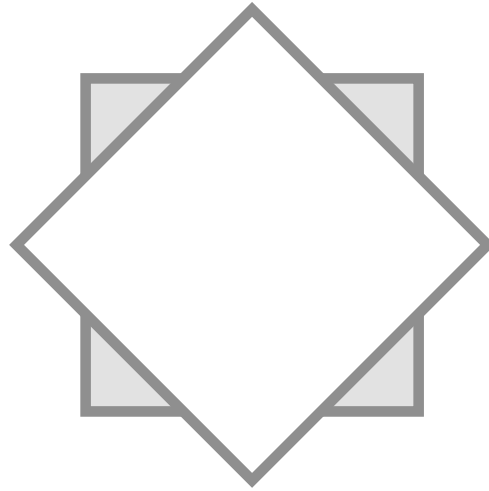


Preface



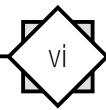
To The Fifth Edition

While on the phone to a large company, one has only to try to get through to the correct department, while being besieged with numerous recorded messages and directions, before one ends up demanding of the computers, "Please let me talk to a human!"

Our "high tech" society with its increasing use of computers now seems to need more than ever before a re-connection on the human level. Schools are sensing the frustrated societal demands to train students in communication. Educators are being called upon to provide students the opportunity to explore the creative imagination and to think critically in the sharing of ideas and feelings.

Teenagers particularly must learn communication skills that will provide them with the expertise and confidence necessary for productive, happy adult lives. This book was written to provide such opportunity for today's teenage students. The assignments—all in the form of practical activities—help them to gain an understanding of the communication process and help them to function confidently in many verbal and nonverbal situations. Creative drama, speech, listening, and oral interpretation materials provide them with a wide range of communication experiences through which they can learn to interact successfully with others.

In addition, this text has been written for the teacher of speech and drama who believes that students learn best by getting on their feet and doing, but who finds it demanding to constantly activate students with imaginative material that stimulates creativity. Such claims on the teacher's resources are great. Yet class loads are frequently full and preparation periods shockingly short. This text will assist the busy teacher by providing numerous activities for student involvement. Each chapter features one major project plus many additional suggestions for further work. The assignments are basic and presented in detail. Everything the student needs to know in preparing and presenting the activity is given in easy-to-follow steps. The teacher need not be harassed by students asking questions about the assignment. The students need not be confused by lack of necessary information. When they read each chapter, they know what is expected of them.



All projects require careful student preparation. The requirements are not easy. At first, many students may grumble because they must think out their project in advance, organize it on the activity sheet provided in the teacher's manual, and—except for improvisations—rehearse it. They will learn, however, that only through such preparation can they be successful; and they will succeed if they meet the assignments, which have been used in schools around the nation and in other English speaking locales.

With this book the teacher is released from spending precious time on activity details. Therefore, the teacher is free to provide the special attention that students need if they are to become resourceful, self-confident, and responsible individuals in their role as communicators!

This fifth edition includes updated classroom videos, updated source material and addresses for theatre, speech, and interpretation needs, and a current bibliography. There are also contemporary suggestions for speech topics, some additional project items, and new outline samples for the speeches. The feature “What’s In a Word?” has been expanded and applicable cartoons have been used. The Word Bank has a new icon to help draw students’ attention to key words.

ACKNOWLEDGEMENTS

This text is a compilation of my experiences as a student and teacher of speech, drama, and oral interpretation. Some of the projects are of my own invention; others I have borrowed from numerous teachers in the field who in turn, no doubt, have at times borrowed from their teachers. For example, the “mirror” improvisation is believed to be original with Stanislavski, but that exercise now appears in the books of Rapoport, Spolin, Benedetti, Held, Hansen and Contrucci. Some of the drama activities that I have used in this text I observed while studying theatre in England, both in professional schools (RADA, LAMDA, and Central), in child drama (Peter Slade and his colleagues), and in community theatre (British Drama League). Other exercises I have adapted from Viola Spolin’s *Improvisations for the Theatre* and from the numerous classes and workshops in which I have participated.

