

**Vika Kuprashvili   Natia Pirtskhalava**

# **Principles and Practices In Creative Speaking**

**The editor:**

**John Horan BBC Monitoring, Tbilisi**

**The consultant: Trevor Cartledge  
Nottingham Trent (U. K.)  
and Grigol Robakidze  
University Professor**

*VIKA KUPRASHVILI*

Full Professor in  
Robakidze University  
English, Civics and Debate  
Teacher at Experimental  
School #1  
Teacher Trainer

*NATIA PIRTSKHALAVA*

History, Civics and Debate  
Teacher at Experimental  
School # 1  
Teacher Trainer

© Grigol Robakidze University Press  
ISBN 99940-877-8-9

# Contents

<b>Introduction .....</b>	<b>5</b>
The poem “Dreams” .....	6
<b>Chapter 1.....</b>	<b>7</b>
Communication and the Communication Process .....	9
Kinds of Communication.....	10
Three Major Components of Oratory .....	11
<b>Chapter 2.....</b>	<b>15</b>
Kinds of Speeches.....	17
Review and Enrichment Practice 1 .....	19
<b>Chapter 3.....</b>	<b>27</b>
What you should know as the sender of the message .....	29
How to start the speech.....	32
Review and Enrichment Practice 2.....	35
The body of the speech.....	37
Types of Reasoning .....	39
Review and Enrichment practice 3 .....	42
Presenter’s Evaluation Sheet .....	47
How to end up the speech .....	49
Review and Enrichment Practice 4.....	51
<b>Chapter 4.....</b>	<b>57</b>
Speech Delivery .....	59
Voice shows your personality .....	60
Voice production exercises.....	63
Eyes show your personality .....	66
Eyes are mirrors of the soul /Exercises/.....	67
Body Language-Gestures.....	69
The posture .....	72

Text “ Body Language” .....	74
Review and Enrichment Practice 5 .....	76
Fun Debate- Body Language Should Become the Official Language .....	81
<b>Chapter 5 .....</b>	<b>84</b>
What you should know as the receiver of the information .....	86
Review and Enrichment Practice 6.....	89
Fallacies in Argumentation.....	93
Love is a Fallacy.....	94
Review and Enrichment Practice 7- Wrap up your knowledge .....	95
Self-Evaluation .....	100
<b>Chapter 6.....</b>	<b>102</b>
Debate as a Tool in English Language learning .....	104
Different ways and strategies of organizing debate speech.....	107
Debate – Living in the city is better than living in the country.....	113
<b>Chapter 7.....</b>	<b>114</b>
Appreciation of Literature .....	116
Exploiting Dialogues .....	117
Oral Presentation of Narrative Prose –Storytelling.....	126
The Giving Tree.....	127
You Know.....	129
Oral Interpretation of Poetry.....	130
All the World’s a Stage.....	131
Captain, My Captain.....	132
Performing Literature for Children.....	133
The Little Prince .....	134
Political Speeches Socrates “ The Apology” .....	137
Thomas Jefferson’s Inauguration Speech .....	138
Abraham Lincoln’s “The Gettysburg Address” .....	139
<b>References.....</b>	<b>142</b>

## **Introduction**

All teachers face the same challenge: how to prepare the students to be confident, amiable, competent communicators. Language teaching is a living process. Since we have to speak to live, we need to offer in Georgian schools and universities specific training in speaking.

Making speeches is not easy. Some people have stage fright; some spend hours preparing even the most informal speech. The students lack the skills of expressing their ideas fluently, openly, accurately. In order to meet the students' need we, the authors, have designed this guide book for preparing and delivering powerful, well-organized and well-received speeches. The book will promote the important goal of mastering oral literacy. We hope it will encourage and stimulate the students' interests, reduce panic and nervousness while speaking, build confidence in producing actual speaking situations - conversation, informal and planned discussions. We want the students to try and enjoy all types of speaking engagements. The students little by little, step by step, by study and practice will develop the most important skills in public speaking, creative speaking, presentations, debate and oral interpretation.

Since ancient times speech teachers believed that the successful presentation of a platform speech or an oral interpretation of literature is best accomplished when the presenter has a firm command of the theories of speech provided with a guided practice. Bearing that in mind we focused on quick facilitating of the theoretical material, enrichment practice and aesthetic components of communication.

Creative Speaking can be used as a textbook for speech courses, debate and drama clubs in high schools, colleges and universities.

The materials have been designed, interpreted, tried out and tested by the authors through the years not only in Robakidze University, but also at the lessons and debate club in Experimental School # 1. The authors have used their coaching and judging exciting international experiences from the USA schools and Bulgaria, Poland, Slovakia, Macedonia International Debate Education Forums. The students' eagerness, interest and eloquence motivated the authors to publish this book.

Read the poem aloud in class.

## Dreams

Langston Hughes (1902-1967)

Hold fast to dreams

For if dreams die

Life is a broken-winged bird That cannot fly.

Hold fast to dreams

For when dreams go

Life is a barren field

Frozen with snow.

It won't be difficult to see that each person has read the poem differently with different manner, voice, gestures. For some people it is easier to express emotions and feelings, to attract attention of the listeners, for others it is more difficult. Most ancient philosophers, politicians, statesmen mastered this skill; they had good rhetorical skills, good voice, and a natural gift for speaking. However, there have been examples where orators didn't have this ability, but with learning, hard work and perseverance, obtained it during their life. From antiquity to the present day, rhetoric has always taken a central place and has been closely associated with schooling. So why not follow their example? Why not learn how to speak properly? Ralph Waldo Emerson's words might serve encouragement: "All good speakers were bad speakers at first."

# CHAPTER ONE

If all my talents and powers were to be taken from me, and I had my choice of keeping one, I would unhesitatingly ask to be allowed to keep the Power of Speaking, for through it I would quickly recover all the rest.

Daniel Webster



# COMMUNICATION AND THE COMMUNICATION PROCESS

## Chapter outline

In this chapter you will learn:

- How the communication process works
- Different kinds of communication
- Three components of communication

Communication is the process of sending and receiving a message. The communication process consists of the sender, the receiver, the message, and feedback.

<b>The Sender</b> Transmits the message	<b>The Message</b> Words, body language, symbols that convey the idea	<b>The Receiver</b> Intercepts and interprets message, transmits feedback
--	--	--

<b>Feedback</b> Words, body language, and symbols that respond to the sender's message
---

Every day, when you talk on the telephone, write letters, messages, watch TV, or talk to somebody you are either sending or receiving the information.

**The sender** starts the communication process by using words. Words are the symbols the sender uses to convey the ideas. **The receiver** is the person who receives **the message** and then interprets or decodes it. **Feedback** includes the reaction that the receiver gives to the message offered by the sender. Effective communication occurs when there is mutual respect - understanding between the sender and the receiver.

## KINDS OF COMMUNICATION

There are different kinds of communication. Any communication that is read is called **written communication**. When communication is heard it is called **oral or verbal communication**. Your ability to put words together effectively either in written or verbal form will help determine your impact as a communicator. In this book, you will learn specifically how to become a more effective oral communicator, a more persuasive speaker.

Communication without words is called **nonverbal communication**. Nonverbal and verbal messages are usually sent together, along with vocal messages. The effectiveness of nonverbal messages depends on one's ability to receive sensory messages fully and accurately. It expresses your attitude or mood about a person, situation, or idea.

There are several ways of expressing nonverbal messages. They include:

- Dress and general appearance
- Posture and body movements
- Gestures
- Facial expressions and eye contact
- Use of space and distance

Sometimes the most important speaking you do is the speaking with yourself. This ability to conduct an inner dialogue with yourself and to assess your thoughts, feelings and reactions is known as **intrapersonal communication**. Many of our actions begin with this silent conversation. You must be honest and positive in your self-communication. For instance, when you have done something right compliment yourself; when there should be improvement, note to yourself what you can do better the next time.

Besides being able to talk to yourself, you need to be able to talk to others. This form of one-on-one communication is called **interpersonal communication**. It also takes place when message is transmitted between two or more people. Your job in communicating in this way is to realize that the spoken word should build positive feelings and trust, motivate and inspire others.

## THREE MAJOR COMPONENTS OF ORATORY

Oratory, or rhetoric, is the art of public speaking. Aristotle defined rhetoric as the best available means of persuasion. The orator is a person who delivers a speech and uses words effectively.

According to Aristotle there are three components of effective presentation. He called them three modes of persuading the audience: **Ethos** (Ethical), **Logos** (Logical), and **Pathos** (Emotional).

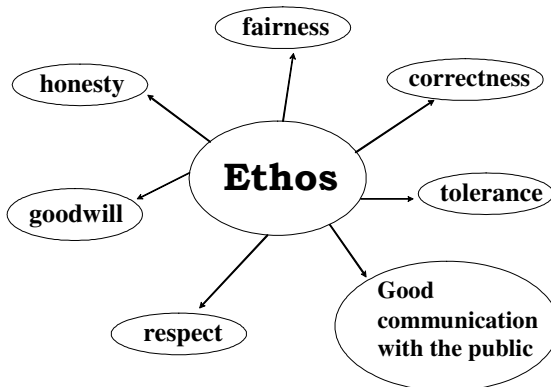
These three components reveal:

Ethos = Character - your ethical norms

Pathos = Emotion

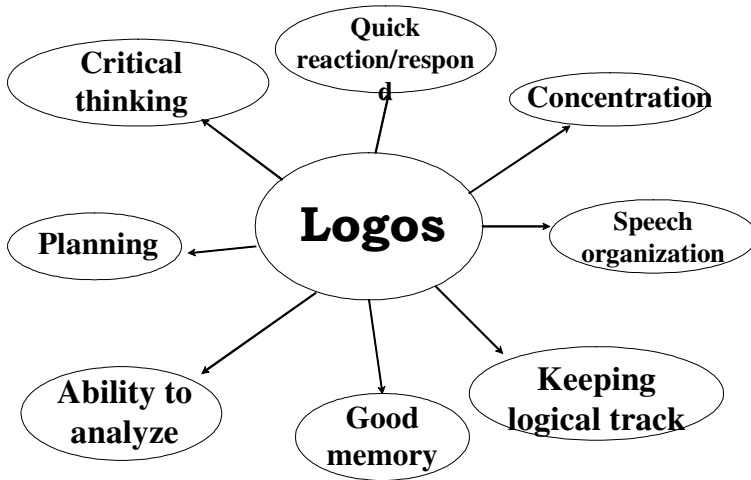
Logos = Reason-logics

You offer ethical appeal when you show your audience that you have your approach to values and honesty regarding what is right and wrong. The Roman teacher Quintillion called the perfect orator - "A good person speaking well." Effective communication occurs when there is a respect between the performer and the audience - the sender and the receiver. The job in communicating is to realize that the spoken word should build, inspire, and motivate others, never belittle or deceive them.



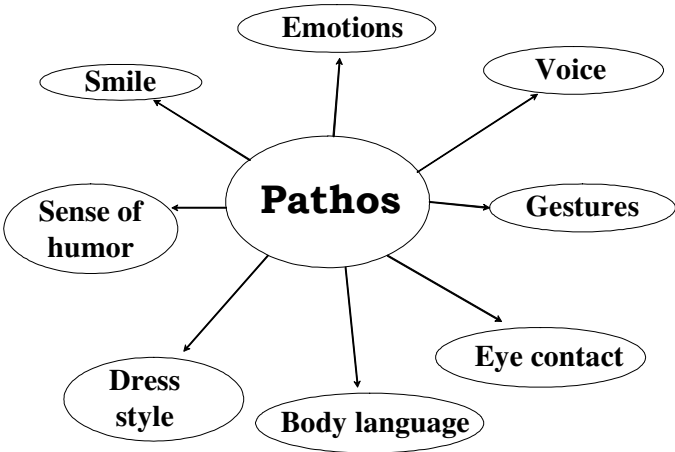
**Logos** appeals to reason.

You offer a logical appeal when you provide your audience with sequence and analyses in your organization and factual evidence to prove your point.



You offer emotional appeal when you “strike a chord” in your audience and appeal to their sense of patriotism, family, justice, etc.

**The Greek Philosopher Socrates said that before we can move the world, we first have to move ourselves.**



Delivery is the most important aspect of public presentation. Read or written, it has much to do with how sincere, honest and ethical are you (Ethos), what feelings you will evoke in the audience (Pathos), and what logical thinking you will demonstrate (Logos).

## Tips to become a successive speaker

- Be:
  - sincere
  - conversational
  - calm
  - self-confident
  - on track
  - good listener
  - natural
  - orderly
  - cooperative
- Avoid:
  - monotone
  - unvarying pace and emphases
  - apologetic style
  - vocalized pauses
  - shouting, pumping the arms, using extreme language
  - gesturing too much
  - eyes downcast
  - ambiguity
  - obscurity

# CHAPTER TWO

If you your lips would keep from slips,  
Five Things observe with care;  
To whom you speak, of whom you speak,  
And how, and when, and where

W. E. Norris



## KINDS OF SPEECHES

### Chapter outline

In this chapter you will learn:

- Five kinds of speeches.
- Methods of how to differentiate them
- Specific intentions for the listener
- Create your own speech according to the audience needs.

There are 5 kinds of speech: to stimulate, to inform, to persuade, to activate and to entertain.

**Speeches to stimulate** seek only to reinforce and intensify feelings that already reside in the listener.

...“You ask what our aim is. I can answer in one word. It is victory. Victory at all costs - victory in spite of all terrors - victory.” (Winston Churchill’s first speech upon appointment at Prime Minister, May 13, 1940).

Churchill’s speech had an immediate, intense effect on the souls of British people - feelings of patriotic pride and the will to survive.

“I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood...”

(Dr. Martin Luther King, Washington, 1963).

Martin Luther King’s speech was to arouse the passion to the listeners. But the passions King hoped to generate were not those needed to promote physical survival, but those necessary for spiritual survival, for justice, for equality.

Speeches to stimulate hold great importance at times of war, unrest as well as in our everyday affairs: for example, when the drama coach speaks to the cast before opening night or when a sales manager wants to generate enthusiasm for a new product, they both need to stimulate the people for the activity, make them feel what the speaker wants them to feel.

**Speeches to inform** are a kind of speech when the speaker wants the listeners to know what s/he intended them to know. This kind of speech is easy to find. Informative speeches occur in the classrooms, lecture halls,

town halls, on TV. German philosopher Emmanuel Kant proposed that the human mind is not a passive recipient of data, but rather a gatekeeper - it allows only certain kinds of information into consciousness. Specifically, Kant said that the mind screens data through three filters: Time, Space, and Cause/Effect. The Twentieth century psychologists agree with Kant. Information that comes to us organized according to *when* things happen (time), *where* things happen (space), *or how* things happen (cause/effect) is much easier to understand and remember than information that is not organized at all. Information that is understandable and memorable is also more credible than information which is neither.

**Speeches to persuade** express a viewpoint and means to prove it. In some persuasive speech the viewpoint is stated directly. Persuading is more than informing. Informing cigarette smokers of danger of is not the same as persuading them that smoking will most probably give them cancer. Albert Einstein, the greatest physicist of our time, fought vigorously to reject the quantum theory, despite plentiful evidence proving that it was true. Persuasion is not merely the task of supplying new information, but it is usually a task of overcoming the resisting other's ideas and old habits. When you encourage purchases of the book, cassette, etc, at this point they become the speeches to persuade and activate.

**Speeches to activate** urges people to do something. This is not the same thing as persuading. It is more. The speech to activate takes additional the step of telling the listener - "Now you are convinced, do this." Many speakers mistakenly believe that once a person is convinced, she or he will automatically act. Life proves otherwise. Many politicians convinced that they are the better candidates do not receive the votes on the Election Day. Many speeches to activate fail because the speakers are not specific about what they want the listener to do. At the end of this speech the speaker wants the listeners to do what he/she wants them to do.

**The speech to entertain** is usually humorous from start to end. Jokes and other bits of comic relief have long been favoured devices. At the end of this speech the speaker wants the listener to be amused, entertained, feel happy. The key considerations during this speech are: is the humour in good taste? Is it fresh? Is it relevant to the main point? Are people really amused?

## REVIEW AND ENRICHMENT PRACTICE 1

1

### **Work in pairs and discuss:**

1. List the five kinds of speeches. Can we explain how they differ?
2. According to Aristotle what is rhetoric? Can you explain what he meant?
3. How can you describe the communication process?
4. What are the kinds of communication? Can you explain how they differ?
5. How can the non-verbal messages be expressed?
6. What is interpersonal/intrapersonal communication?
7. Why do you need to learn to speak properly?
8. When is the communication process considered effective?

2

### **With how many different gestures can you convey the following ideas nonverbally?**

(You can show a hand shake; open arms; give an embrace, raise your hand, cover the ears, frown and shake your head, have a pleading facial expression, pretend to swallow some water and choke, coughing, etc)

- a. "I want to welcome you."
- b. "Stop! I don't want to hear you any more."
- c. "Will you help me?"
- d. "Go in that direction."
- e. " Help! I'm drowning!"
- f. "I love you! I cannot live without you!"
- g. "He wants to steal your purse. Be careful!"
- h. "Look. It's a picture of Baby Jesus and the Virgin Mary".
- i. "He has put his shirt on upside down."
- j. "I lost my wallet in the aquarium, could you find it please?"

3



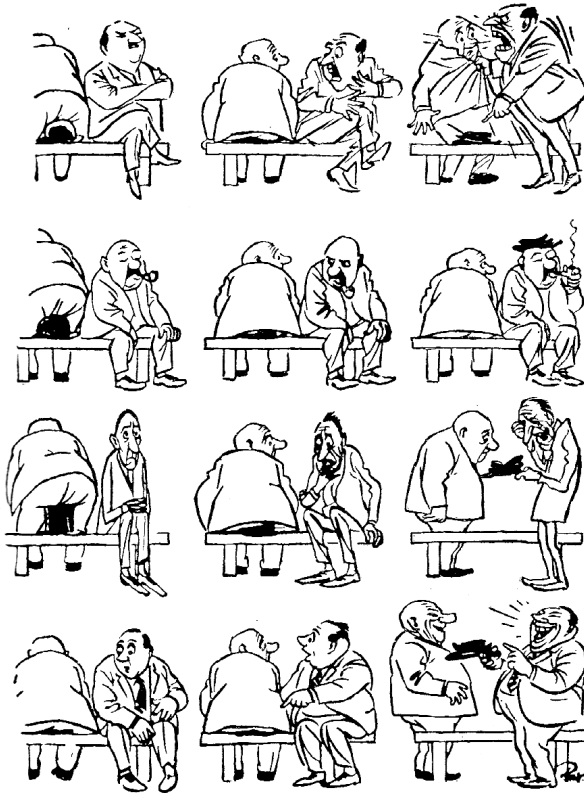
Look at the pictures that send nonverbal messages by facial expressions.

