    SUPPORT: _____

    CONNECTIVE: _____

PURPOSE : _____

_____

_____

CHART #4.

SpeechMasters
Student Jobs and Descriptions

SPEECH MASTER:
1. Welcomes audience and guests to SpeechMasters program.
2. Introduces each Main Speaker.
3. Introduces Topic Master.
4. Introduces General Evaluator.
5. Introduces Humorist.
6. Closes program and thanks audience for attending.

MAIN SPEAKERS:
1. Prepare and practice speech in advance.
2. Complete Speech Frame form and give to Speech Master before presenting speech.
3. Present speech from 3 to 5 minutes in length.
4. Listen to Evaluator's report for feedback.

TOPIC MASTER:
1. Prepare in advance list of impromptu speakers, topics and assign topics to speakers.
2. Introduce each Topic Speaker.

TOPIC SPEAKER:
1. Speaks for 1 to 3 minutes on topic assigned by the Topic Master.

GENERAL EVALUATOR:
1. Assigns individual Evaluator for each Main Speaker.
2. Introduces each Evaluator and speaker they evaluated.
3. Introduces Timer for report.
4. Introduces Grammarian for report.
5. Introduces Sergeant at Arms for report.

EVALUATOR:
1. Completes Speaker Evaluation form for assigned Main Speaker.
2. Present report on assigned Main Speaker when introduced by General Evaluator.

TIMER:
1. Keeps time of Main and Topic Speakers.
2. Signals speakers when time is up.
3. Presents report of times of speeches when introduced by General Evaluator.

GRAMMARIAN:
1. Keeps written record of number of "ahs", "ums", and grammatical errors made by each speaker.
2. Presents report when introduced by General Evaluator.

SERGEANT AT ARMS:
1. Prepares room and equipment for program.
2. Distributes Audience Response forms.
3. Opens program; leads flag salute, introduces Speech Master.
4. Keeps written record of audience behavior and reports when introduced by General Evaluator.

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