To all these people and the many other unnamed influences I give my thanks and acknowledge my indebtedness. Specifically, I wish to acknowledge Karl Robinson and Charlotte Lee, *Speech in Action*, for the information in the debate chapter; Irene Coger, *Readers Theatre Handbook*, for the term “theatre of the mind” used in Chapter 48; and Kay Jensen Nubel for the radio program format idea in Chapter 43.

For reprint rights I wish to thank Wayland Maxfield Parrish and John Wiley and Sons for the verse in Chapter 45, Tim Bryson for the script that begins Chapter 48, Kathleen Ramonda and the Speech Communication Association for the Listening Quiz, and United Feature Syndicate for the “Peanuts” cartoons.

It is with warm appreciation that I acknowledge my indebtedness to Clark and Flora Carlile.

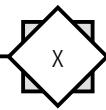
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Student



Introduction

Imagine yourself standing at one end of a living room. At the other end sits a person whom you like very much. Maybe that person is someone you want to date, or a good friend who is feeling sad, or your elderly relative who is ill. You have an intense desire to indicate to that person your affection towards him or her. How do you respond? What are the ways you have of transferring the feelings and ideas inside you to the outside world, where they can be shared with people? In other words, how do you *communicate*?

In this class you are going to study communication, the interaction or sharing of ideas and feelings between you and the people around you. There are numerous ways to communicate.

1 You communicate by *symbols* that “stand for” something you have experienced. You use both audible and visible symbols. Words, whistles, laughter, grunts are audible symbols, the ones that ears pick up and translate. For example, if you hear the audible symbol “chalk,” you translate that to mean the object your teacher uses to write on the board. Visible symbols are picked up by your eyes. Turn off the sound on your television set and you are receiving only the visible symbol. Pictures, paintings, statues, books are all visible symbols.

2 You communicate by *movement and gestures* of your body. You nod your head, point your finger, smile, wink, shrug your shoulders, and frown, and by so doing you transfer meaning. The old adage “actions speak louder than words” is often true.

3 You communicate by physical *touch*. When you pat someone on the back, shake hands, put an elbow in someone’s ribs, or tap a shoulder, you make yourself understood.

4 You communicate by *silence*. If your teacher asks you a question and you fail to respond, your silence tells much.

5 You communicate in the way you use *space*. The distance you place yourself from others transfers meaning. You move toward people you like. You separate yourself from strangers, from those of higher rank, or from those you dislike.

6 You communicate with your use of *time*. In our culture if you are early for an appointment, you transfer one meaning. If you are late for an appointment or fail to arrive at all, you express something entirely different.

7 You communicate with the silent language of *color*. Scientists say the dominant color of our environment affects the communication that takes place. “Cool” colors of green, blue, and gray encourage meditation and quietness, thus lessening the degree of communication. “Warm” colors such as red, orange, and yellow stimulate creativity and make people feel more responsive to each other.

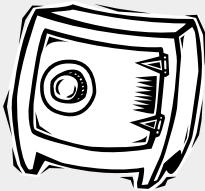
8 You communicate with your *choice of clothes*. If you show up at a formal dinner in shorts and a sweat shirt, you are communicating not only something about yourself, but your attitude toward the occasion, your host, and the other guests.

So you see, there are numerous ways for humans to transfer meaning. In this class you will explore the basic communicative areas and learn how to use them effectively. Unit 1 stresses Creative Acting and focuses primarily on physical and nonverbal communication. Units 2 and 3 stress Speech and Oral Interpretation, primarily focusing on intellectual and verbal communication. In all of these areas you will learn how to respond to yourself and your environment—to make you an effective communicator.

Chapter 1



Breaking the Ice

 <p>WORD</p> <p>BANK</p>	evaluate	improvisation
	creative	side coaching
	focal point	simultaneous
	"freeze"	spontaneous

Watch for these valuable words wherever you see the word bank icon. 

BRAIN TEASERS

- (1) What is the difference between existing and living?
- (2) What are the eight rules for the acting games?



CUE SHEET


You are breathing and moving. But are you *alive*? Are you alive to the world inside of you? The world around you? The world beyond you? Or do you fit the category of those who feel they are a breathing corpse, a dull robot secluded in a self-made coffin?