Analyze the nonverbal messages in each picture and discuss how the nonverbal message contributes to sending the real message?



4

Look at the pictures below and discuss how the people with different temperament react differently to the same fact. Describe the man and his attitude toward the fact in the first (second, third, fourth) picture.



## 5

### **My shadow**

Two students come to the front of the classroom. One starts speaking for one minute about any topic. The speaker should keep a neutral expression and use no gestures. The other student, who is standing beside, about two meters away, has to listen attentively without looking at him/her and silently make gestures, body movements in accordance to the speech.

## 6

### **Logos and Pathos**

Make a circle. One student stands in the centre. (The rest will observe the speaker in terms of the content and gestures). The speaker is given one word, e.g. "lake". During one minute the student speaks about this topic. The teacher stops him/her after one minute. The student sits down and the discussion starts:

- What kind of presentation it was.
- If the gestures corresponded to the information.

Every student gives comments. The teacher summarizes. Then another student will come to the centre. The word can be an abstract or concrete noun and is given spontaneously.

The exercise goes round until every student delivers a one-minute speech.

## 7

### **Instructions for practice - Interpretative reading**

Practice reading of different text types: articles, TV announcements, news, theatre monologues, dialogues, prose, poetry. Follow this advice:

- First, underline in every sentence the word/words carrying information (so called logical accent) Delivering the speech, you shall stress this word or pronounce with a stronger intensity of voice by raising your pitch of voice.
- Make a slower or a longer pause before this word/ words.
- Further, determine where and how long your pause shall be (mark them in the text: one vertical line before the word for a shorter pause, two vertical lines before the word for a longer pause).
- Also, decide upon the intonation change – rising intonation (oblique line above the word showing upwards); falling intonation (curve showing downwards); flat intonation; inserted parts of sentence (pronounced with lower tone and a bit faster).
- After you have marked all this, try to read aloud. Doing this exaggerate in every way (you may call this acting, but it is a good exercise). When

you make a presentation the rest of the students can correct you, or if you have the same text compare different interpretations.

## **Effective Presentation Skills**

### **I. Group work**

Each group takes one of the given extract according to their preferences. In the group practice reading it and decide who will make a presentation.

Think about the posture, voice, style of presentation depending on the ideas that you're going to present. Put emotions in your presentation.

a.

“The cloud was within fifty yards of where we lay, and we glared at it. We were three, uncertain what horror was about to break from the heart of it. At the same instant Lestrade gave a yell of terror and threw himself face downwards upon the ground. I sprang to my feet grasping my pistol, my mind paralyzed by the dreadful shape, which had sprung out upon us from the shadows of the fog...”

b

We all know that we face problems. We know that we face difficulties. We are all aware that the difficulties that we face are not difficulties that will be overcome immediately, or that will be overcome easily. We all recognize that the problems that confront us are not problems that will be solved overnight. But if we realize sufficiently that we have to take measures, tomorrow will be a different day...

c

Today our nation is on the brink of utter chaos, facing both social and economic collapse. Our chief industries have been butchered. Our manufacturing base has been eroded with hundreds of businesses, large and small, gone to the wall while the nation has become increasingly dependent on imported goods. The human consequences of this industrial and economic devastation are terrible. People struggle for survival on or below poverty line and thousands of people are unemployed... Shall we put down our hands and wait? This is what I suggest....

## II. Play these dialogues in pairs.

A: The Company Chairman reminded everybody of the problems we face.

B: And of the difficulties before us.

A: And of the hard road that lies ahead.

B: And of the ever-increasing need to make sacrifices.

A: And of the need to increase our efforts.

B: And spoke not only of the problems.

A: But of the new opportunities.

B: And of the new challenges.

A: And of some recent plans.

B: And of a bright future.

A: And of a bright, though distant future.

### B.

A: We've failed.

B: We've failed? Both of us?

A: They've passed.

B: They've passed? All of them?

A: They've all passed except us.

B: But if they've passed, how have we failed?

A: Well, we have. I've seen the list.

B: But we've planned a celebration!

A: Forget it.

B: We've bought all those bottles!

A: Well, get them out, then.

### C.

She: Watch out ! You'll hit that car if you're not careful.

He: Oh, no, I won't. But we will have an accident if you don't stop shouting.

(CRASH)

She: You see. I told you you'd hit him if you weren't careful.

He: Oh shut up, will you? It was all your fault. If you'd kept quiet this wouldn't have happened.

She: Oh, it was my fault, was it? If I hadn't warned you in time it would have been much worse.

He: If you'd given me proper directions instead of telling me how to



- drive this would never have happened.
- She: And you should have leapt your eyes on the road instead of looking for your cigarettes. You drivers! What would you do if we weren't near to guide you?
- He: We'd manage perfectly well. What's more...
- She: (Interrupting him) OK, keep calm now. Here comes the driver of the other car. If you don't keep calm he'll probably start a fight. So take my advice, please for once.
- He: Right, I will, for your sake.

**III.** Read the poem

Maybe  
Carl Sandburg

Maybe he believes me, maybe not.  
Maybe I can marry him, maybe not.  
Maybe the wind on the prairie,  
The wind on the sea, maybe,  
Somebody somewhere, maybe, can tell.  
I will lay my head on his shoulder  
And when he asks me I will say yes,  
Maybe.

#### **IV.**

Feedback on presentations

-What kind of presentation was each? Give a specific explanation.

-Did the intonation match the style of the text?

-What was the best presentation? What was the key to success?

8.

Take any newspaper, choose any passage from the article or advertisement and transform it into any kind of speech.

9.

Find in the newspaper a politician's speech, point of view, choose a passage and turn it into different kind of speech.

10.

Recollect any funny joke or story and tell it in the most entertaining way.

11.

Try to give one piece of information in two or three different ways, so that the first will be a speech to inform, then to persuade and in the end to entertain.

12. You are the news reporter. Prepare 1 min. speech. Choose one out of these items: Current situation, Sports news, weather forecast, entertainment, art, culture, etc.

13. You are the DJ. Choose one song and interpret it in your own way.

# CHAPTER THREE

There can be no fairer ambition  
than to excel in talk

Luis Stevenson

## WHAT YOU SHOULD KNOW AS A SENDER

### Chapter outline

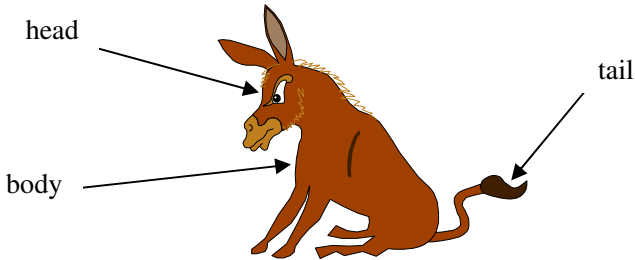
In this chapter you will learn:

- The seven fundamental questions of speech making
- The important components of the speech (the introduction, the body the conclusion)
- Different speech organization patterns and how to choose them
- Argument structure and different kinds of arguments

First of all you need to keep in mind that you are preparing a speech to be listened to, not to be read. There is difference between written and spoken texts. The reader of a written text can always return to those parts he has not understood. As soon as we have uttered a word, it has already disappeared. Therefore the spoken word has to be much clearer and stronger than the written one. Sentences need to be shorter and more natural. Long sentences should be avoided. The structure should be recognizable. One has to understand the transition from introduction to body and from body to conclusion. The main idea must be clear to everyone, and in order to be remembered by the listeners, it is wise to point it out in each part of the speech.

After you select a topic and discover enough proof to create your speech, you need to organize it. Sometimes people give more attention to how something has been said rather than what has been said. Logical thinking and speech organization is very important. Good organizing strengthens the points you want to make.

Greek philosophers used to bring a donkey into the auditorium to demonstrate the importance of a good organization to their students.



All speeches should have head, body and tail.

The head contains the introduction of the speech.

The body provides the major claims and arguments in support of the speech.

The tail is the summary and the conclusion of the speech

Why should a speech have head, body and tail?

Can you remember the last speech you heard that was disorganized and left you confused? It was because the speech was disconnected and chaotic.

So, the speakers have to organize their ideas in a manner that the audience follow along and understand easily, without a strain.

You never get a second chance to make  
a good first impression.

# HOW TO START THE SPEECH

## THE INTRODUCTION

Remember: “You never get a second chance to make a good first impression.”

You know that the topic you select, the evidence you gather, and the organizational structure you use should help you persuade the listener. No matter what speech you enter, your speech should have a clear order and development.

Whatever you are doing, a good start is important. Many speakers admit that, psychologically, the toughest part of a speech is the beginning. The question that bothers speakers is whether the audience will accept them. Consequently, if the introduction is good it will make you feel confident for the remainder of the speech.

There are different methods how to grab the listener’s attention from the very start:

- a. Smile and greet the audience
- b. Introduce yourself
- c. Tell them exactly what the speech will be about; clearly define what you are going to discuss in the speech
- d. Give them interesting information in the beginning in order to motivate them more
- e. You can involve the audience if you ask them a question or a series of questions not only to arouse their curiosity, but also to make them active participants of your speech. For example: “Have you ever heard the expression, “Don’t blame me. It’s not my fault”? If you answer yes, then you would probably agree that many people in today’s society find it easy to make excuses and blame someone or something else for their problems. I would like to talk exactly about....”
- f. Use a rhetorical question to grab attention. For instance: “Do any of us in this room want our friends or family join the thousands who die because of people who smoke?” Such questions don’t demand a response, but they do challenge your audience to think.
- g. Choose a quotation, proverb, saying that is clear and appropriate for your topic. It will add sophistication to the speech.



- h. Present a specific example of the problem. “ My neighbour once was a very happy man. He had a job, a car, but now he is helpless and hopeless. He is unemployed....” Start speaking about the problem but don’t tell everything immediately.
- i. Use humour (if it is appropriate to the topic), tell a joke, a story to refresh the audience and make them laugh. Keep in mind that your story should be short, tactful and to the point.
- j. Use a proper link statement that comes between the attention grabber and the topic and logically connects the two. Professional speakers pay attention not only to introduction, body and conclusion, but to the transitions as well. When you move from the introduction to the first point, think about a transition phrase, which will help the audience see the connection between the theme and the first points of support.

### **How to connect the introduction and the body of the speech?**

We have discussed the importance of the beginning of the speech. However, speech division between them must be noticeable for the audience. Transition must be provided by the sentences or phrases.

Below is the list of useful words, phrases and sentences that can introduce the beginning and a transition after the introduction:

**To begin with...**

**Some people say.../How many of you have...**

**According to the statement/resolution...**

**In order to clarify (explain, illustrate, paraphrase) the resolution I would like to offer...**

**I would like to compare and contrast both sides...**

**I want to highlight this point**

**It's interesting (significant) to note...**

**I strongly agree (disagree) with those who...**

**Now, let me...**

**As a matter of fact...**

**Next item I would like to point out...**

**In addition...**

**More ever.../ Besides.../Also.../As well as...**

**Furthermore...**

**What is more...**

**Consequently...**

**On the other hand...**

**However...**

**There is no doubt... In other words...**

**Let's explore this from another point of view.**

**It has been observed...**

**The relevant data reveals...**

**The point of all this is...**

**I would like to bring the example/Here is a simple example**

**Since it's wrong to..., it follows that...**

**What I am arriving at is ...**

## **REVIEW AND ENRICHMENT PRACTICE 2**

1. Invent the best beginning for a:
  - a. Detective story
  - b. A scary story
  - c. Politician's election campaign speech
  - d. School director's speech on a graduation day
  - e. The funeral speech for a famous person
  - f. Judge opening the court meeting.

The best introduction will be selected and rewarded.

2. The students suggest different beginnings to one and the same topic.  
The class decides:
  - a. How effective the introduction was
  - b. How understandable and clear the introduction was
  - c. What tools the speaker used
  - d. If the transition phrase was appropriate
  - e. What could have made the beginning better

Select any topic.

There are seven fundamental questions "how to start writing a case on a controversial issue" or "how to begin working on a speech." These seven questions might be very helpful as a guideline. Discuss with a partner if these questions would be helpful. Be specific. Consider every question.

1. Is my topic one that interests me? Will it be rewarding to work on?
2. What is my purpose? What is my point?
3. Who are the members of my audience? What do I know about them?  
Will it be of value to my listener? How can I appeal to their interest?
4. What are my resources? What kind of materials will be interesting?  
Where can I find them?
5. What kind of argument would be useful and appropriate?  
Have I achieved cohesion and logical continuity among the arguments? Have I made the connection among the parts clear to my audience?
6. What is my design? How shall I organize my essay/presentation?
7. What kind of ethos shall I demonstrate? What will be my distinctive "voice." What language shall I use for vividness and concreteness?

I think, therefore I am.

Descartes

## THE BODY OF THE SPEECH

### **How to organize the speech. How to start thinking about the issue.**

The body is the heart and the brain of the entire presentation. The audience needs to be informed. They need to be convinced. In order to organize the speech well you need to know some strategies. Which pattern you choose depends on your character, style, and attitude toward the topic.

You can organize your speech:

- By definition. You have to take a key term or phrase and formulate your speech entirely around how the word or phrase is defined. For instance, a discussion about environmental pollution may be built on the definition of environment.
- By causal connection. For example, if you speak about banning indoor smoking, you could argue, that cigarette smoke is harmful to non-smokers. This causal connection could be basis for the entire speech. For example the first reason (cause) links to the second and major cause and effect. Discussion will follow.
- By reason. You can bring multiple reasons to support or reject an issue. For example: The first reason why I think... Another reason .....
- By question and answer. For example, "Could the United Nations have prevented the war in Iraq"? Your speech would include arguments answering these questions.
- Another way to arrange arguments in your speech is by time or history, to use a chronological organizational pattern. This pattern helps you organize your speech into **time segments**. Most often this format involves discussions of the **past, present, and future**. For example, if you were discussing public education in Georgia, you might present your position in three points. You could organize your three points chronologically. You could discuss the history of education in Georgia (the past), the present, current state of education and the future perspectives of public education in Georgia.
- Another alternative of speech organization is **subject organizational pattern**, which allows division of the topic arguments into two **pro-con or affirmative-negative** categories. For example, if you are going to make a speech on modern music, you might want to talk about heavy metal, rap, and so on. The organization of your speech will be a **pro-con (affirmative-negative) pattern**. The central point of your case might be that modern music is better than traditional music. Using this organizational pattern, you present the reasons for and against your point. In this speech you would need to explain why you favour one side over another.

**He who asserts must prove.**

**Aristotle's dictum**

## TYPES OF REASONING – ARGUMENTS

Before you write a successful argument, you usually have to create the situation for yourself and think about:

**Your thesis:** What am I going to claim? Is it important? Do I really believe in it? Will I be able to prove what I want to say?

**Your aim:** What do I want to accomplish? Can I convince my listeners? Will they believe me? How can I express myself more persuasively?

**Your organizational plan:** What I should talk about first? Where might I lead? What might I end with?

The organization of a speech begins when you have already collected an abundance of examples, facts, and ideas. It is your job now to choose, to prioritize them, because some examples don't fit the logical order, so you have to put some away for a certain time. (Don't throw them away, they might be useful later). Then you have to analyze, evaluate and put the best ones in a logical sequence.

If you want to be effective speaker, you should support your ideas with sufficient evidence and valid reasoning. Evidence is anything that establishes a fact. Reasoning is the process of thinking and drawing conclusions about the topic. You apply the process of reasoning in choosing and developing arguments. Logic is the science of reasoning. You have to learn the fundamental rules of logical reasoning, how to construct the arguments, integrate evidence into a speech and how to recognize faulty logic.

Let's compare the process of constructing an argument to taking a trip. When we take a trip we need a starting point, a destination, and means by which we travel from the starting point to the destination. In the speech you need a starting point (thesis or evidence) and a way getting from one place (evidence) to another. The destination is the claim – the idea you have to prove. You need a connection, relationship between the evidence and the claim.

The reasoning process varies according to which type of argument the speaker uses.

There are different kinds of arguments:

**Inductive argument-from concrete to general**

Suppose you want to argue in your speech that journalists work long hours. You could record the daily schedules of at least four different journalists. If you find that these four journalists work long shifts, you may suppose that all journalists work long hours. In making this argument, you are using inductive reasoning.

**Arguments by example, sign.**

In Arthur Conan Doyle’s novel *The Hound of the Baskervilles*, Holmes explains to his associate Watson that it is “elementary” to determine the breed of a dog by observing the dog’s teeth marks on a stick. “Being a heavy stick, the dog held it tightly by the middle, and the marks of his teeth are plainly visible. The dog’s jaw, as shown in the space between these marks, is too broad in my opinion for a terrier and not broad enough for a mastiff. It may have been a spaniel.” In this case sign was the most important. If your topic is the legalization of marijuana you can bring the example of Holland and other countries.

**Reasoning (Arguments) by analogy.**

Suppose that a particular food is found to cause cancer in white rats. You might then reason by analogy that there is some risk to humans as well. However no sets of conditions are exactly alike, so perfect analogy doesn’t exist. It is effective when you bring analogy, but sometimes it is risky and becomes the target of the debate unless it is well worked out. Therefore, you should not rely entirely on an analogy to prove your position in any speech and should always supplement your arguments with other forms of proof.

**Deductive Reasoning** consists of two premises and a conclusion and is called a syllogism. For example:

1. All teenagers love pop songs.
2. You are a teenager.
3. Therefore, you love pop songs.

Suppose that you are preparing a speech in which you plan to argue that flag burning should be allowed. By using deductive reasoning, you can develop an argument based on general principle that free expression should be protected. But can we consider burning the flag “expression”? If we can, then you could invoke the constitution and by deduction conclude that flag burning is legal.



1. The constitution allows all types of expression.
2. Flag burning is a type of expression.
3. Therefore, flag burning should be allowed.

**Argument by causality-by cause and effect relationship**

Let's take very simple example. We assume that the constant connection between putting sugar into coffee and the coffee tasting sweet is a causal connection, because we have no higher theories that show how this constant connection might be broken. In other words, we feel justified in assuming that the 100 percent statistical connection between sugar and sweet-tasting coffee is a causal connection.

## REVIEW AND ENRICHMENT PRACTICE 3

1

Here are some passages from student papers. Determine which contain arguments and which do not. The first two examples (a, b) are made for you.

a.

At the present rate of consumption, oil will be used up in 20-25 years. And we're surely not going to reduce consumption in the near future. So we'd better start developing solar power, windmills, and other "alternative energy sources" pretty soon.

In this example:

Evidence 1 is:

At the present rate of consumption, oil will be used up in 20-25 years;

Evidence 2:

We're surely not going to reduce consumption in the near future.

So in the statement there is an argument and argument conclusion states: We'd better start developing solar power, windmills, and other "alternative energy sources" pretty soon.

b.

I don't like college football. I don't like football on TV either

In fact, I don't like sports.

In this example there are no arguments, just a list of things the student doesn't like.

c.

You ask me why I said that textbooks are wrong. Well, I'll tell you. My science book says whales are mammals. But everyone knows whales live in the sea. And that's what's a fish is, an animal that lives in the sea. So...

d.

I've often wondered how they make lead pencils. Of course they don't use lead, they use graphite. But I mean how do they get the graphite into the wood? That's my problem. The only things I can think of is maybe they cut the lead into long round strips and then cut holes in the wood and slip the lead in.

e.

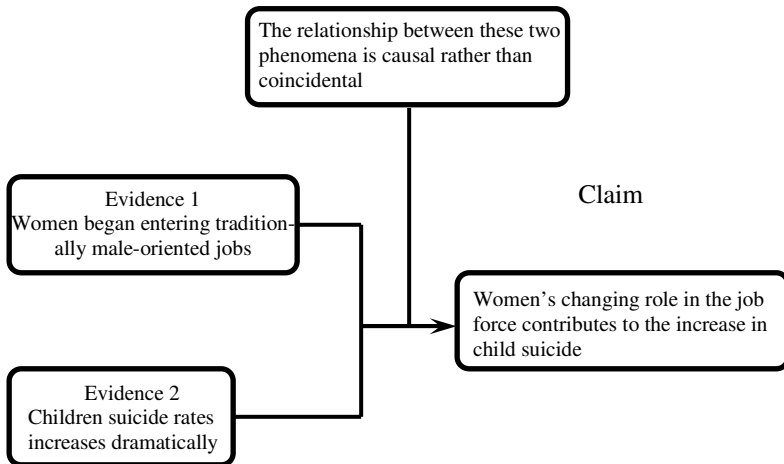
We have had open admission here in this university as long as I remember and things have gone well. I suppose that's because those that don't belong here drop out or don't come here. So who needs restricted enrolment?

f.

Suppose we want to prove that mass entrance of women into previously male-dominated jobs have had many positive effects. The biggest reason is that the women are free to do what they want. But how many troubling statistics concerning children began to emerge?

Here are the statistics from Pennsylvania State University College Newspaper: The suicide rate for girls aged 10-14 increased 27 percent between 1979 and 1989, and the rate for boys that age 71 percent.

The **diagram** might look like this:



Discuss the example.

Suppose you are trying to persuade the members of your audience that they should enter Alma Mater University. Are these arguments relevant?

**Inductive reasoning** –You interviewed ten people who graduated from Alma Mater University. Most of them agree that the University education was quite good.

**Deductive reasoning:**

Alma Mater college graduates get better-paid jobs. You want a better-paid job. Therefore, you choose this university.

**Reasoning by sign.** The last time you visited the college, you saw the student club announcement about the disco and students club other activities. So, you believe that apart from academic studies students have fun too.

**Argument by analogy**

We compared Alma Mater University with two different universities and decided that Alma Mater provides better learning environment and facilities for the students.

**Argument by authority**

Georgian President Mikheil Saakashvili visited the university and was greatly impressed. He said: “The University offers high quality education to students. It was quite a big surprise for me.”

**Causal Argument**

Eighty-six per cent of Alma Mater graduates find the jobs according to their specialties.

## **Practice Speech making**

### **Before the presentation**

The warming - up exercise 'Body Machine' will help you awaken and loosen the expressive parts of your body. Do it at the beat of the music.

The goal: To practice in moving different parts of the body separately, than in various combinations in order to physically experience, internalize and perform your speech.

1. Start from your fingers. Move every joint on both hands. Now, shake your wrists. Turn them in circles. Next, bend your elbows. How many ways can you move your forearms? Concentrate on your shoulders; swing your arms in circles above your head. Now stop and feel silence and stillness. Feel your body at rest. Now go on the exercise. Work on your neck. Let your neck stretch upward toward the ceiling – up-up-up. Slowly, let it fall smoothly forward, until the tip of your chin touches your chest. Be careful not to force it.

Next slowly circle your head. Now concentrate on your face. Exercise your facial muscles. Bat your eyelashes; pretend to chew a gigantic piece of bubble gum; scrunch your face up. How many different masks can you create with your face? Now let your face relax.

Bend at your waist and at your knees. You have become a monkey, so let yourself sway side to side. Straighten now, and stand on one leg, taking care to keep your balance. Focus on your free leg; bend it at your ankle; turn it at your ankle; let your toes wriggle. Now repeat this sequence using your other leg as the free leg. Finally, with both feet on the floor, use your legs together as the beat of the music suggests.

2. Let's complicate the exercise a bit. Repeat the above sequence, only this time, after you start to move a body part, don't stop. Keep your body parts moving. Think of your body as a machine being wound up, it works until it is stopped.

Move your fingers.

Add your wrist, but keep your fingers moving.

Add your elbows; keep your fingers and wrists moving.

Add your shoulders –really swing your arms.

Stretch, stretch, s-t-r-e-t-c-h your neck.

Keep the other parts of your machine moving and “start up” your face.

Add your legs, one at a time.

Add your ankles. Are your fingers still moving?

Finally, add your toes to your body machine.

When your partner or a teacher claps his/her hands twice, freeze in whatever position you find yourself. At the command “go” start everything moving again all at once. Be sure to listen carefully to the teacher’s signals.

### **While the presentation**

While the speaker presents the topic the students listen attentively and fill out the feedback form given below.

### **After the presentation**

A. The students and the teacher give the presenter oral evaluation of their presentation. Everybody tries to be positive, tactful and objective.

B. Everybody gives the feedback papers to the speaker to consider comments in future.

### **Get ready for the presentation**

Prepare a speech on the following topics. You can choose just one according to your preference.

- a. Eating animal meat is immoral.
- b. Scientific experiments on animals are unjustifiable.
- c. Keeping a zoo in the city is immoral.
- d. Hunting is immoral.

## PRESENTER'S EVALUATION SHEET

Presenter:

Date:

<b>Speaker</b>	<b>Your Comments</b>
<b>Establishing Rapport</b> /The contact, understanding and positive attitude between the speaker and the audience/	
<b>Posture</b> / Standing position; Holding the body, back, shoulders, head/	
<b>Eye contact</b> /Looking at everybody in the audience/	
<b>Gestures</b> /use of hands/	
<b>Voice</b> /Vocal Emphasis/	
<b>The introduction</b> /Attention getter; Statement of purpose; Preview of main points/	
<b>The body</b> /Clear analysis of main points; The vividness of the arguments; Relevant use of examples, facts, statistics; Clear transitions from one point to another/	

Great is the art of beginning,  
but greater is the art of ending.

Henry Longfellow

A good speech is a good thing,  
but the verdict is the thing.

Daniel O'Connell



## HOW TO FINISH A SPEECH

### THE CONCLUSION

It is said that if you want to deliver a good speech to your audience, you should “tell them what you are going to tell, tell them all, and then tell them what you have told them.” This statement is not only amusing, but also contains a great deal of truth. According to the aforesaid your speech needs an introduction - that previews your audience your specific purpose in speaking. Next, your speech needs a body that proves your point. Finally, your speech needs a conclusion in which you wrap up what you have said in a neat communication package.

Just as it is important to make a good first impression, it is important to make a solid final impression. Your final appeal ends your speech and challenges, inspires, or motivates your audience to consider the significance of your topic. While some speakers may hold the idea, that “you should always leave them laughing,” this isn’t necessarily true. The tone and nature of your speech should determine your final appeal or final impression.

If you go back to the types of attention-getters discussed earlier, you will see some methods that can be effective for your final lines as well. For instance, asking a question, making a starting statement, giving a quotation, telling a story or making references can work for you at the end of the speech as well as at the beginning. You might also consider ending the speech the same way that you started it. In other words, if you begin your speech with a question, you might end your speech by answering this question for your audience in a creative, insightful manner. Did you begin with a quotation? Why not end up with a quotation that makes a similar point? It is up to you how you end your speech. But keep in mind that the final statement should fit the mood of the speech, makes sense and bring some finality to your speech so that the audience realizes that you have finished.

Remember:

“Great is the art of beginning, but greater is the art of ending.” (Henry Longfellow)

Here are the phrases which will help you finish the speech:

**Finally ...**  
**In the end ...**  
**All in all...**  
**As a result...**  
**So, /Thus...**  
**To sum up (what I have already mentioned)**  
**So, to summarize...**  
**In conclusion...**  
**If I draw a conclusion...**  
**Let me conclude...**  
**I'd like to conclude my speech by...**  
**I hope this talk has shown you some new ways of...**  
**I hope I have convinced you that...**  
**On the whole...**  
**Therefore...**  
**Taking all the evidence into account, ...**  
**If we consider these points...**  
**All things considered... etc.**

Final advice

- Make it clear when you are going to end
- End on an upbeat note
- Make it clear to the audience when they have to clap!
- Don't forget to thank the audience with these words:

I want to express my gratitude...;

Thank you for your attention.

## REVIEW AND ENRICHMENT PRACTICE 4

1

Match vocabulary term on the left with the correct definition on the right.

1. non-verbal message	a. the distance in a conversation among friends.
2. body language	b. looking directly at your communication partner.
3. gesture	c. a verbal and nonverbal exchange.
4. personal space	d. the distance we keep between ourselves and strangers.
5. intimate distance	e. style or manner of expression.
6. personal distance	f. The distance for normal business conversation.
7. social distance	g. signal that the speaker is finished.
8. public distance	h. sense for when it is appropriate to speak.
9. tone	i. hand or arm movement.
10. conversation	j. the distance for personal confessions.
11. timing	k. all the physical movements.
12. eye contact	l. our "personal territory"
13. completion point	n. any means of communication other than words.

2

### **Review questions**

1. Which is the most common communication?
2. What is the difference between ordinary speech and rhetorical speech?
3. Why do we need to use arguments in our speech?
4. If we don't organize the speech well what will the reaction of the audience be?
5. Why is the effective beginning/end important?
6. Is the transition between one idea to another difficult? Why? What could make it easier?

### 3

In order to build a strong speech you need to follow the steps. Can you arrange the given steps according to the importance and the right sequence?

1. Select a topic
2. Practice your speech. Use a timer
3. Write an effective summary or conclusion
4. Rewrite, revise after some time
5. Research your topic, find proofs, examples
6. Brainstorm about it
7. Outline your ideas
8. Find strong arguments
9. Write the first draft
10. Write an effective introduction

### 4

**Which of these values and principles are the most important for your presentation? Number them according to your opinion.**

Good command of language

Deep knowledge of the subject, topic

Confidence

Respect for the audience

Positive attitude

### 5

**Here are three proverbs:**

Actions speak louder than words;

Two heads are better than one;

A new broom sweeps clean.

You are supposed to work in groups of three. Each group chooses one proverb and makes a paragraph including a small paragraph of introduction, a paragraph of the body, and a paragraph of conclusion.

This task can be done as a home assignment.

You can choose any proverb or saying.

## 6

Act out the situations and try to sound convincing.

Persuade:

- Your parents to give you a larger monthly allowance.
- Your professor to let you into her English class, even though the list is already full
- The dean (school director) to excuse you from the PE requirement.
- Your boss to give you a raise.
- Your girl/boyfriend that you are the most interesting person in the class.
- Your younger brother that watching football on TV is better than watching cartoons.
- Teacher that you can make a good speech.

### **Don't forget!**

*The most important method of making speech effective and persuasive is delivery. You may have a great topic and strong proofs and arguments, but if you are not able to present it to the audience to the best of your ability - with a good organization, pleasant voice, controlled body language, good eye contact you may not succeed.*

## 7

Work in groups.

The teacher will give you newspapers.

The task can be performed in two ways:

1. Working on one and the same article;
2. Working on different articles. Choose either way.

Choose an article and find the arguments.

- a. Find out to which categories these arguments belong?
- b. How have they been developed?
- c. How it does or does not respond to the norms of argumentation.
- d. Shorten or interpret the article in your own way.
- e. Each group makes a presentation.
- f. Others discuss, compare and evaluate the work.

## 8

### **Paragraph practice**

**We have scrambled the order of the sentences in the following paragraph about argument. Try reading it first as you would ordinarily read a paragraph.**

1. Maybe George was a pushover.
2. We could easily check out the relative strength of Jeanne's and George's arguments.
3. Maybe Jeanne was just very clever at concealing the flaws in her argument.
4. A good argument, in the sense of a good case must stand up under close analysis.
5. Who are the experts who test our arguments, and how many of them are needed to decide that an argument is strong?
6. Not necessarily.
7. If there were simple answers to such questions, a college education would not require four years.
8. What makes a good argument – a good case?
9. If George and Jeanne have an argument (in the other sense of the word), and if Jeanne convinces George that she is right, doesn't that show that she presented the best argument – the best case?
10. Is it necessary to convince one party to accept the other's presented case?
11. If all the experts in the study of arguments could agree on what makes a good or bad one, our lives would be simple.
12. You may want to ask here a question that will come up again and again throughout your college career: whose analysis should I follow?

Why is the paragraph unreadable? Because the clues don't fit.

Try to tie together those elements that you are sure are closely connected – for example between 'analysis' and 'analysis,' between 'case' and 'case.' Now try to put the questions in a clear order. Don't worry about whether your order is the only possible one, but be prepared to defend your choices.

Then work with your partner, compare and discuss the differences.

There are difficult questions in nine and ten statements. Discuss the questions with your partner.

## 9

### **Presentations Questionnaire**

Which of these statements do you agree/disagree with? Tick if you agree.

1. We make presentations in order to entertain, inform or persuade the audience.
2. Before making a presentation you should analyze the interest, backgrounds and needs of your audience.
3. You should memorize your presentation before giving it.

4. You should practice making your presentation in advance.
5. You should start speaking as soon as possible.
6. You should start speaking formally rather than informally.
7. You should use big words to impress your audience.
8. You should use simple, short sentences.
9. You shouldn't repeat yourself.
10. You should vary your voice.
11. You shouldn't use charts or diagrams, as these only distract your audience.
12. You shouldn't worry about your body posture.
13. You should look at the individual members of the audience for a long time while you speak.
14. The concluding sentence is more important than the introduction.

## 10

Here is the conclusion of the speech about the topic "laughing". Can you find what the introduction and the arguments were?

In conclusion, you have seen how laughter can make you a more productive and effective worker, a more sensitive friend and family member, and even a healthier person. I think that, after hearing that laughter can actually help us overcome serious illness and help terminally ill patients live two to four years longer, we should all start to smile. The great thing about laughter is that it takes no special talent, except a willingness to see the humour both in ourselves and our environment. Let's establish and maintain a "laughing attitude." We can all do it- and it costs nothing. Therefore, the words that you heard at the beginning of this speech, "Let a smile be your umbrella," might sound like good advice. So go ahead and laugh. Hopefully, the world will laugh with you!

Answer the questions:

- To which category does this speech belong?
- You haven't heard the introduction and the body, but through the conclusion can you determine the major point of the speech?
- What could the layout of the speech be?
- Can you identify the arguments?

## Exercise 11

Prepare the topic about laughing

- a. You can use the aforesaid arguments
- b. You can think of your own arguments
- c. Design the speech in your own way

# PRESENTER'S EVALUATION SHEET

Presenter:

Date:

<b>Speaker</b>	<b>Your Comments</b>
<p style="text-align: center;"><b>Establishing Rapport</b> /The contact, understanding and positive attitude between the speaker and the audience/</p>	
<p style="text-align: center;"><b>Posture</b> / Standing position; Holding the body, back, shoulders, head/</p>	
<p style="text-align: center;"><b>Eye contact</b> /Looking at each person in the audience/</p>	
<p style="text-align: center;"><b>Gestures</b> /use of hands/</p>	
<p style="text-align: center;"><b>Voice</b> /Vocal Emphasis/</p>	
<p style="text-align: center;"><b>The introduction</b> /Attention getter; Statement of purpose; Preview of main points/</p>	
<p style="text-align: center;"><b>The body</b> /Clear analysis of main points; The vividness of the arguments; Relevant use of examples, facts, statistics; Clear transitions from one point to another/</p>	
<p style="text-align: center;"><b>The Conclusion</b> /Summary of main points; Reminder of the purpose; Final statement/</p>	

**Comments:** .....

.....

.....



# CHAPTER 4

Let us speech be always with grace,  
seasoned with salt.

Colossians. VI.6

# SPEECH DELIVERY

Chapter outline:

In this chapter you will learn:

- The importance of speech delivery
- Different kinds of non-verbal communication
- Five standards of good delivery
- How to Practice in vocal expression, gestures, eye contact.

A very important aspect of speech making is delivery. Facial expression, gesture, and body movement are used to communicate with the audience. A good speaker or orator is someone who uses logic well and can vary the voice by modulating pitch and volume. Orators also manage the speed at which they talk. They use pauses and silences for dramatic effect. You may have a brilliant case, but no one will be convinced if you don't use your voice effectively and if you don't sound persuasive.

There is no one model that the speakers should study and try to copy. Delivery style is a reflection of personal strengths, both physical and mental. Some speakers have naturally mellifluous voices; some don't. Some speakers are strong at hand gestures in everyday conversation other speakers are more impassive. Some speakers are witty and some speakers are earnest. A successful style is one that capitalizes on personal strengths, whatever they are. It's not reasonable if you try to copy someone else's style. As simple as it sounds, you must be yourself. Listeners will respond better to style that is honest and authentic rather than forced and artificial. However, there are some standards to which all must adhere.

The **first** and the most important standard is clarity- to speak clearly so that you are understood. **The second** is the control of speed – don't talk fast, otherwise you won't be understood, and pause for breath once in a while. Such pauses help you relax and collect your thoughts before saying the next word.

The **third** standard is to speak loudly enough to be heard.

The **fourth** standard is emphasis on variety of expression. If the speech is delivered without variety in a quiet monotone, big points and little points become undistinguishable.

The **fifth** standard is the use of gestures and movement. We move our hands, we shake our heads, and we change the way we are sitting or standing. But we usually don't think about our gestures as we are making them. When the speaker starts thinking about gestures, they usually become artificial and uncomfortable. The point of using gestures is to reinforce or emphasize what is being told. Speakers should avoid playing with their hair, pulling on their lapels and putting their hands in their pockets. Nor is it good to play with pens and papers. The speakers should do what they can to let the gestures happen naturally.

## VOICE SHOWS YOUR PERSONALITY

### **What you should know about vocal production:**

#### **In this unit you will be able to:**

- Differentiate vocal messages from verbal and nonverbal messages.
- List the steps in the vocal production process.
- Practice production in good vocal resonators (pitch, rate, volume, articulation)
- Analyze articulation process in order to make necessary changes to improve diction.
- Practice in making your voice effective

When you start speaking you utter the words. The quality of your voice can say a lot about you. A soft voice can send a nonverbal message that you are kind. A friendly voice can “tell” your listeners that you like them. An enthusiastic voice “says” that you are a positive person. On the other hand a loud voice can identify you as dominating. An abrupt voice can “say” that you are rude. In other words, just by the sound of your voice - independent of the words you speak – you can draw a picture of you for your listener. Effective speakers use their voices to attract their listeners to their messages and make communication successful. With your voice you are surely adding lots of personal information about yourself-your confidence, your self-image, your emotional state, your relationship with the topic and towards the listener.