Living is quite different from existing. Really to live during your life, to be really happy and successful requires two qualities:

- (1) An ability to respond creatively—to yourself and your environment.
- (2) An ability to communicate with others—to share ideas and feelings.

The exercises, games, and improvisations in this drama section will help you achieve the above two qualities of total awareness and response, developing a *creative* and *communicative* You. The assignments will mainly be *improvisations* where you make up action and words on the spur-of-the-moment in order to achieve the game's goal. As in any game, there are certain ground rules that the participants—you, your classmates, and your teacher—must accept. Here they are:

-  (1) **Work toward the focal point.** In each improvisation you will have a specific *focal point* or goal on which to concentrate, allowing you to be successful at one thing at a time. All of your powers and energy must be directed toward that focal point. Your whole being should be absorbed by it. In so doing, you will solve the problem or achieve the goal.
- (2) **Do anything you wish within the focal point and the rules.** Complete freedom is yours as long as you stay within these rules and the specific goal of your activity. Don't worry about "making a fool" of yourself. Anything goes. There is no right or wrong way to solve the acting problem. What you must strive for is an effective way—and there may be many of those. So you will want to respect what your classmates are doing, even if it is different from what you are doing. In turn, they will respect your activity. Remember, everyone has his or her own special way. Do your own thing; do not copy others. If what you are doing works well within the rules, continue. If not, change it.
- (3) **Believe what you are doing—and do it in a believable way.** Even if you are seeing imaginary things, believe them. Work toward truth in every situation.
- (4) **Create a spirit of working together.** Most of the improvisations must be done as a group, working in harmony. You are not competing with each other, but contributing in a stimulating way to the solution of the problem. Even the audience is part of the experience, for you must share with them if communication is to take place. Accept your responsibility as a valuable group member. If you make wisecracks or clown or manipulate others, you are hindering, not helping the group. Remember, these activities are not "kid stuff." These same games and improvisations are used in professional acting courses.
-  (5) **Respond to *side coaching*.** Your teacher will serve as a guide or director, sometimes being part of the acting group and sometimes being part of the audience. When seeing your needs or those of the scene, your teacher will "side coach" you with a voice command that you are to obey. When you hear side coaching, don't stop what you are doing. Just listen to what is being said and keep on with the scene, adjusting to the command.

 In side coaching, your teacher is not suggesting that you are doing something good or bad, but rather is helping you to develop and communicate the specific thing you are doing. Side coaching is completely *spontaneous*, arising from what is going on at that moment. Examples are, "Really see the apple tree. Feel the bark, its roughness. Touch the smooth leaves. Reach high for the fruit." "Share your voice with us." "Feel with your knees, your toes, your whole body." "Concentrate on your focal point." "Talk to each other. Pursue that point."

(6) **Limit pre-planning.** In all of these exercises you will be given a problem to solve through a focal point. The only plans you need to make involve structure:

- (a) *Where the scene takes place.*
- (b) *When it takes place.*
- (c) *Who is there.*
- (d) *What is happening.*

You do not plan *how* the problem is solved. That develops out of what you do on the spur-of-the-moment as you play the scene. It is similar to a game of basketball; you know the structure, but the game develops only as you play it.



(7) **Evaluate yourself throughout these drama sessions.** Are you truly focusing on the goal? Are you really believing? Are you contributing to the group? Are you creating in your own special way?

Your teacher and classmates will help you evaluate as the scenes progress, and there will be questions and checklists on your creative growth. Accept these suggestions and build from them. They will help you to keep alert as to your accomplishments and your needs.

ACTIVITIES



To break the ice your first exercises will be involved with movement in a group, attuning your body to respond to your imagination. If it is possible to work in a large empty room, each class member can participate *simultaneously*. If you must work in smaller spaces or at the front of the room and down the aisles, count off into groups of 10 to 15. Groups will take turns participating and observing.

Read the exercises below so you can respond to side coaching when your teacher selects which ones you are to do. All class members should work apart and simultaneously, using all available space. Participate without talking or giggling. Concentrate on what you are doing and on the side coaching. Exercises demand total concentration and use of imagination.

Wake-up

Show us one thing that might wake you up in the morning if there were no alarm clocks.