For speakers the vocal process is a powerful source. It is specifically our breathing system that provides the power for voice production. The breathing system consists of the lungs, the rib cage and all the associated muscles. Let’s examine how all this works. There are some other vocal organs involved, but we will examine the lungs and the diaphragm.

First of all, there are the lungs. From the lungs, we get the air necessary to produce sound. However, the lungs have no muscles; they are just two sacks, like balloons, waiting to be filled with air. We fill them when we breathe in. The muscles of the chest can help in this filling process, but the real power source for breathing is the diaphragm.

The diaphragm is a muscle that separates the chest from abdominal area. It reaches from the front of the rib cage to the spine. Breathing from the diaphragms, not from the throat produces an effective voice and helps produce a resonant voice, or a full rich voice that is easily heard and pleasant to the

ear. There is a small exercise how to check yourself if you are good breather or chest breather. Lie down on the floor and put both of your hands on the diaphragm touching the fingertips. If you are breathing correctly, the fingertips will part at each breath. If they don't, you are not using your diaphragm correctly.

### **Voice has specific features. They are:**

**Rate-** is the speed at which we speak. The average rate of speech is about 120 to 150 words per minute, but the rate can vary according to the particular situation. When people speak too fast the audience doesn't have time to understand fully what is being said. The words are difficult to understand, the meaning is unclear. Very often when people speak rapidly, they run out of breath, start to swallow very often and sweat. How can we avoid speaking fast?

#### Exercise

Practice repeating first the short sentences, then a small text.

Take a deep breath, give each word its due, speak distinctly and with feeling. Speak slowly enough, vary your rate sometimes. Listen to your voice.

**Pitch.** Think about the musical scale played on a piano. At one end is a high note, and at the other is a low note. Of course there are many notes in between. Rate and pitch work hand in hand. We use pitch by giving a particular word more emphases, to make the audience aware that some of your words are more important than others.

#### Exercise

Repeat the following sentence, each time emphasizing a different word for a different effect.

- I think that you are the best
- I **think** that you are the best
- I think that **you** are the best
- I think that you **are** the best
- I think that you are **the best**

**Volume.** If you whisper no one will hear you. People don't want to hear your words shouted at them either. You must learn to control your speaking volume in order to be heard and understood.

## Exercise

Start saying a sentence (first, then a small text) in a whisper and little by little make your voice louder, until you really find it and think that it is your volume. The volume in the speech is never monotonous. You can raise or lower it accordance to emotion.

## Articulation

In the musical *My Fair Lady*, Professor Higgins worked to turn Eliza Doolittle into a lady. He tried to rid her accent by having her repeat such classical lines as “The rain in Spain falls mainly on the plain.” She was to speak slowly, clearly, distinctly, making sure to pronounce the long “a” sound in the words rain and Spain. Articulation problems often occur when people talk very fast. The American actor James Earl Jones has a deep voice and superb articulation. You can clearly hear every syllable of every word he says in his plays or movies. Can you imagine that as a child he stammered so badly that he was forced to write notes to his friends and teachers if he wanted to communicate? How did he overcome his speaking problem? He went through speech therapy. He also joined school speech and debate classes. In other words he actively worked on himself and made his articulation the best that it could be.

**Pronunciation** refers to saying the sounds of a word properly and stressing the correct syllable. Nothing can destroy your speech more quickly than a mispronounced word. If you are not sure consult the dictionary or listen to intelligent people.

## VOICE PRODUCTION EXERCISES

### 1

#### A.

Practice tongue twisters on good articulation and pronunciation:

Peter Piper picked a peck of pickled pepper.

A peck of pickled pepper Peter Piper picked

If Peter Piper picked a peck of pickled pepper,

Where's the peck of pickled pepper Peter Piper picked?

#### B.

Betta Botta bought some butter.

“But” she said, “this butter’s bitter,

but a bit of better butter,

will make my batter better.

So she bought a bit of butter,

better than the bitter butter,

and it made her batter better.

So it’s better Betta Botta bought a bit of better butter.

#### C.

She sells seashells on the sea shore. The shells she sells are sea shore shells I’m sure.

#### D.

Whether the weather be fine or

Whether the weather be not

Whether the weather be hot or

Whether the weather be cold,

We’ll weather the weather

Whatever the weather,

Whether we like it or not.

### 2

Take one sentence and pronounce as monotonously as possible, but clearly and distinctly.

### 3

Stress makes difference

Determine that sometimes in the sentence there is no fixed place for the stress. Stress can be placed on any word and the shift of the stress placement can change the meaning of the sentence.

Instructions:

- Sit in a circle.
- Each of you one by one say one and the same sentence but with different stress.

E.g. I didn't say that.

**I** didn't say that!

I **'didn't** say that!

I did **'not** say that!

I didn't **'say** that!

I didn't say **'that**!

Give feedback on the activity.

What emotional shading occurred in each sentence by changing the stress location?

#### 4

What is your pitch? How high and how low can you speak? Say the line "This is the range that I wish to use in my speaking." Start out near the middle of your vocal range and go down, note by note (as on a musical scale), until you reach the bottom of your pitch range. Now repeat the process to find the top of your range. Remember that your pitch should include notes that you would use in speaking. Never use an artificially high voice.

#### 5

For one minute under the teacher's instruction close your eyes, put your hands on their laps, pay attention only to your inner voice and exclude outside voices. After a minute the teacher counts backwards from ten to one and asks the students to open the eyes. Turn to your neighbour and share the feelings you experienced over that minute.

The same exercise can be done with the description of the outside noises you can hear.

#### 6

Deeply inhale and exhale several times. The inhalation goes through the nose and the abdominal cavity is filled with air. Having inhaled the maximum quantity of air in this way, we start exhaling. While exhaling we increasingly pronounce /sss.../ until we run out of breath, the abdomen being



pulled into its initial position. Repeat several times. This exercise allows you to practise oratorical, abdominal breathing.

## 7

Sometimes we are surprised to hear our own voice; sometimes we are even shocked when we hear a recording of our own voice. This exercise gives us a better notion of how we sound to others. Put your palms behind your ears, pushing them slightly forward. Inhale increasingly and pronounce /aaa.../, until you run out of breath, inhale briefly and repeat the exercise. The aim of the exercise is to hear better, i.e. to strengthen the impression of hearing and bring it close to how others hear you.

## EYES SHOW YOUR PERSONALITY

**What you should know about eye contact:**

**In this unit you will be able to:**

- Understand the importance of eye contact
- Make the necessary adjustments while delivery
- Practice how to make a meaningful eye contact.

“A picture is worth a thousand words.” Your face while you are speaking is that picture. An effective delivery depends on your ability to look at the people in your audience and make meaningful eye contact with them. It is primarily through your eyes that the people in your audience will judge you: your honesty, messages, concerns, and sincerity. Eye contact allows you to see how they are reacting to what you are saying. Are they nodding and smiling? Are they confused? Do they appear irritated? You need to pay attention to feedback so that you can make the necessary adjustments. For instance, you might see that people in the back of the room are straining to hear you. This should direct you to move closer to them or to raise your volume level. You might notice that some people are wrinkling their brows as if they don’t totally understand your point. Stop and explain.

Look at each person for a number of seconds before moving on to a different person in the audience.

Your intent is to make a positive impression on your audience and make the people in your audience realize that you are interested in each and every one of them.

Remember, you are not looking at each person, simply because you are supposed to. You are offering sustained eye contact because you care about what each member of your audience thinks.

# EYES ARE MIRRORS OF THE SOUL

## 1

### How well you can interpret these nonverbal messages?

The action in the left-hand column matches with the message in the right-hand column. Invent a situation in which each eye movement will correspondingly accompany.

Eye movement	Nonverbal message
Looking directly at someone	authority interest, sincerity
Staring or glaring at someone	impatience, anger, hostility
Staring and tightening your jaw	hostility, anger, aggression, "throwing daggers at someone"
Shifting one's eyes away	insecurity, disinterest, dishonesty, fear, avoiding direct contact
Looking directly at strangers from a close distance	a threat, hostility, aggression
Opening eyes wide	surprise, happiness
Blinking eyes rapidly	surprise, disbelief
Rolling the eyes	exasperation, irritation

## 2

Find a paragraph in print and deliver it in front of a mirror. Keep a list of what your eyes do as you deliver the various parts of the paragraph. Bring the results for the class discussion. Comment in class on the lists, and make suggestions. Then each person should deliver his/her paragraph, implementing the offers and suggestions the group has offered.

## 3

Make a list of five emotions (according to your preferences: e.g. fear, joy, sorrow, etc.) that you can convey. Form groups and see if the group members can guess the emotions based on your facial expressions you convey.

4

Match the letters with the numbers:

1. Not using emphasis and varying pitch and rate results in this kind of speech	a. eye contact
2 Loudness or softness of the voice	b. monotone
3. Visual communication with the audience	c. volume
4. A speech you deliver primarily orally, without notes	d. memorized

5

Supply the answer

1. The speed at which you speak is known as your speaking -----  
-----
2. The highs and lows, the notes that your voice hits while you speak is known as your speaking -----  
-----
3. Presidents often use the -----method of delivery to make sure they don't err on the content.
4. The method of speaking that is referred to as "not rehearsed" is -----  
-----
5. When you actually take steps in a speech presentation, you are using----  
-----
6. The distinctness of your words show that you have good-----  
-----

# BODY LANGUAGE

## GESTURES

### **In this unit you will:**

- Understand that gestures should be natural
- Differentiate gesture from posture
- Learn some tips how to control your hands and gestures

Nonverbal messages are a vital part of face-to-face communication. If you want to make your verbal message more dynamic, your voice, face and body must work together. When a good speaker starts to speak, the movement, the gestures, and words work together harmoniously and make the speech smooth and easy to understand.

Gestures are actions in which the body or parts of the body move to express an idea or emotion. Let's see how the gestures relate to delivery. Gestures should be natural and fit what you are saying. Gestures should not be artificial. If you want to know how to gesture effectively, then watch people when they talk. Watch what the shoulders do when the hands are in motion.

Body gestures are often associated with the arms and hands, the shoulders and the head. Hand gestures are probably the gestures that concern speakers most. "What shall I do with my hands while speaking?" is a common question.

If you are holding a notepad or note cards in your hands, you may hold them in one hand or with both hands. Either way, your notes should be comfortably held at your waist and they should not be a distraction. When you make gestures with your hands, remember that these gestures aren't supposed to be the centre of attention. They are supposed to supplement your content. Here are some tips that can help you become more comfortable with your hands.

1. Learn your Gesture Zone It is important that you develop a sense of control with your hands. One method that will help you control your hands is to learn your gesture zone. The gesture zone is an imaginary box in front of you, similar to a television screen. To find your gesture zone, start by placing your arms in front of you with your palms up and your elbows fairly close to your body. Your arms should be near waist level. Now draw the bottom of the gesture zone by moving your hands together. Repeat this to get a feel for how your hands can move near

your waist and be effective. Next, put your hands back in the original position - arms in front of you with both palms facing up (don't get your arms too far apart) Turn your hands so that your palms are at right angles to the floor (parallel to your body). Move your hands up and down, but be sure never to go higher than your shoulder area. (From the audience's point of view, if you gestured higher than the shoulder area, your face would be partially covered by your gestures. This should never happen.) You are now drawing the sides of the gesture zone. Finally, after you have found the sides of your gesture zone, draw in the top by repeating the procedure you used to find the bottom, only now turn your palms down so that they are facing the floor.

2. Now draw your entire gesture zone. Do it again. Notice how your box ranges from your waist to just below your shoulders. Practice gesturing inside this imaginary zone. Certain gestures will call for you to gesture outside of the zone, but don't get fancy until you know what you're doing. The idea is to keep the audience focused on your face. Learn to "lift and lay" your hands.
3. When you "lift and lay" your hands you lift your arms and hands so that they move comfortably up and out, and then lay your hands at the end of the gesture as if you were laying them on an imaginary ledge or table. Of course, this takes place in the gesture zone. The drill work may be monotonous, you may feel uncomfortable practicing gestures, but these techniques give a sense of control and finality to your gestures.

In addition to gestures, the face is also rich in communicative potential. Facial expression can help you indicate the impact upon you that certain feelings or experiences might have. Truly remarkable qualities of the human face are, if used effectively, its mobility and its elasticity.

### **Things to avoid**

Don't bury your head in your notes or look over the heads of the audience. Avoid stroking your face, touching your throat, or mouth.

Don't clench your fists

Don't touch any part of your body, because it distracts listeners from your real message.

Fixing your tie, playing with your jewellery, or fluffing your hair, pulling your earlobes, stroking your chin, covering your mouth, pursing your lips, etc. are not advisable.

## **Body language**

Here are body-language signals that can set a tone of warmth and understanding and make delivery softer, gentler, less stiff.

### **SOFTEN**

“S” stands for “Smile”

“O” be ordinary

“F” be friendly

“T” be true

“E” for “Eye-contact”

“N” for “Nod” (affirming that you listen and understand their reactions)

Read the story

### **The Ultimate Gesture (Adapted from Roger E. Axtell)**

If you feel bewildered by the seemingly infinite number of gestures used around the world remember the “ultimate gesture.” Researchers call it that because it carries more positive characteristics than any other single gesture. First, this “ultimate gesture” is known everywhere in the world. It is absolutely universal.

Second, it is rarely, if ever, misunderstood. Primitive tribes and world leaders alike know this gesture. They – like you, no doubt recognize it in others and use it themselves.

Third, scientists believe this particular gesture releases chemicals called endorphins into your system, creating the feeling of mild euphoria.

Fourth, as you travel around the world, this gesture may help you slip out of the prickliest situation.

What is this singular signal, this miracle, this giant of all gestures? It is quite simply, the smile.

Question

What other universal gestures or expression can you suggest?

Present your speech.

## **The Posture**

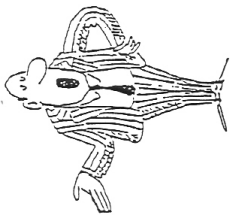
Posture refers to the position of the body when you are still. Gestures, however, refer to the body in motion.

The posture probably serves to reinforce the feeling you choose to portray. Posture may be defined as the alignment of your body parts. The way you stand or sit helps to reveal to the audience an emotional or physical state of being. Body posture communicates everything from contentment and confidence to worry and discouragement. Remember, you will add definition to your performance as an interpreter simply by the nature of your posture.

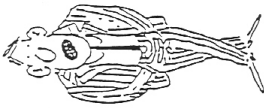
Your posture is a habitual behaviour that you learn in adolescence. It's a habit no one thinks much about, but it is of great importance for your image. If you stand slightly stoop-shouldered, you give the impression that you are carrying the weight of the world. Erect posture suggests you're confident and also enables you to make good eye contact.



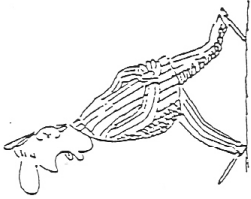
Does any of this posture remind you of anyone?



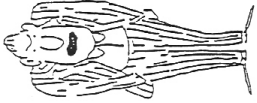
The Teapot



Reluctant nudist



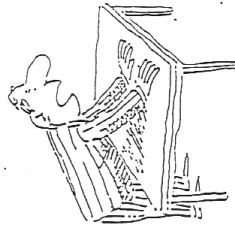
The walker



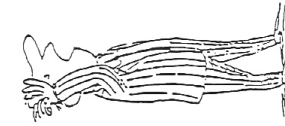
Must keep my trousers up



The scratcher



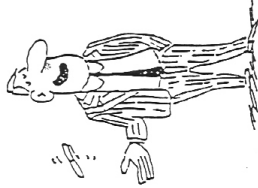
The table-crawler



Hair pusher



hand-washer



When's he going to drop it?

## **Read the text**

### **Body language**

Did you know that 93 per cent of our communication with others is non-verbal? What we actually say makes up only seven per cent of the picture! That's what US scientist Ray Birdwhilstell found out when he began to study body language back in 1950s. He filmed conversations and then played them back in slow motion to examine gestures, expressions and posture. When he noticed the same movements happening again and again, he realized that the body could talk too!

We use our bodies to send messages all the time. We nod instead of saying "Yes", shrug shoulders to mean "I don't know", or raise our eyebrows to show surprise. But even when we don't want other people to know how we're feeling, our body language can give us away. It's difficult to find out what someone is really thinking – and they won't even know it! The way we sit or stand, the expression on our face can reveal far more than words. But many of us miss these important signals, because we don't know what to look out for. Here are some useful tips!

How can you tell if a friend is fibbing to you? They'll often start blushing. They're embarrassed because they know they're not telling the truth. They'll probably look away while they're talking as well. That's because our eyes can reveal what we're thinking, even if we're saying the opposite. Boys tend to look at the ground when they're lying, while girls look at the ceiling. If they put a hand over their mouth, it's another signal they're lying. It's as if they're trying to cover up the lie.

Imagine you're asking your teacher for a few more days to finish your homework. As you talk, she starts rubbing her ear. This is a signal that she doesn't want to hear what you're saying – so forget it! Remember putting both hands over your ears as a child to block out your parents' words? Someone who folds their arms tightly across their chest is sending a similar signal. We use folded arms as a defensive barrier to protect ourselves when we feel nervous or think someone is criticizing us. So, if you're making a point in a discussion, and the others fold their arms, you'd better give up! They are shutting your ideas out and you won't convince them-even if they say they agree with you.

Have you begun to understand how body language works? Now you can use it to your own advantage. Follow these tips. Look people in the eye –it

shows you're sincere. When they're talking, learn slightly towards them and tilt your head to one side. This gives the message "I'm interested and I'm paying attention." Imitate their gestures. If they cross their legs, do the same. But be careful! Don't be too obvious or they'll think you're making fun of them.

Even though body language is common to everyone, there are still cultural differences. To avoid communication problems, it's a good idea to learn these if you want to travel abroad and make friends with people from another culture.

## Exercises

### 1

Read the text again and decide if the following statements are true or false? Underline the parts of the text that help you decide.

1. Most of our thoughts and feelings are communicated through words.
2. It's easy to hide our true feelings from others.
3. If someone looks away from you during a conversation, they could be lying.
4. Our body language may contradict what we actually say out loud.
5. If you want to gain someone's trust, don't copy his or her body language.
6. Every culture uses body language.

### 2

Compare your answers to ex. 1. Use these clues if you have different answers. Clues:

1. What does non-verbal mean?
2. What does "to give someone away" mean?
3. This text lists three ways of checking if someone is telling a lie. What is the second one?
4. Look at the last paragraph. It gives you tips on how to use body language to your advantage. Do you agree?
5. What does "common to everyone" mean?

### 3

Although body language is used worldwide, it is not a universal language. For example, nodding your head up and down means yes-unless you live in Bulgaria, Turkey, and Iran where it means just the opposite. In Britain, people who know each other stand about one meter apart when talking. Friends say "hi" when they meet, but don't normally shake hands or kiss.

Compare some of these body language customs with those of your country.

## **REVIEW AND ENRICHMENT PRACTICE 5**

### **Researchers have identified the following figures:**

The face is capable of 250,000 different expressions.

Humans produce up to 5,000 different gestures and 700,000 different physical signs, 5,000 separate hand gestures, 1,000 kinds of postures.

### **Looking back**

- The air that you need for speaking fills your lungs and advances to your mouth cavity. This air then provides you with the power needed for adequate speaking volume, or the loudness or softness of your voice.
- Simply having the air to speak isn't enough. You must speak at a comfortable rate, or speed, with a pleasant pitch range, or range of notes.
- Good speakers vary their pitch and rate often to avoid speaking in a monotone and to add life to their words.
- Good speakers also know when to use emphasis. Emphasis is the stress that you give certain words that you wish to draw attention to.
- In addition you must know how to pronounce all the words clearly and correctly.
- You should always keep in mind the distance between you and your audience. Nevertheless try to feel comfortable and make the audience comfortable too.
- Facial expression may be the most important part of your oral communication. When you nonverbally involve your face in the delivery, the audience can see how you really feel about the material, yourself and them.
- The eyes are crucial for the effective delivery. You must sustain eye contact with each audience member long enough to make them feel a part of your speech and trust you and what you say.
- Overall, the best speakers use the elements of an effective delivery together. All aspects of the voice, the body, and the face work in concert.

### **Exercises**

#### **1**

Voice production

Time - 5 min.

Objective- Become aware of the versatility of the voice which can be coloured by musicality and emotion;

How the proper use of voice can improve communication.

Material –The alphabet

Instructions:

- Everybody move to the front of the class.
- Stand in two rows facing each other
- Work in pairs.
- Recite the alphabet, each person in turn saying one letter at a time in different pitch of the voice.

For example one of you choose a pitch you want and say A, the other says B in different pitch and go on until you say the whole alphabet.

- Vary the pitch each time you say a letter. Work from very low to very high pitch randomly. Push your voice into higher and lower ranges of pitch and listen to the sound.
- Don't forget to take turns. It will be funny to hear strange sounds.

### **Variation 1**

- Carry on the same exercise as above, but this time keep the same pitch, but vary the volume. Range from a whisper to a shout.

### **Variation 2**

- Engage in a standing 'conversation' with a partner using only the letters of the alphabet and vary the pitch and volume of your voice to express emotion.

### **Variation 3**

- Work with a partner.
- Each says the spelling of any word in a singing tone.
- The other has to guess the meaning and offer next word (preferably logically connected)

## **2**

Read any passage (about three sentences) from any book to a partner and sing the verbs. This introduces a certain musicality into your voice. It may sound bizarre at first, but you should go on until it feels natural and enjoyable. Your partner will do the same. Go on until you both feel that the dialogue works.

### 3

#### **How well can you interpret these nonverbal messages?**

The actions in the left-hand column match with the messages in the right-hand column. You have to invent the situation and phrases and accompany each with a corresponding foot movement.

- |  |                             |
|--|-----------------------------|
| 1. Slapping your forehead with the palm of your hand | a. "I'm angry."             |
| 2. Wrinkling your forehead and frowning              | b. "I forgot something."    |
| 3. Tapping your fingers on a desk or table.          | c. "I'm getting impatient." |
| 4. Slamming a book down on the desk or table.        | d. "I don't understand."    |
| 5. Wrinkling your nose.                              | E. "I don't like that."     |

### Exercise 4

#### **Speech vocabulary**

#### **Give the definitions to the given words**

Vocal process -

Delivery -

Articulation-

Pitch -

Rate -

Volume-

Eye contact-

Facial expression -

### 5

#### **How well can you interpret these nonverbal messages?**

The actions in the left-hand column match with the messages in the right-hand column. You have to invent the situation and phrases and accompany each with a corresponding foot movement.

## Foot movement

Foot movement	Nonverbal message
Shuffling your feet	insecurity, discomfort, embarrassment
Crossing and re-crossing your legs	discomfort, edginess
Shifting weight from one leg to another while standing	discomfort, embarrassment
Striding quickly into the room	anger, purposefulness
Walking easily and slowly	self confidence

### 6

Talk about

- Which to you is greater value in a speech, content or delivery? Be specific.
- Robert Frost once said. "Half the world is composed of people who have something to say and can't, and the other half who have nothing to say, and keep on saying it."  
What does this quotation mean? How does it apply to politicians? Media figures? Educators? Patents? You?
- Nineteen century Irish politician Daniel O'Connell said, "A good speech is a good thing, but the verdict is the thing." (This means that the audience has to determine whether you have delivered a good speech or not). Do you agree with this idea? Explain.

### 7

Watch an extract from a film or video with the sound off, and try to guess what is being expressed from body language alone. Then play the film or tape again with the volume up. How well did you do with your guesses.

Reverse this procedure so that you listen but do not look. How much do you feel you lose by relying only on verbal messages?

### 8

Guess the speech.

During a few minutes of a dramatic show or a movie on television or video, turn off the sound and watch the faces of the actors. What are the clues in the movements, gestures, and facial expressions that lead you to believe certain ideas or emotions are being expressed? Try to describe exactly what

happens in the scene. Then turn up the sound and see if you accurately understood what was happening in the scene.

Observe and record the answers in the form.

Name of the show
Brief summary of what happened before the sound was turned off.
Now write brief summary of what you think happened.
Now listen to the tape with the sound.
Were you right?

(Answers will vary)

## 9

Team up with a partner to present a speech. While one person speaks, the other (standing alongside) will use gestures, expressions, and body movements to illustrate the speech. The person who is talking should keep a neutral expression and use no gestures.

### Feedback

What conclusion can you draw about the value of nonverbal communication?

How important is nonverbal communication in everyday life/in school/at work?



## Fun Debate

### “Body language should become the official language of the state”

Here is a fun speech made by debaters in the International Debate Forum in Bulgaria.

#### Definitions:

Body language- non-verbal language

Official language –language that is used by all people of the state

State –government, which accommodates all bodies

#### Criterion:

Body language is beneficial for the stability and prosperity of the state. Since 32 mixed teams can't come to conclusion of which language is the most suitable for the minorities and majorities, our mixed team from Moldova, Lithuania and Romania propose another resolution, which is completely different from the camp resolution. Body language is a universal means of collaboration, integration and diversity.

So, our first contention is:

- I. Body language should become the official language of the state since it meets the needs of the whole society and leads to integration, diversity and unity. Is there anything better than unity? The answer is “no”.
- II. Our second contention is – through body language minority language groups can easily grow into majorities without any problems and without any cost to the state. The state does not need to invest money; it doesn't even have to force people to integrate. The process goes forward on its own and the state only needs to support and inspire the minorities for good and positive results.
- III. Our third and most important contention is related to the prosperity of the state when official language is body language. Ladies and gentlemen, let's look at what happens in real life. When two bodies meet there is no need to use any other language other than body language. For example –two bodies create another body and lots of newly born bodies make a large consolidated state with similar interests and the same body language. Our resolution doesn't need any cross-examination in this particular case. The one and the only thing we need is a negative team, which will dare to refute the resolution. It's up to the judges to announce the results this body language debate. Thank you.

**Think about**

Would it be better if all cultures had the same body language? Why and why not?

Prepare a speech on the same topic. Use as much humour as you can.

If you are asked the questions remember:

Answer the questions directly

Think before you think

Stick to the issue

Be calm

Be direct

Look at the audience in the eyes

Be cordial with your opponent and audience members.

Remember the vital role of the audience: to respect, support, and applaud one another. Do peer evaluation, at first informal, later written.

Be positive and tactful.

## PRESENTER'S EVALUATION SHEET

Presenter:

Date:

<b>Speaker</b>	<b>Your Comments</b>
<p style="text-align: center;"><b>Establishing Rapport</b></p> <p>/The contact, understanding and positive attitude between the speaker and the audience/</p>	
<p style="text-align: center;"><b>Posture</b></p> <p>/ Standing position; Holding the body, back, shoulders, head/</p>	
<p style="text-align: center;"><b>Eye contact</b></p> <p>/Looking at each person in the audience/</p>	
<p style="text-align: center;"><b>Gestures</b></p> <p>/use of hands/</p>	
<p style="text-align: center;"><b>Voice</b></p> <p>/Vocal Emphasis/</p>	
<p style="text-align: center;"><b>The introduction</b></p> <p>/Attention getter; Statement of purpose; Preview of main points/</p>	
<p style="text-align: center;"><b>The body</b></p> <p>/Clear analysis of main points; The vividness of the arguments; Relevant use of examples, facts, statistics; Clear transitions from one point to another/</p>	
<p style="text-align: center;"><b>The Conclusion</b></p> <p>/Summary of main points; Reminder of the purpose; Final statement/</p>	

### **General Comments**

Use of questions/Handling questions/Use of visual aids/Use of logic.

.....

.....

# CHAPTER 5

Nature has given us one tongue,  
but two ears that we may hear twice  
as much as we speak.

Epictetus

## AS A RECEIVER WHAT YOU SHOULD KNOW

The chapter outline

In this chapter you will learn:

- How to be an active listener
- To differentiate between hearing and listening.
- Five styles of listening
- How to find fallacies in argumentation.
- How to improve listening skills.

“Nature has given us one tongue, but two ears, that we may hear twice as much as we speak” wrote the Greek philosopher Epictetus. Listening is the process of understanding what was meant; not simply sensing what was said. People need to consider the primary reasons for listening. They are:

- Listening for information.
- Listening to analyze, recognize, or discriminate.
- Listening to judge, evaluate, or criticize.
- Listening for relaxation, enjoyment and inspiration.

We have different listening styles for different occasions. How successful we are as listeners may depend on choosing the right listening style for the situation. Perhaps the most basic listening style is **appreciation listening**. We listen appreciatively when we enjoy music, a bird’s song, or the murmur of a brook. When we want to single out one particular sound from a noisy environment we need **discriminative listening**. You discriminate, for example, when you listen for a friend’s voice in a crowded room. The third style of listening is **comprehensive listening**, when we want to understand something, for example the idea, the instructions, directions, etc. The fourth style is **therapeutic listening** that is practiced by counsellors, psychiatrists, good friends - which encourages people to talk freely without fear or embarrassment. The fifth style of listening is **critical listening**. Critical listeners are the most active of all listeners, because they are working hard to evaluate what they hear and decide if another person’s message is logical, worthwhile, or has value. While listening critically listening and thinking are almost synonymous. Here is a pneumonic device that might help you remember these suggestions

Even Shakespeare, whose words have been heard by millions all over the globe, regretted poor listening: “it is the disease of not listening, the malady of not marking, that I am troubled withal.” Listening is difficult.

Because we spend so little time working on it. Most of the communication instruction we get in school is geared toward reading, despite the fact that we listen three times as much as we read. Consciously, we seem to pay more attention to what reaches our eyes than to what reaches our ears.

Basically, listening is the process of understanding what was meant, not simply sensing what was said. Listening takes effort. By contrast, hearing is simply an automatic reaction of the senses and nervous system. I can hear you talking, but I don't like or trust you, I may not listen to what you say. Listening is a voluntary act in which we use our higher mental processes. Hearing is easy for most of us; Listening is hard for all of us. You have to want to listen.

Why is listening difficult?

Among the biggest hurdles to good listening is very human desire to speak. Why aren't we better listeners? Because most of the time when someone is speaking to us, we're thinking of what we want to say next, not listening attentively. We prefer speaking to listening. Good listener must learn to let go off their egos. Train yourself not to worry about what you want to say until the other person has finished talking.

Sometimes we try to guess what we think someone will say next. This is poor habit – first, because guessing ahead will distract you from what the person really says, and second, because you're likely to shape what you do hear to fit what you expect. In other words you will only hear what you want to hear.

Usually a person who is listening nods, blinks and makes sound of agreement that mirrors the speaker's actions.

Ears

**E** –Stands for explore. Think ahead of the speaker.

**A** –Stands for analyse. Consider carefully what is being said. Look at it from several angles.

**R** - Stands for review. Take advantages of your spare listening time to re-trace the speaker's steps.

**S** - Stands for search. Be alert for hidden meanings.

To improve listening skills you need to determine priorities by considering:

- Why am I here? What is the purpose of the events I am involved in?
- How much do I already know about the topic being discussed?

- How useful will the information be for me and how can I use the information?
- What notes to take
- Being polite during the communication.
- When we don't understand what the speaker is saying, we ask the question(s) for explanation:  
 Would you please clarify that/this statement?  
 Would you say/repeat that again?  
 I don't understand what you mean. Could you explain it, please?  
 Excuse me, but could you be more specific?  
 Do you mean...
- When we understand but want to double-check, we should try to paraphrase like this:  
 What I hear you saying is...  
 Correct me if I am wrong, but...  
 In other words, your view is...  
 What you have said so far is...  
 Your key ideas as I understand it/are...  
 Recapping what you have been saying...



## REVIEW AND ENRICHMENT PRACTICE 6

### Exercises

#### 1

**Answer the questions and discuss if necessary:**

1. What role does listening play in our everyday lives?
2. What is the difference between hearing and listening?
3. What are the five basic listening styles?
4. Is listening difficult? Why?
5. Is there any difference between the speech of a man and a woman? Can you describe some differences between the conversational styles of men and woman?
6. Make a list of good/bad listening skills and habits.
7. What should the listening strategy be when you feel strong interest in what the speakers says?
8. Write about the teacher whose lectures/talks you find/found the most interesting and easiest to understand. Explain what techniques that teacher uses/used to be successful.
9. Researchers says we spend 60% of every school day listening, why aren't we learning more? Researchers say we listen quite willingly to those who have status (celebrities, for example), those with seniority (parents and teachers, perhaps), those who can do something for us, and members of opposite sex. Are there other categories of people to whom you listen attentively?
10. Do you agree/disagree with these sayings:  
"Silence is golden". Justify your opinion.  
"The spoken word is more persuasive that the written word". Explain why.  
"Women are better listeners than men: (or vice versa)  
"We only hear what we want to hear" (The old saying)  
"It's not what we say, but what we don't say that counts".

#### 2

Listen to your friend. Who will speak about:

- A. His/Her leisure time
- B. The best technological achievement.
- C. Favourite music video

### **Guided questions for the listeners:**

While listening ask yourself:

Are you easily distracted? Are you daydreaming? Jumping to conclusions?

Finding faults with the speaker? Trying to concentrate on the main idea?

Just waiting for your turn to talk?

### **Guided questions for the observers**

Three nominated observers will rate (from 1 to 3) the audience on the listening skills and report to the class –

What was the topical posture?

How attentive were the listeners?

What encouragement did they give?

How many were distracted?

What was the evidence of their distraction, etc?

The feedback

The observers report to the class about their observation results.

### **3**

Read the situations; decide what the probable listening purpose would be in each of the following situations. Be ready to give the reasons for your decisions.

- a. A play director asks one of the stage crew to go out into the lobby during intermission and listen to what people are saying about the first act of the play.
- b. The principle of the school announces that special awards will be presented at the end of the year for academic excellence in certain areas. She lists the subjects.
- c. After finishing the last exam of the year, Janet meets her friend. They go to the café to have coffee, before going home. They sit there and listen to their favourite songs on the jukebox.
- d. Tim is taking care of his three-year-old brother while his mother is shopping. After playing in the backyard for a while, the baby comes into the kitchen and tells Tim that there is “something out there making noises.” Tim asks him what ‘something’ is and the boy tries to describe it.
- e. As Mary walks in the front door, she hears her two younger brothers arguing in the kitchen. When she asks them what is the matter, they each give her a different explanation of the disagreement.

Answers:

- a. The purpose is to judge or evaluate the comments of the audience. As the crewmember listens, he or she makes judgments about the comments, combines them and reports the information to the director.
- b. The purpose of listening is to gather information, then to evaluate.
- c. The purpose of listening is relaxation and enjoyment after a tense exam time.
- d. Tim's purpose is to analyze and understand one of the words his brother has used: "something." He probably is not interested in the whole message-only a specific part of it.
- e. Mary first will listen for information. Then, with that information, she will judge and evaluate the disagreement between her brothers, hoping to resolve the issue.

#### 4

Can you define which the fact is and which is the opinion?

- a. The principle says, "We are the most cooperative school in Tbilisi."
- b. "I am certain no one else in this school has a watch like yours."
- c. There are only four male teachers on our high school faculty.
- d. "Each of us can make a great contribution to this course if we want to do it"
- e. "Notice that there are no plurals and no proper nouns on the list."

Answers:

- a. This is the principal's opinion. There is no way to measure all the schools for cooperation and then compare the data.
- b. This is probably an opinion. Unless the school is very small, the speaker could not possibly know about all the watches possessed by all the people.
- c. This is a fact. Someone could count the number of male members.
- d. This is an opinion. Nobody can measure whether the contribution was great or not.
- e. This is a fact. The words themselves prove that the statement is true.

#### 5

Read the story and discuss. Listen carefully to each other and ask the questions if necessary.

Lima was a student teacher in her final year. Her father had brought her up alone after her mother's death. Although very poor, he made every sacrifice in order to provide her education.

Lima had lots of fun at college, but did very little work. When the time came, it was clearly going to be impossible for her to pass her final examinations. Without her teaching certificate, she would not be able to get any kind of job.

She asked her tutor what she should do. This woman said that it was too late to think about such things now and that Lima should have worked harder. Lima asked the lecturer. He said that he would give her the examination questions if she would go to bed with him. She did so and passed the examinations.

However, Lima became pregnant. When father found it out, he threw her out of the house and refuses to have anything more to do with her. Now homeless, penniless and expecting a baby, Lima met a much older man who was a widower with three children. He said that he would marry her, but she should look after the house and children.

Lima was in despair. She drowned herself in the river.

Who is most responsible for the death of the young lady?

A-Father; B-Tutor; C-Lecturer; D-Widower; E- Lima herself

Discuss with your partner and justify your opinion.

Each pair should bring strong arguments in favour of their character.

The others ask questions for justification, explanation or refutation.

Each group will have the observers who will observe and feedback the group work.

## FALLACIES IN ARGUMENTATION

We cannot say that the argument is perfect or completely disqualified. The arguments may be very good or very poor. The standard how we can assess the quality of the argument is a concept called “fallacy”. A fallacy is an error in reasoning that negatively affects the argument.

### **Hasty Generalization.**

Let’s consider the example. Suppose you sit in front of TV. You flip through three television channels on your remote control, and all you see are commercials. You conclude that the only thing on TV is commercials. It is your hasty generalization.