Play Day

Close your eyes and concentrate on a beautiful summer day. See the blue sky and the fluffy clouds. Feel the faint warm breeze. Open your eyes and show us in your own special way an activity—other than lying down—that you would like to do on such a day.

Brushes

- (1) Show us how you used one brush this morning as you got ready for school.
- (2) Show us how to use a cleaning brush.
- (3) Show us how to use one household brush.
- (4) Show us how to use a brush associated with certain occupations.

Magic Pin

See the imaginary straight pin in front of you on the floor. Pick it up and use it for something. Now the pin changes. Use it according to the suggestions of your teacher. It may become a conductor's baton, broom, fishing rod, tennis racket, shovel.

Balloon Blowup

- (1) Concentrate on the color, the shape, and the feel of a limp balloon. You are to become that balloon, starting from an empty state and filling completely up with air on the last of three blows your teacher makes. When you are filled to



capacity, “*freeze*” (hold your position without moving). When your teacher calls “puncture,” let the air escape as would a balloon punctured with a pin.

- (2) Repeat, but this time lose air as a balloon slashed with a knife.

Balloon Toss

- (1) Stand in a circle, facing in. The teacher will toss a real balloon to one person who will gently strike it towards another in the circle. Repeat until all have participated. Remove the balloon and redo with an invisible balloon, recreating the real situation.
- (2) See an imaginary balloon floating immediately above your head. You jump and stretch to catch it, but it always bobs away. Move around the room in your attempts to get it.

Numbers

To soft slow music, print giant numbers from one to ten in the air. Using your whole body, stretch way up, kneel down, and travel a great distance in the room to make these huge numbers. Put your whole body into it. Don't worry if others finish before you. Just continue the consecutive printing until you are done.

Stamp and Tramp

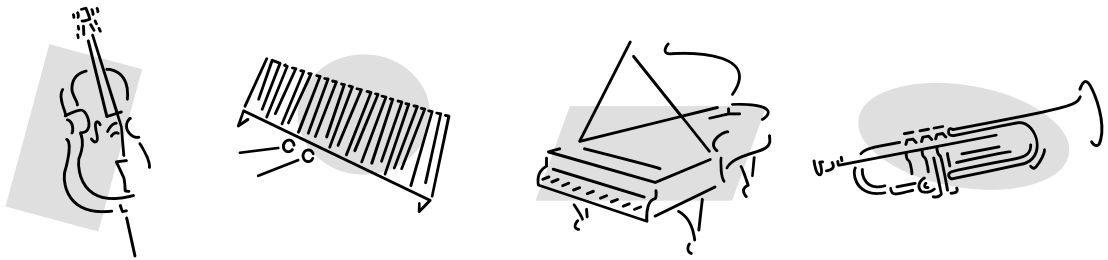
Place one person at the end of the room. At the opposite end, you, with a group of nine or ten people, will advance towards that person while you and the group loudly say “Stamp” as you walk on the right foot and “Tramp” as you walk on the left foot. Repeat until your group is close to the single person. Stop, remain quiet, look at the person, and then intuitively retreat as a group in slow motion, repeating the word “Shuffle.”

We're Coming

Divide into two groups, each at opposite ends of the room. If possible, have the stationary group standing on steps or levels. Starting in a bent-over position, the other group members advance, repeating, “We’re coming,” in a crescendo pattern as they slowly straighten up during their advance. When they are very close to the stationary group, that group raises its arms and loudly commands, “No.” The advancing group now retreats slowly and quietly, while looking into the faces of those who said “No.”

Music and Movement

(1) If possible, dim the lights or draw the shades. With eyes closed, sit quietly and listen to the recording of classical music your teacher will play. Concentrate on what the music says to you. Move your body to the music only when you completely feel it. Then get up, open your eyes, and move any way the music tells you. Do not dance. Just respond physically to the sound.



(2) Repeat, using sound effect recordings.