### **False Premise**

It is an error in deduction. For example, parents like to tell their children:

All teenagers are irresponsible.

You are a teenager.

Therefore, you are irresponsible and you should not leave the house at night.

The dog thinks:

All cats have four legs.

I have four legs.

Therefore, I am a cat.

### **Mistaken causality.**

If two events are related in some way, the relationship may not be causal. For example, a bus passes a church every day at twelve o’clock, and the clock in the church tower rings twelve times. You may think that the bus makes the bell ring. However these two events just happen at the same time.

### **Playing with numbers**

Many speakers manipulate statistics in an attempt to persuade you to agree with their cause.

### **False analogy**

False analogy compares two things that are not really related.

Suppose that you are arguing that students ought to be able to use notes and textbooks during the examination. If you consider that lawyers are allowed to use books to look up facts as needed, you may think that students similarly, should be able to use their textbooks during an examination. The

analogy is a flaw, because the situations are not the same. The purpose of the trial is not to test whether the lawyer has learned the law, whereas the purpose of the test is to see how much the students have learned.

## LOVE IS A FALLACY

By Max Schulman

As the story opens, Debbie Gillis, a law student, is in love with Polly - the young woman of his dreams. However Polly is dating Debbie's roommate, Peter Bellows. "Cool and logical" Debbie comes up with a plan. Peter has nothing and wants a raccoon coat. Debbie has a raccoon coat and wants Polly. A deal is struck.

Debbie feels that he must teach Polly to think so that she might be a suitable wife for a successful young attorney. He determines that she must learn the rules of logic as soon as possible. Polly finds the lessons difficult at first but more fun later. After five gruelling nights of study, Debbie tires of logic and decides to turn to matters more romantic.

"Polly, tonight we will discuss fallacies."

"Ok."

"My dear, we have now spent five evenings together. We have gotten along splendidly. It is clear that we are well matched."

"Hasty generalization." Says Polly. "How can you say that we are well matched only on the basis of only five dates?"

"My dear, five dates is plenty. After all, you don't have to eat a whole cake to know it's good."

"False analogy. I'm not a cake. I'm a girl."

Debbie has taught Polly well -for when he finally asks her to be steady, she replies that she has already promised herself to Peter Bellows. Outraged, Debbie asks,"Can you give me one logical reason why you should go steady with Peter Bellows?"

Replies Polly, "I certainly can. He's got a raccoon coat."

## **REVIEW AND ENRICHMENT PRACTICE 7**

### **WRAP UP YOUR KNOWLEDGE**

#### **Exercise**

##### **1**

a. What is more important? Can you select seven strategies out of this list?

1. Plan a presentation
2. Open the presentation in an interesting way
3. Structure a talk
4. Close a talk effectively
5. Establish and maintain a rapport with the audience
6. Use body language appropriately
7. Tell stories, jokes
8. Speak with a persuasive voice
9. Speak confidently
10. Understand the different learning styles of people
11. Get and keep the attention of others
12. Learn from excellent communication of others
13. Motivate yourself and others
14. Handle questions effectively
15. Use technology such as Overhead Projectors and Flip Charts
16. Deal with difficult people while presentations
17. Make handouts for presentations

b. Compare your list with your desk mate's and discuss why you consider them most important? Listen carefully to your partner's opinion. If you are convinced, you can make a change, if not you can hold on to your own opinion. Share you ideas with others.

#### **2 -Turn Round**

(This exercise can been done spontaneously or prepared)

There is a circle. One student makes a presentation. All the students sit with their back to the presenter. The presenter starts his/her speech. He tries to make his topic interesting for the speaker.

If the students in the class get interested and like the speech they will turn round one by one.

The goal of the speaker is to "make" majority (all) the people in the class turn round.

### 3 - Cards

The cards are prepared beforehand. Different words without any logical connections are written on them.

Instruction: During one minute the student speaks about one word, e. g. “elephant”. The next student will be given another word, e. g. “school”. The second speaker should try to connect logically the first speaker’s speech and the second word, e.g. if the first speaker spoke about the school, the second speaker might say: Elephants don’t go to school, however if we mean the elephants in the zoo, they are in a certain way in the school, because they learn..... and then speaks about the school. The next speaker doesn’t speak about the school, but about the elephant and connects it with a new word, e.g. shoes.

In the pack of cards may be not only nouns but adjectives, numerals, etc.

### 4. Can you solve the dilemma?

#### A ship crash

A passenger liner is wrecked at sea and these people find themselves together in a lifeboat. The lifeboat, however, can only support nine people. If six are not eliminated everyone will die. If you were in command of the lifeboat, who would you choose to survive?

1. A doctor, general practitioner. He is addicted to drugs and very nervous. Age 60.
2. A black minister (priest), Protestant. Age 27
3. A prostitute, no parents. She is an excellent nurse. Has already saved a drowning child. Age 36.
4. A male criminal. Charged with murder. He is the only person capable of navigating the boat. Age 37.
5. A man, mentally disturbed, who carries important government secrets in his head. Age 41
6. A salesman. He sells washing –machines. Member of the local Rotary Club. Age 51.
7. A crippled boy, paralysed since birth. He cannot use his hands or do anything for himself, so others must feed him. Age 8.
8. A married couple. He is a construction worker, who drinks a lot. .Age 27. She is a housewife with two children at home. Age 23.
9. Jewish restaurant owner, married with three children at home. Age 40.



10. A teacher considered one of the best in his town. Married. Age 46.
11. A Catholic nun. Supervisor of a girls' school.
12. An unemployed man, formerly a professor of literature. He has a great sense of humour, showed courage in the last war, and was in a concentration camp for three years. Age 53.
13. A married couple deeply in love, but no children yet. Both Irish. He is studying to be a pharmacist. Age 24. She is a housewife and helps out at a nursery school. Age 21.

Work in groups of four. Decide who will survive.

Give your reasons.

On what criteria have you made your decision

Choose the person/people about whom you have most disagreement, make pairs/ groups and argue.

### 5. Activity -Alibi

There was a murder committed yesterday between 5 p.m. and 7 p.m. at the railway station. All of you are suspected. You have to think about a good alibi.

- One pair leaves the room.  
The preparation takes place outside the classroom:  
You have to think of every detail of yesterday. You work together to produce a story which accounts for every minute of that evening. Try to memorize the story in order to produce identical versions. (We were together in the... We had on... We did...)

Preparation for the class

- In their absence the others who stay in the classroom, decide on a set of questions you need to ask (approximately 10).

The procedure:

- When the alibi and the questions have been prepared, one of the two (one stays out outside) faces the class for interrogation.
- The class question him/her to find out some details.
- Then the class interrogates the other partner.
- If the class finds inconsistencies and contradictions in their stories the alibi is broken and the class is the winner. If the partners are confident and precise in their stories and the class cannot find the faults they are winners.

## 6. Activity- Keep On Track

- One table/desk is placed in the middle of the room
- Four students sit around
- One who sits at the “head” is the speaker
- The two sitting next to him, facing each other are “disturbers” -One of them tries to distract the speaker and asks “WH” questions. The other Yes/ No questions.
- The student sitting opposite the speaker makes gestures, but does not stand up.

The speaker is put in a stressful situation deliberately. S/he has to answer all the question, at the same time repeat the gestures and go on the speech without keeping off the track.

Whoever handles this task successfully gets a big applause.

## 7. Activity – In Focus

Objective: Evaluate different aspects of presentation; Giving positive feedback

Material: 5 chairs in a circle, 5 cards with topics, 4 cards for observers, a timer, a sign showing that the speaker’s time is up

Instructions:

5 students sit on chairs in a circle

- The teacher has five cards face downward with a topic on each. (The topics can be anything that gives the student the opportunity to speak at length, e.g. My first day at school/ university, My favourite music and musician, McDonalds is the best place, English is the world’s most dominant language, Georgian food, etc)
- One student takes one card, thinks about the topic for 20 seconds
- The rest take one observer’s card each.

They have to observe the speaker according to a single aspect of presentation - the task which is assigned on the card. (FLUENCY, ARGUMENTATION, CLARITY OF THE MESSAGE. BODY LANGUAGE)

- The teacher nominates the “timer”, who holds the sign when the time is up.

- The speaker starts to make a three-minute speech.
- After the presentation the observers make comments in turn. They should start like this:
  - What I liked about the presentation is...
  - One piece of advice that I would like to give is...
- When all the four observers have given their feedback, another speaker takes a new card and the rest swap the observers' cards.

### Active Vocabulary

It was a well-organized speech...  
 The arguments were well-constructed...  
 You sounded very confident and persuasive  
 I liked your examples. They were closely related to the topic  
 It was a good delivery, not much hesitations  
 You manage to tell a lot and have used your time properly  
 I enjoyed your speech, however... I found that...  
 I wish you could...I suggest that...  
 What I liked very much was your sense of humour, however...  
 What I would advise...If I were you I would...

It might be helpful while handing the observer's cards if the students consider the questions on the other side of the cards, according to the aspect of presentation. E.g.:

Argumentation:

- Did s/he bring enough evidence or examples?
- How well did s/he justify what she was saying?
- Was her/his speech logical?

Fluency:

- Was she confident while talking?
- Did she often hesitate to look for the words?
- Did s/he use many "err", "so", "you know"

Clarity:

- Was her/his speech clear and understandable?
- Did she mispronounce anything?
- Was her/his speech accurate?

Body language (Eye contact)

- Did s/he use hands properly?
- Did s/he move her/his body parts awkwardly while talking?
- Did s/he look round or her/his eyes were fixed?

## Self-evaluation

1.

**What are five important skills that you want to improve to become a better presenter?**

1.....

2.....

3.....

4.....

5.....

2.

Why is it important to you to become a more effective presenter?

**Write down at least three reasons why you want to improve your presentation skills.**

1.....

2.....

3.....

3.

**How can you best receive feedback from yourself:**

- By watching yourself on video
- By listening to a tape of your performance
- By practicing in the mirror
- By reviewing your performance at the end of the presentation
- By comparing your performance with a colleague's What skills will you improve?

4.

**Can you learn from your mistakes or do you feel irritated when you receive feedback?**

Do you listen attentively to oral comments?

Do you make notes?

Do you read comments on evaluation sheets?

Do you think about them?

**5.**

After the presentation do you:

Comment on your own performance?

After the presentation do you put these questions to yourself?

What I was happy about my performance?

What would I improve next time?

What are my concerns?

**6.**

After reflecting on your experience in presentation and finding ways of improving some things in the future write, a paragraph about what kind of presenter you want to be. Write it in the present tense.

I am....

# CHAPTER 6

Speak not to contradict and confute,  
nor to believe and take for granted...  
but to weigh and consider.

Francis Bacon

# DEBATE AS A TOOL IN LEARNING ENGLISH

## Chapter outline

### In this chapter you will learn:

- The importance of debate in democratic society
- The concept of debate, its varieties, structure and practical applications
- Different ways and strategies of constructing a debate speech

Since ancient times the people were faced with the necessity to make decisions and consequently to choose this or that track in life to follow. It has always been important to be able to stand up for yourself and argumentatively present your position. This is the exact situation in which debate comes as a helpful tool as people frequently tend to have different ways of understanding a common problem which results in conflicting interests. Still the objective is for them to come to a consensus using certain skills of persuasion. These skills were and still are extremely essential not only for professional public speakers, i.e. politicians, lawyers, businessmen, teachers but for all the people in their everyday activities. And the one who is more efficient in applying these skills is more successful in life and in achieving their goals and perspectives.

### What is a debate?

It is a structured opportunity to address a controversial issue when the speakers on the either side of the question support their position, respond to their opponents, have an opportunity to question and finally have an ability to judge, to make a decision on the best course of action. It is an activity that aims to find answers to important social questions.

Debate has been popular for many years with different groups of people. Here we feel it is relevant to mention the two main kinds of debate which are educational debate & debate in the society at large. The basic difference between the two is that they are different in form. Educational debate is strictly structured whereas debate in the society may take a variety of forms yet obtaining no particular structure. And finally in educational debate the participants must represent both sides of the given resolution (theme). These are the very reasons to differentiate between groups of participants. When we speak about the debate in the society at large we mean that all people, each and every one of us is actually debating with other people, be it our parents, peers, teachers, employers, etc., at this or that stage of our lives. Educational debate on the other hand involves teachers and students both at schools and universities. In 1994 the Open Society Institute & Soros Foun-



dation Network established the Karl Popper Debate Program in more than two dozen countries now united under the name of the International Debate Education Association. Nowadays we cannot speak of an educational debate as simply a game but rather a big international debating community.

### **The value of debate as an educational activity**

The communicative approach to language teaching emphasizes ways of increasing student talk and decreasing teacher talk. Since we treat the communicative approach to language teaching as a fundamental one, we found it essential to use different ways to encourage students to speak foreign language by creating different situations, role-plays which gives the opportunity to minimize error fright. Debate is the free practice which enables the students to use the language outside the “artificial” context of the classroom. As an extra –curriculum activity debate is more than a game. It could be called a methodology which promotes and encourages teenagers to become actively involved in life’s processes, feel more a part of society changes, develop critical thinking of current events.

Debate is an educational activity that will:

- develop your communication & research skills;
- encourage critical thinking, personal expression & tolerance to different opinions;
- provide the exchange of information on all levels;
- stimulate involvement in various spheres of life, i.e. social, political, educational, etc.;
- make it possible to apply the acquired skills to real life situations;
- promotes the principles of democracy & open society.

Debate is an authentic role-play. The students are highly motivated since there is a competitive feature- to make a good impression on the audience, to persuade others in your opinion. We have to keep in mind that they are preparing for their performance in terms of argumentation and rhetoric, which maintains their interest at a high level. Both are important parts when delivering a speech. Debate is an exciting, student-centred activity. By using debate the students get the opportunity to learn speaking skills, use their passive vocabulary. Debate format is a structure and its inherent role is to force a speaker to organize his or her speech and use all their time effectively. The formats of debate promote teamwork and encourage students to work together both in the preparation and the activity itself. It focuses on teaching reasoning and critical thinking skills, personal expression and tolerance for different opinions. It offers many benefits and equips students

with skills that are increasingly important in this modern world. It creates deep interest in current events. Therefore it provides a very strong motivation for learning and practicing a foreign language. Thus debate opens the world of opportunities and experiences for you. It is a perfect problem solving tool. Besides it is applicable in all kinds of social context, i.e. everyday life activities.

Debates can be successively used:

- to summarize a given part of studied material
- analyze a controversial character from the story, book, film.
- present conflicts between the characters, individuals, periods, viewpoints

Debate is a competition usually between two teams (Affirmative and Negative) who defend opposite sides of one resolution. The objective of debate is to convince the third party, called a judge, that your arguments are better than those of your opponent.

Debate can be realized in different styles (formats):

- Karl Popper High School Debate (For high school students)
- University Parliamentary Debate (For University students)
- Policy Debate (For High schools and Universities)
- Lincoln-Douglas Debate (One on one format)
- Extemporaneous Debate (The educational aim of extemporaneous speaking is to help the students develop the ability to select one out of three topic-questions, organize the thoughts and prepare a speech on an important current event in a short time)
- Impromptu Debate (The educational aim of impromptu speaking is to help the students develop the ability to choose one out of three topics, prepare and deliver a speech without time for preparation)
- Mock Trial – (A simulation game of court proceedings that may be based on actual or hypothetical cases. The educational aim of Mock Trials is that the students are involved and experience their skills in judicial proceeding work)

## Different ways and strategies of organizing debate speech

Let's take the topic "City life is better than country life".

How to start preparation?

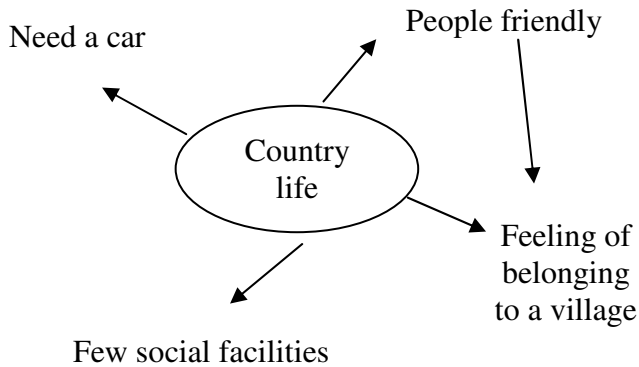
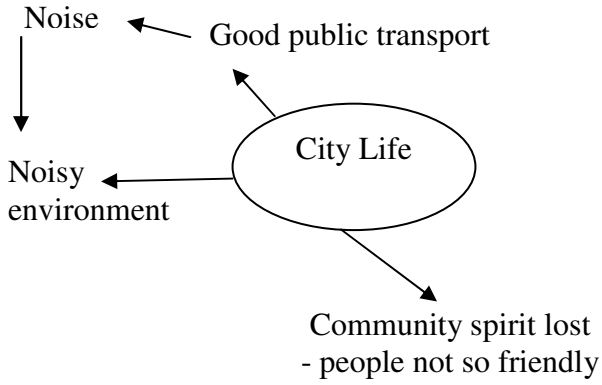
How does the process of drafting of speech take place?

We offer different ways:

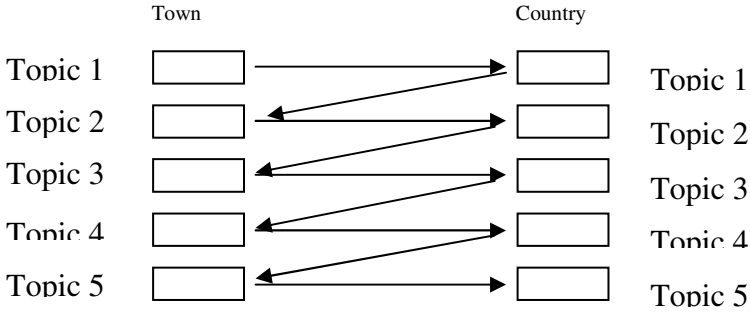
1. The first way is to brainstorm all the ideas that come into your mind. Be sure to write all the ideas, even those that seem of less importance. Then classify into advantages and disadvantages.
2. The second way is to divide the paper into two columns and write down on the top Town and Country. And fill up with all the ideas that come up into your mind, like given as an example:

<b>Town</b>	<b>Country</b>
-lack of green grass, e.g. parks and gardens; lots of concrete and bricks	-community spirit still exists
-plenty of amenities for entertainment, e.g. theatres, cinemas, sports clubs	-need a private car
-good public transport	-children may have to travel or walk far to school
-difficulty making contacts	-open space and greenery
-claustrophobia and crowds	-few social facilities, less entertainment
-noisy environment	-can be too quiet and isolated
-people not so friendly	-no supermarkets or specialized shops
- good shopping facilities	-social life easier to establish in community
-good education services	-solitude for those who want it

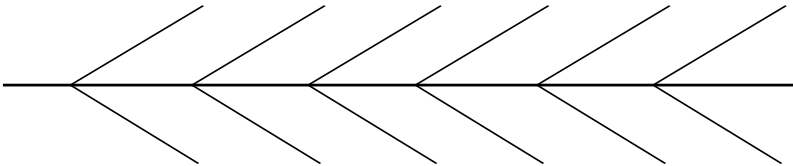
3. The third way is to jot down ideas for the composition in the form of a mind map. It is an excellent note-making activity.



4. The next way for organizing your speech is for contrast and comparison composition. It is better if you get the ideas together through making mind maps first and then while thinking about the topic, organize random ideas in a logical way.



5. Another graphic organizer that could be useful is a “fish diagram”



6. Another way of writing speech organization is filling up the chart as given below: You can have two, three, four columns for positions:

Position A : The environment	Position B: Social amenities	Position 3: Transport
Proof	Proof:	Proof:
a.	a.	a.
b.	b.	b.
c.	c.	c.
d.	d.	d.

7.

You may make the outline form of your speech like this:

Topic

---

Introductory Statement

---

---

---

Definition of terms, if necessary

---

---

Reason 1

---

---

Detail, example

---

---

Reason 2

---

---

Detail, example

---

---

Reason 3

---

---

Detail, example

---

---

Concluding statement

---

---

---

## **Read the example and discuss how the ideas are organized**

### Living in the city

Living in the city has both advantages and disadvantages. On the plus side, it is often easier to find work and there is usually a choice of public transport, so you don't need to own a car. Also, there are a lot of interesting things to do and places to see. For example, you can eat in good restaurants, visit museums, and go to the theatre and concerts. What is more, when you want to relax, you usually find a park where you can feed the ducks or just sit on a park bench and read a book. All in all city life is full of bustle and variety and you never feel bored.

However, for every plus there is a minus. For one thing, you might have a job, but unless it is very well paid, you will not be able to afford many of the things that there are to do, because living in a city is often very expensive. It is particularly difficult to find good, cheap accommodation. What is more, public transport is sometimes crowded and dirty, particularly during rush hour, and even the parks can become so crowded, especially on Sundays when it seems that every city-dweller is looking for some open space and green grass. Last of all, despite all the crowds, it is still possible to feel very lonely in a city.

In conclusion, I think that city life can be particularly appealing to young people, who like the excitement of the city and don't mind the noise and pollution. However, many people, who get older, and particularly when they have young children, often prefer the peace and fresh air of the countryside. (New Headway, Intermediate Level)

### **How to revise your essay**

When you construct your five- paragraph speech remember to check for the following things:

Introduction

Paragraph 1

- a. Do you make a general statement about the subject?
- b. Do you understand all the words in the topic?
- c. If something is vague do you give a definition?

### First Middle Paragraph (Paragraph 2)

- a. Is your argument really an argument, or just a detail?
- b. Do you have enough detail to support your argument?
- c. Are the details all related to the argument?
- d. Are the details described/explained, or just briefly stated?

### Second Middle Paragraph (Paragraph 3):

- a. is your argument really an argument, or just a detail?
- b. Is this argument different from the other argument?
- c. Do you have enough detail to support your argument?
- d. Are the details all related to the argument?
- e. Are the details described/explained, or just briefly stated?
- f. Is this argument closely linked with the first one and the value that you are going to uphold?

### Third Middle Paragraph (Paragraph 3)

- a. Is your argument really an argument, or just a detail?
- b. Is this argument really different from your other arguments?
- c. Do you have enough detail to support your argument?
- d. Are the details all related to the argument?
- e. Is this argument your strongest argument?
- f. Are the details described/explained, or just briefly stated?
- g. Is this argument closely linked with other ones and the value that you are going to uphold?

### Conclusion (Paragraph 5)

- a. Is your first or the last sentence your topic/resolution sentence?
- b. Is the rest of your paragraph a summary of your arguments?
- c. Do you use synonyms for any of your words so that your last paragraph doesn't seem too repetitive?



## **Debate**

### **Debate on the topic “Living in the city is better than living in the country”**

Construct your affirmative position (living in the city is better).

Negative (living in the village has more advantages and therefore is better).

It really does not matter whether you make affirmative or negative case, the construction of the speech will be similar: introduction, good organization of arguments and the conclusion.

You might be cross-examined by the opponent. It depends on the format of the debate.

Don't forget that the burden of negative side is to refute the affirmative side's values and arguments and prove that his/her position is better; otherwise there will be no debate.

The second affirmative responds to negative's comments and arguments and rebuilds his/her case and so on. The last speakers conclude the debate, identify the areas of clashes and show their advantages over the opponent's argumentation.

If you follow these rules in Chapter 3, 4, 5 you will make your presentation strong.

Just a reminder: Greet the audience, use simple language, explain, clarify the topic, bring facts, statistics and examples, listen carefully to your opponent, make notes, be ethical, logical and emotional while delivery and success is yours.

# CHAPTER 7

The difference between the  
literature and journalism is  
that journalism is unreadable,  
and literature is not read.

Oscar Wilde

## APPRECIATION OF LITERATURE

### Chapter outline

In this chapter you will:

- Understand the importance of performing the literature
- Practice in reading and reciting the dialogues, stories, fairytales, and poems.
- Practice in offering your own interpretation and delivery of the prose and poetry
- Analyze the famous political speeches.

Reading aloud is a valuable skill which will reinforce the appreciation of literature and also improve the presentations and all kinds of delivery - expository, informative, polemical, and discursive.

A competent language learner should be able to read aloud any language material for any occasion in public, to a class or other gathering, with a considerable degree of accuracy, fluency and effect of performance.

Speaking competence mostly emerges from class discussions about literature and from the small cooperative learning activities. In addition, students learn fluency when they also practice in story telling, oral presentations, reading dialogues, literature and formal speeches aloud.

## Exploiting dialogues

Unlike reading passages, dialogues are intended to be spoken aloud. The writers have tried to use and to represent natural speech forms. A dialogue can be viewed as a short theatrical play. Ideally, it will be acted out in class, rather than simply read aloud. To reach that stage involves an investment of time and effort. You can adapt and exploit dialogues. Vocabulary and structure receive the major focus, but we want you:

- a. To pay special attention to establishing and managing simultaneous pair work; (go through the dialogue once and then change roles for a second practice. Keep the books open for the first run, but then try to read aloud naturally).
- b. To adapt dialogue, to individualize it in order to make it more personal and relevant to your own lives; (make it more meaningful and suited to the local context)
- c. To widen the scope of a dialogue by adding a question or new vocabulary items or structures; (personalize the dialogue, make it unique, but on the framework of the original one)
- d. To role play, adapt or expand the dialogue; (the original lines and situation provide the support in a communicative situation, using language for real purposes. You will happily become a waitress/ waiter, a doctor's patient or a taxi driver, inventing some additional items for the roles. The waitress will drape a cloth over her left arm, the driver will sit at a chair and turn an imaginary wheel and the doctor's patient will limp along with the aid of imaginary crutches.)
- e. The dialogue is in direct speech and you have to make a transformation into indirect speech. Practising such manipulation is very important to ensure comprehension and full involvement.

### Exercise 5

Act out the dialogue

Characters:     Father  
                  Daughter  
                  Son  
                  Doctor

(Father is reading a newspaper. The Son is listening to an MP3-player, with an ear plug in one ear. The doctor is on the phone.)

**Daughter:**     Father. I'm sick.

**Father:**        So what?

**Daughter:**     I'm gonna die.

**Father:**        Son!

**Son:**            What?

**Father:**        She's sick.

**Son:**            So what?

**Father:**        She's gonna die.

**Son (calling):**  Doctor, my sister's sick.

**Doctor:**        So what?

**Brother:**      She's gonna die

**Daughter:**     Hey, I'm sick. I'm gonna die (Everybody tries to catch her, but she falls down on the floor)

### Exercise 6

Play the conversation out

A husband and wife are preparing to go out to a party or dinner, but the babysitter has just called to say she couldn't make it, so she would have to stay home and baby-sit.

He:     Ready?

She:    No.

He:     Why?

She:    Problems.

He:     Problems?

She:    Yes.

He:     What?

She:    Babysitter

## A Mugging

It is 9:30. Diana is Joe's friend. This morning they talked and agreed to meet in front of the restaurant at 9.00 p.m. Joe is worried about Diana because she is half an hour late.

**Joe:** Diana, here you are, finally. You're half an hour late. What happened? Wow! Your coat is a mess! Did you fall?

**Diana:** Yes, I had a terrible experience on the subway. Listen to this! A man came up to me and pulled out a knife. He pointed it right at me!

**Joe:** Oh, no! Are you all right? Did he hurt you?

**Diana:** No, he didn't hurt me, but he took my pocketbook.

**Joe:** Then what happened? What did you do?

**Diana:** I grabbed his knife and he pushed me to the floor.

**Joe:** Oh, no! Why did you grab his knife? That's dangerous.

**Diana:** I don't know. I didn't think.

**Joe:** What did the other passengers do? Did they help you?

**Diana:** Yes, they did. Thank God! Two men ran after the mugger and held him.

**Joe:** Did the police come?

**Diana:** Yeah. The conductor called a policeman, and he arrested the mugger.

**Joe:** What a story! Thank God you're all right.

mug - (v) to rob a person with violence, especially in a public place.  
mugger-(n) a person who mugs people.

### Comprehension questions

1. A man came up to Diana on the train. Then what did he do?
2. Did he hurt Diana?
3. What did Diana do?
4. Did the other passengers help her? How?
5. Who called the police?
6. Did the policeman come on time?

Now read the dialogue again. Fill in as many blanks as possible without looking back at the dialog.

**Joe:** Diana, here you are, finally. You're half an hour late. What happened?

Wow! Your coat is a mess!-----?

**Diana:** Yes, I -----on the subway. Listen to this! A man -----  
-----and pulled out a knife. He -----it right at me!

**Joe:** Oh, no! Are you all right? -----you?

**Diana:** No, he didn't-----me, but he took my -----  
-----.

**Joe:** Then what happened? What-----?

**Diana:** I -----his knife and he -----to the floor.

**Joe:** Oh, no! Why-----? That's dangerous.

**Diana:** I don't know. I-----.

**Joe:** What did the other passengers do? Did-----?

**Diana:** Yes, ----- . Thank God! Two men -----the mugger and held him.

**Joe:** Did the -----come?

**Diana:** Yeah. -----called a policeman, and he-----  
-----.

**Joe:** What a story! Thank God-----.



## **The Pet Shop**

Characters: Shop assistant

Manager

Customer

**Customer:** I've got a complaint.  
**Assistant:** Well, What's the matter?  
**Customer:** I bought this parrot here yesterday and it doesn't speak.  
**Assistant:** Are you sure sir?  
**Customer:** Yes, absolutely positive.  
**Assistant:** Well, I mean they don't always speak straight away, you know.  
**Customer:** That's O.K. but it doesn't do anything!  
**Assistant:** That's ridiculous.  
**Customer:** No it isn't. It doesn't eat or drink or speak.  
**Assistant:** Really? How unusual!  
**Customer:** Do you know what I think? I think its dead.  
**Assistant:** Good Heavens no! It must be asleep.  
**Customer:** But it doesn't move. It's definitely dead.  
**Assistant:** I'm sure you must be mistaken. We don't sell dead parrots.  
**Customer:** Well I'm telling you the parrot's dead. It has kicked the bucket.  
**Manager:** What's going on, Jones?  
**Assistant:** This gentleman has a complaint. He says his parrot is dead.  
**Manager:** Dead! Oh no, our birds are always in perfect health.  
**Customer:** I assure you this parrot doesn't speak, it doesn't speak, and it doesn't drink. It's completely dead.  
**Manager:** I see. Well I suppose the customer's always right. What would you like instead? How about a nice dog?  
**Customer:** I can't stand dogs!  
**Manager:** What about a cat?  
**Customer:** Cat's can't talk. I want something I can talk to!  
**Assistant:** Are you married, sir?  
**Customer:** No, why?  
**Assistant:** Well my sister's looking for a husband, and she never stops talking!

## The Hijacker

Characters:        Air Hostess  
                     Passenger 1 (The old lady)  
                     Passenger 2 (The young man)  
                     Hijacker

The passengers are getting into the plane.

**Hostess:**            Good evening, madam. Good evening, sir.  
                              (The hijacker gets into the plane, holding a lot of luggage)

**Hostess:**            Can I help you with your hand luggage, sir?

**Hijacker:**            No, no. I can manage. Leave me alone.

**Hostess:**            As you wish sir.

**Passenger 1:**        Oh dear. This plane doesn't look very safe. I'm sure it'll crash.

**Passenger 2:**        No, madam. Have you ever flown before?

**Passenger 1:**        No, I haven't and I'm not looking forward to it either.

**Passenger 2:**        I assure you there's nothing to worry about.

**Hostess:**            Good evening ladies and gentlemen, and welcome aboard.  
                              Will you please put out your cigarettes and fasten your seat belts. We are ready to take off. We'll be flying at an elevation of 12,000 feet and travelling at a speed of 250 m. p. h. We'll be arriving at Heathrow at 8:43. We do hope you'll enjoy your flight. Thank you.

**Passenger 1:**        She must be joking. I think I'm going to die.

**Hijacker:**            (Stands up, holding a gun and a notice saying "TAKE ME TO CUBER") That's right lady, unless you do as you're told. Hands up everyone.

**Passenger 1:**        Oh help, help----- someone help!

**Passenger 2:**        Do be quiet, madam. And do sit down; you're in a way.

**Hijacker:**            Can everyone see this? (He holds up the notice)

**Passenger 1:**        I haven't got my glasses. What does it say?

**Passenger 2:**        It says, "Take me to Cuber" C.U.B.E.R. You don't spell Cuba like that.

**Hijacker:**            Are you sure?

**Passenger 2:**        Absolutely positive. It's C.U.B.A., not E.R., you fool.

**Hijacker:**            Oh dear, I was never very good at spelling.

**Hostess:**            Would anybody like drinks?

**Passenger 2:**        I'll have a gin and tonic please.

**Hostess:**            Certainly, sir.

**Hijacker:** Excuse me miss. Would you mind helping me rewrite this please?

**Hostess:** Really sir! That's your immigration form. You shouldn't have written on that.

**Hijacker:** I'm terribly sorry. I just can't do anything right. This is the first time I've tried to hijack a plane.

**Passenger 1:** Never mind, dear. Come and sit down and have a drink with me. You're obviously not cut out to be a hijacker.  
(The hijacker sits down)

**Passenger 2:** (Stands up)  
At last I've got rid of him. OK Everybody, hands up!

## The Bank Robbery

Characters:      Cashier  
                     Customer  
                     Bank manager

A customer comes into the bank.

**Cashier:**            Good afternoon, sir. Can I help you?  
**Customer:**        Yes. I'd like to cash a cheque for 5 pounds, please?  
**Cashier:**            Certainly. Here you are, sir.  
**Customer:**        Thank you very much. Good afternoon.  
**Cashier:**            Good afternoon. Oh, it's three thirty. It's time to close the bank.  
  
(The bank robber comes in, holding a gun.)  
**Robber:**            This is a hold up. Everyone stand against the wall.  
**Customer:**        Uhh! It's a hold up.  
**Robber:**            That's right. This is a hold up.  
**Cashier:**            I beg your pardon, sir.  
**Robber:**            I said "This is a hold up." Hurry up. Hand over the money!  
**Cashier:**            I'm terribly sorry, sir. I'm afraid the bank's closed.  
**Robber:**            But I'm a dangerous criminal. This is a gun.  
**Customer:**        If you don't give him the money, he'll kill us.  
**Robber:**            That's right. Unless you do as I say, I'll shoot you. I'm a very violent man.  
  
**Cashier:**            Well, I'm a cashier of the Bank of England, and I'm not allowed to serve customers after three thirty.  
**Robber:**            But I'm not a customer. I'm bank robber. Anyway, it's only twenty five past three.  
**Cashier:**            No, no. My watch is always right. It's twenty eight minutes to four.  
**Robber:**            (To a customer) What do you make the right time?  
**Customer:**        Well, I make it twenty eight minutes to four as well.  
**Cashier:**            You see. I'm afraid the bank's closed. If you come back before three thirty I'll be glad to serve you.  
**Robber:**            Oh, all right. I'll come back tomorrow at quarter past three.  
**Cashier:**            Fine. See you tomorrow. Good afternoon, sir.

## The Waiting Room

Characters: The nurse /Mr. Smith /Mr. Jones 1/ Mr. Jones 2  
Mr. Jones 1 and Mr. Jones 2 are walking up and down nervously.  
Mr. Smith is sitting calmly.

**Mr. Jones 1:** Is this your first?  
**Mr. Jones 2:** Yes, it is. How about you?  
**Mr. Jones 1:** Yes, me too.  
**Mr. Smith:** Your first! Ha! Ha! This is my tenth! There's nothing to it.  
**Mr. Jones 1:** Do you want a boy or a girl?  
**Mr. Jones 2:** I don't mind.  
**Mr. Jones 1:** Oh dear, I hate all this waiting.  
**Mr. Smith:** Cheer up! The first is always the worst. Do sit down, both of you. (The 2 Mr. Jones sit down, and the Nurse comes in).  
**Nurse:** Mr. Jones?  
**Mr. Jones 1:** Yes. (They both stand up at the same time).  
**Mr. Jones 2:**  
**Nurse:** Now, which one is Mr. Jones?  
**Mr. Jones 1:**  
I am.  
**Mr. Jones 2:**  
**Mr. Jones 1:** You can't be Mr. Jones. I am.  
**Mr. Jones 2:** I'm Mr. Jones.  
**Nurse:** Well, anyway, Mrs. Jones has had triplets.  
**Mr. Smith:** Good heavens! Three!  
**Mr. Jones 1:** It can't be my wife, it must be your wife!  
**Mr. Jones 2:** It can't be mine. It must be yours!  
**Nurse:** Wait a moment. I'll go and check with the doctor.  
**Mr. Smith:** Ha! Ha! Rather you than me.  
**Mr. Jones 1:** Oh, I hope it's not me.  
**Mr. Jones 2:** It must be a mistake.  
**Mr. Smith:** Well, someone here's going to be very busy! (The nurse comes back)  
**Nurse:** I'm terribly sorry. I've made a mistake. It isn't Mrs. Jones but Mrs. Smith who has triplets.  
**Mr. Smith:** Oh, no!!!

Play the dialogue out.

A. As a funny episode; B. As a drama.

## **Oral Interpretation of Narrative Prose- Story Telling**

It is important for a performer of literature to understand the role of the narrator in a story. The narrator is the person who tells what happens in the story. The narrator, like a tour guide, leads you skilfully through the world of the author's story and establishes point of the view and perspective of the story details. It is important for the narrator to know when to adjust the tone, attitude, create the appropriate mood or atmosphere, and make adaptations to present the performance effectively

The narrator has to build in the mind an image of each character s/he has to interpret. As an interpreter s/he speaks directly to the audience as if s/he was a narrator, while at other times this narrator disappears for a while and permits the audience to hear the story's characters speak

### **Tip 1**

As a performer you should think of yourself as similar to a moving television camera, looking at the scene from a distance, moving smoothly, and efficiently, adjusting your focus as needed.

### **Tip 2**

Read prose or poetry to a smaller audience first, like your close friend or your family. While doing so, be aware of the position of your body. Vary the pitch, volume, and rhythm of your voice. Do not be afraid to exaggerate.

# The Giving Tree

By Shel Silverstein

Once there was a tree... and she loved a little boy. And every day the boy would come and he would gather her leaves and make them into crowns and play kind of the forest. He would climb up her trunk and swing from her branches and eat apples. And they would play hide-and-go-seek. And when he was tired, he would sleep in her shade. And the boy loved the tree very much. And the tree was happy.

But time went by. And the boy grew older. And the tree was often alone. Then one day the boy came to the tree and the tree said, "Come, Boy, come and climb up my trunk and swing from my branches and eat apples and play in my shade and be happy." "I am too big to climb and play," said the boy. "I want to buy things and have fun. I want some money. Can you give me some money?" "I'm sorry," said the tree, "but I have no money. I have only leaves and apples. Take my apples. Boy and sell them in the city. Then you will have money and you will be happy." And the boy climbed up the tree and gathered her apples and carried them away. And the tree was happy.

But the boy stayed away for a long time...and the tree was sad. And then one day the boy came back and the tree shook with joy and she said, "Come, Boy, climb up my trunk and swing from my branches and be happy." "I am too busy to climb trees," said the boy. "I want a house to keep me warm," he said. "I want a wife and I want children and so I need a house. Can you give me a house?" "I have no house," said the tree. "The forest is my house, but you can cut off my branches and build a house. Then you will be happy." And so the boy cut off her branches and carried them away to build his house. And the tree was happy.

But the boy stayed away for a long time. And when he came back, the tree was so happy she could hardly speak. "Come, Boy," she whispered, "come and play." "I am too old and sad to play," said the boy. "I want a boat that will take me far away from here. Can you give me a boat?" "Cut down my trunk and make a boat," said the tree. "Then you can sail away...and be happy." And so the boy cut down her trunk and made a boat and sailed away. And the tree was happy... but not really.

And after a long time the boy came back again. "I'm sorry, Boy," said the tree, "but I have nothing left to give you... My apples are gone." "My teeth

are too weak for apples, “said the boy. “My branches are gone, “said the tree.” “You cannot swing on them...” “I am too old to swing on branches,” said the boy. “My trunk is gone,” said the tree. You cannot climb...” I am too tired to climb,” said the boy. “I am so sorry”, sighed the tree. “I wish that I could give you something...but I have nothing left. I am just an old stump. I am sorry...” “I don’t need very much now, “said the boy, “just a quiet place to sit and rest. I am very tired.” “Well, “said the tree, straightening herself up as much as she could, “well, an old stump is good for sitting and resting. Come, Boy, sit down and rest.” And the boy did. And the tree was happy.

**The end**



## The Spreading “You Know”

By James Thurber

To latest blight that has affected the spoken word in the United States is the rapidly spreading of the phrase “you know.” I don’t know just when it began moving like a rainstorm through the language, but I tremble at its increasingly garbling of meaning, ruining the rhythm, and drumming upon my hapless ears. One man, in a phone conversation with me last summer, used the phrase thirty-four times in about five minutes, by my own count; a young matron in Chicago got seven “you know” into one wavy sentence, and I have also heard it as far west as Denver, where an otherwise charming woman at a garden party in August said it almost as often as a whippoorwill [A North American bird who calls sounds like its name] says “Whippoorwill.”

My unfortunate tendency to count “you know” is practically making a female whippoorwill out of me. Listening to a radio commentator not long ago discussing the recent General Assembly meeting of the United Nations, I thought I was going mad when I heard him using “you know” as a noun, until I realized that he had shortened “United Nations Organization” to “UNO” and was pronouncing it, you know, as if it were “you know.”

A typical example of speech you-know to death goes like this: “The other day I saw, you know, Harry Johnson, the, you know, the Charteris Publishing Company, and, you know, what he wanted to talk about, strangely enough, was, you know, something you’d never guess...”

This curse may have organized simultaneously on Broadway and in Hollywood where such curses often originate. About twenty-five years ago, or perhaps longer, theatre and movie people jammed their sentences with “you know what I mean?” which was soon shortened to “you know?” That had followed the overuse, in the nineteen-twenties, of “you see?” or just “see?” This blights often disappear finally, but a few have stayed and will continue to stay, such as “well” and “I mean to say” and “I mean” and “the fact is” Others seem to have more mercifully passed out of lingo into limbo, such as “I don’t know nothing from nothing” and “believe you me”

.....

I am reluctantly making notes for a possible future volume to be called “A Farewell to Speech” or “The Decline and Fall of the King’s English.” I hope and pray that I shall not have to write the book. Maybe everything, or at least the language, will clear up, before it is too late. Let’s face it, it better had, that’s for sure, and don’t mean maybe.

## **Oral Interpretation of Poetry**

As a person you walk and breathe rhythmically. So does a poem. Just as the rhythm of one individual is somewhat different from the rhythm from another, so the rhythm of one poem varies from the rhythm of another. In some poems the rhythm is so slight that the reader or the audience may scarcely be aware of it, while in other poems the rhythm is distinctly pronounced or overt. When reading or performing poetry, you should provide appropriate rhythm, but you should not exaggerate or overpower your reading (it will cause the loss of poetic meaning).

As a presenter or interpreter of poetry you have to internalize the poem. Then you will make it alive and feel the “beat” of the poem. When you know the poem, you can easily find the rhythm and feel at what point you should experience the tension and at what point you have to release when to pause. You can decide yourself which words or sounds deserve emphasis or stress and which should be unstressed, where the pulse of your poem quickens and where it lowers, where it deserves a pause, etc.

## All the World's a Stage

Extract from W. Shakespeare's "As You Like It"

All the world's a stage,  
And all the men and women merely players:  
They have their exits and their entrances;  
And one man in his time plays many parts,  
His acts being seven ages. At first the infant,  
Mewling and puking in the nurse's arms:  
And then the whining school-boy, with his satchel  
And shining morning face, creeping like snail  
Unwillingly to school. And then the lover,  
Sighing like furnace, with a woeful ballad  
Made to the mistress' eyebrow. Then a soldier,  
Full of strange oaths, and bearded like the pard,  
Jealous in honour, sudden and quick in quarrel,  
Seeking the bubble reputation  
Even in the cannon's mouth. And then the justice,  
In fair round belly with good capon lin'd.  
With eyes severe, and beard of formal cut,  
Full of wise saws and modern instances;  
And so he plays his part. The sixth age shifts  
Into the lean and slipper's pantaloon,  
With spectacles on nose and pouch on side;  
His youthful hose, well sav'd, a world too wide  
For his shrunk shank; and his big manly voice  
Turning again toward childish treble, pipes  
And whistles in his sound. Last of all,  
That ends this strange eventful history  
Is second childishness, and more oblivion-  
Sans teeth, sans eyes, sans taste, sans everything.

## O Captain! My Captain!

By Walt Whitman

O Captain! My Captain! Our fearful trip is done,  
The ship has weather'd every rack, the prize we sought is won,  
The port is near, the bells I hear, the people all exulting,  
While follow eyes the steady keel, the vessel grim and daring;  
But O heart! heart! Heart!  
O the bleeding drops of red,  
Where on the deck my Captain lies  
Fallen cold and dead.

O Captain! My Captain! Rise up and hear the bells;  
Rise up—for you the flag is flung—for you the bugle trills,  
For you bouquets and ribbon'd wreaths—for you the shores a—  
crowding,  
For you they call, the swaying mass, their eager eyes turning;  
Here Captain! dear father!  
This arm beneath your head! It is some dream that on the deck,  
You've fallen cold and dead.

My captain does not answer, his lips are pale and still,  
My father does not feel my arm, he has no pulse nor will,  
The ship is anchor'd safe and sound, its voyage closed and done,  
From fearful trip the victor ship comes in with object won;  
Exult O shores, and ring O bells!  
But I with mournful tread,  
Walk the deck my Captain lies,  
Fallen cold and dead.

## **Performing Literature for children**

As you interpret literature for children, it is essential that you have a complete involvement with and understanding of the selections you have to perform. Your job as an interpreter of children's literature is more than simply to pass on stories or fairy-tales - your goal is to share experience. Allow yourself vicariously and imaginatively to enter the child's literature. Experience it. Process it and then make it vivid and alive. Interpreting literature for audiences of children can be as fun and exciting for the performer as for the children who eagerly respond to the performances.

You have to:

- Illustrate physically and vocally the ways in which the words, events, and characters interact and affect each other.
- Make the characters believable. Begin by imagining yourself as each of the characters in the children's story. One at a time re-create the image of each character during your performance.
- You need to vary your rate, time, pitch, volume, quality and emphasis as the literature requires.
- Emphasize the dynamic action, the rhythm.
- Use gestures that are overt rather than subtle. Broaden and exaggerate your facial expressions in response to literature.
- Open yourself to a child's boundless world of imagination.

## The little Prince

Antoine De Saint-Exupery

Extract

It was then that the fox appeared.

“Good Morning,” said the fox.

“Good Morning,” the little prince responded politely, although when he turned around he saw nothing.

“I am right here,” the voice said, “under the apple tree.”

“Who are you? Asked the little prince, and added, “You are very pretty to look at.”

“I am a fox,” the fox said.

“Come and play with me,” proposed the little prince. “I am so unhappy.”

“I cannot play with you,” the fox said. “I am not tamed.”

“Ah! Please excuse me,” said the little prince.

But after some thought, he added:

“What does that mean-‘tame’?”

“You do not live here,” said the fox. “What is that you are looking for?”

“I am looking for men,” said the little prince. “What does that mean-‘tame’?”

“Men,” said the fox “They have guns, and they hunt. It is very disturbing. They also raise chickens. These are their interests. Are you looking for chickens?”

“No,” said the little prince. “I am looking for friends. What does that mean, ‘tame’?”

“It is an act too often neglected,” said the fox. “It means to establish ties.”

“To establish ties?”

“Just that, said the fox. “To me, you are still nothing more than a little boy who is just like a hundred thousand other little boys. And I have no need of you. And you, on your part, have no need of me. To you, I am nothing more than a fox like a hundred other foxes. But if you tame me, then we shall need each other. To me, you will be unique in all the world. To you, I shall be unique in all the world...”

“I am beginning to understand, said the little prince, “There is a flower...I think that she has tamed me...”

“It is possible,” said the fox. “On the Earth one sees all sorts of things.”

“Oh, but this is not on the Earth!” said the little prince.

The fox seemed perplexed and very curious.

“On another planet?”

“Yes.”

”Are there hunters on that planet?”

“No.”

“Ah, that is interesting...”But he came back to his idea.

“My life is very monotonous,” he said. “I hunt chickens; men hunt me. All the chickens are just alike, and all the men are just alike. And in consequence, I am a little bored. But if you tame me, it will be as if the sun came to shine on my life. I shall know the sound of a step that will be different from all others. Other steps send me hurrying back underneath the ground. Yours will call me, like music, out of my burrow. And then look: you see grain fields down yonder? I do not eat bread. Wheat is of no use to me. The wheat fields have nothing to say to me. And that is sad.”

“But you have hair that is the colour of gold. Think how wonderful that will be when you have tamed me! The grain, which is also golden, will bring me back the thought of you. And I shall love to listen to the wind in the wheat...”

The fox gazed at the little prince, for a long time.

“Please –tame me!” he said.

“I want to, very much,” the little prince replied. “But I have not much time. I have friends to discover, and a great many things to understand.”

“One only understands the things that one tames,” said the fox. “Men have no more time to understand anything. They buy things all ready made at shops. But there is no shop anywhere where one can buy friendship, and so, men have no friends any more. If you want a friend, tame me...”

“What must I do, to tame you?” asked the little prince.

“You must be very patient,” replied the fox. “First you will sit down at a little distance from me – like that – in the grass. I shall look at you out of the corner of my eye, and you will say nothing. Words are sources of misunderstandings. But you will sit a little closer to me, every day...”

The next day the little prince came back.

“It would have been better to come back at the same hour,” said the fox.

“One must observe the proper rites...”

“What is a rite?”

“Those also are actions too often neglected,” said the fox. “They are what make one day different from other days, one hour from other hours...”

So the little prince tamed the fox. And when the hour of his departure drew near –

“Ah,” said the fox, “I shall cry.”

“It is your own fault,” said the little prince. “I never wished you any sort of harm; but you wanted me to tame you...”

“Yes, that is so,” said the fox.

“But now you are going to cry!” said the little prince.

“Yes, that is so,” said the fox.

“Then it has done you no good at all!”

“It has done me good,” said the fox, “because of the colour of the wheat fields.”



## Political Speeches

**When Socrates was on trial for his life, in 4<sup>th</sup> century B.C, he spoke down to his listeners:**

Men of Athens, I honour and love you; but I shall obey God rather than you, and while I have life and strength I shall never cease from the practice and teaching of philosophy, exhorting any one whom I meet and saying to him after my manner: You, my friend, - a citizen of the great and mighty and wise city of Athens, - are you ashamed of healing up the greatest amount of money and honour and reputation and caring so little about wisdom and truth and the greatest improvement of the soul, which you never regard or heed at all?...And I think that he has no virtue in him, but only says that he has, I reproach him with understanding the greater, and overvaluing the less.

... For I do nothing but go about persuading you all, old and young alike, not to take thought for your persons or your properties, but first and chiefly to care about the greatest improvements of the soul. I tell you that virtue is not given by money, but that from virtue comes money and every other good of man, public as well as private...I would have you to know, that if you kill such one as I am, you will injure yourselves more than you will injure me. Nothing can injure me, not Meletus nor yet Anatus –they cannot, for a bad man is not permitted to injure better than himself... I am not going to argue for my own sake... for yours, and you may not sin against the God by condemning me, who am his gift for you. For if you kill me you will not easily find a successor to me, who, if I may use such a ludicrous figure of speech, am a sort of gadfly, given to the state by God, which has attached to the state, and all day long and in all places am always fastening upon you, arousing and persuading and reproaching you. You will not easily find another like me, and therefore I would advise you to spare me. (Plato, The Apology)

## Thomas Jefferson's First Inaugural Address

March 4, 1801

Friends and Fellow Citizens:...

All... will bear in mind this sacred principle, that though the will of majority is in all cases to prevail, that will to be rightful must be reasonable; that the majority possesses their equal rights, which equal law must protect, and to violate would be oppression. Let us, then, fellow citizens, unite with one heart and one mind... And let us reflect that, having banished from one land that religious intolerance under which mankind so long bled and suffered, we have yet gained little if we countenance [allow] a political intolerance as despotic, as wicked, and capable of as bitter and bloody persecution... But every difference of opinion is not a difference of principle. We have called by different names brethren of the same principle. We are all Republicans; we are all Federalists. If there be any among us who would wish to dissolve this Union or to change its republican form, let them stand undisturbed as monuments of the safety with which error of opinion may be tolerated where reason is left free to combat it...

Let us, then, with courage and confidence pursue our own Federal and Republican principles, our attachment to union and representative government....

Relying, then, on the patronage of your good will, I advance with obedience to the work, ready to retire from it whenever you become sensible how much better choice it is in your power to make. And may that infinite Power which rules the destinies of the universe lead our councils to what is best, and give them a favourable issue for the peace and prosperity...

# **President Abraham Lincoln's speech at the national cemetery at Gettysburg, Pennsylvania**

The Gettysburg Address

## **What the speech is about**

Eighty-seven years ago a new nation came into being on our continent. It was conceived in freedom and people creating it believed in freedom for all people. A great civil war is going on now, which will show us whether a nation founded on these principles can survive. We stand here on the graveyard of soldiers who got killed in this war. We are grateful to them, which is why we wish to consecrate this place. However, we cannot do it, because the soldiers who got killed here have already consecrated it enough. Their deeds will not be forgotten, whereas our words perhaps will not even be noticed, let alone be remembered for a long time. We, who are alive, must continue the work they have begun. Their example should inspire us to follow the ideas they have died for so that their deaths be not in vain. Let this nation be free again and let it live by the principle of people's rule with people and for people.

## **How the real speech sounds**

November 19, 1863

Four Score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a large sense, we cannot dedicate – we cannot consecrate- we cannot hallow –this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the

unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us- that from these honoured dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth.

It is not difficult to see the difference between these two speeches. You will agree that both versions express the same content: it is the period of the American Civil War; both the speaker and the audience are on the cemetery of the soldiers fallen in this war. These two speeches are very similar in what they express, but entirely different in how they express the dramatic situation. The first speech uses simple elements and combines them in a very simple manner, while the second raises storms of feelings. The first speech is logical; the second is both logical and poetic.

Logic and poetic quality are binding components of a good speech, although the primary criterion for its evaluation is argumentation. Speech is not a sum of articles - it is more human - which suggests that it will express something in unusual, different, and unexpected manner.

How to say the things in a poetically different way? Of course, there is no answer. Whether to use various delivery devices: variation of intonation, exclamations, rhythmical pauses, whispering, or linguistic devices: rhetorical questions, balanced symmetrical sentences, assonance, alliteration, allegory or archaisms, depends upon each orator and the occasion.

## References:

McCutcheon, Schaffer, Wyckoff, Communication Matters, West Publishing Company, 1994

George Pickering The British Council, ELTECS and O.S. I. Workshop on Presentation Skills, Baku, 2000

Jeff Scott Cook The Elements of Speechwriting and Public Speaking, McMillan Company, 1989

Gail Witt Communicating Message and Meaning, Ginn and Company, 1982

David A. Frank Creative Speaking, National Textbook Company, USA, 1995

Vika Kuprashvili and others, In the Classroom-, 1999

Vika Kuprashvili, Mzia Chkonia Enjoy Teaching Enjoy Learning, 2005

Teri Gamble, Michel Gamble Literature Alive NTC Publishing House, USA, 1994

Patrice Connerton, Frances Reid Linkages- A Conternt- based Integrated Skills Text- Heinle & Heinle Publishers, Boston, USA, 1993

Natia Pirtskhalava, Argumentation –Ways and Strategies, 2005

International Debate Forum Materials (IDEA) Bulgaria, 1998

ადამიანის ექსპრესიის ემოციურობა, ს. კახიანი, ზ. კახიანი, დ. კახიანი - ხელოვნება, თბილისი, 1995

Rhetoric of Debate – Daniela Kempf, Marijan Milos National Debate Center Croatia, 2002

Discovering the World Through Debate –Robert Traff and others IDEA Press Books, USA, 2005