Exploring

One class member sits cross-legged in the center of the floor with head bowed. The teacher will use a sound maker—a guitar, tambourine, rattle, drum. You and your classmates should walk to the wall and stare at it. As the sound begins, it attracts you and the others. You move about the room, look at each other, exploring with the eyes, but never touching. As you explore, walk around the student sitting in the center on the floor. Pass by, but never look at that person. When the sound reaches a loud climax and stops, everyone “freezes.” The center student slowly gets up and stretches arms toward the sky. Those close, touch the student’s arms and the arms of other actors, until everyone is touching another person’s arm.



Chapter 22



Instant Scenes

CUE SHEET

By now your imagination should be stimulated to create numerous scenes for class improvisation. The following are suggestions upon which you can build for any number of sessions. As a group, determine the focal point before each improvisation.

ACTIVITIES

Position Playing

Four to five players are required for this activity. Your teacher will assign each group member certain body positions such as pointing, kneeling, hands on hips, bowing, or hand covering eyes. While improvising you must at least once work your assigned position into a meaningful character action that advances the scene.

Unrelated Words

Three to five players are required for this activity. Your teacher will assign your group three unrelated object words that you must incorporate into an improvised scene. You must not just say the words during the scene. Instead, the objects should become key factors in the story around which the action evolves. Word suggestions include:

- (1) Hammer, Zebra, radishes
- (2) Ink, bracelet, bucket
- (3) Turnip, clock, ball
- (4) Seashell, zipper, elevator
- (5) Tractor, monkey, trumpet
- (6) Diamond, rosebud, dice

Character Object

Three to five players are required for this activity. Bring to class an object and place it on a table along with those objects supplemented by your teacher. Decide on a where, who, and what. Improvise a scene with each player spontaneously choosing and using an object at the instant in the scene when he or she needs it to show a relationship or an emotion. For example, a young happy couple might toss a balloon between them during their light frolicsome scene. An angry father might select and use a horn to show his loud disapproval.

Tag Line

Two players are required for this activity. Your teacher will assign you a sentence that you or your partner must use as the tag line (final sentence) to your scene. Determine a where, who, and what, and work up to using that final sentence logically. Final sentence examples include:

- (1) "But it was Harry all of the time."
- (2) "So it's hello again."
- (3) "Silly. That was the surprise."
- (4) "If you come closer, I'll scream."
- (5) "There goes the last one."

Animal Antics

Three to eight players are required for this activity. Scrutinize an animal or bird in the woods, on a farm, at a zoo, or in your neighborhood. Observe its body rhythm and action. Study individual movements of its head, wings, tail, and paws. In class portray that animal with action and sound in an improvised scene. Finally, transfer your animal's characteristics into human sounds, movements, and mannerisms. For example, a woodpecker may suggest a gossipy person; a frog may develop into a fat, solid business person.

Proverb Play

Three to seven players are required for this activity. Select a proverb that will suggest a scene. With as much imagination as possible, improvise it. Proverb suggestions:

- | | |
|--|---|
| (1) A bird in the hand is worth two in the bush. | (10) Out of sight out of mind. |
| (2) A rolling stone gathers no moss. | (11) When in Rome, do as the Romans do. |
| (3) Birds of a feather flock together. | (12) Haste makes waste. |
| (4) Too many cooks spoil the broth. | (13) A fool and his money are soon parted. |
| (5) A stitch in time saves nine. | (14) Don't count your chickens before they are hatched. |
| (6) Nothing ventured, nothing gained. | (15) The early bird catches the worm. |
| (7) Look before you leap. | (16) A watched pot never boils. |
| (8) He who laughs last laughs best. | (17) Charity begins at home. |
| (9) Experience is the best teacher. | |

Attitude Action

Four to seven players are required for this activity. State a sentence that embodies an attitude. From that sentence, create a character and improvise a scene where all of your reactions are governed by that initial attitude.

Examples of attitude sentences include:

- (1) “Nobody likes me.”
- (2) “The world is beautiful.”
- (3) “She thinks she is so smart.”
- (4) “Leave me alone—just leave me alone.”
- (5) “I’m so undecided.”
- (6) “Don’t tell me what to do.”

Wax Works

Five to eight players are required for this activity. Two players are wax sculptors. The others are globs of wax. The sculptors fashion each piece of wax into an entity which, when molded, remains in that position. When all are complete and the sculptors think they are through, each wax player begins to get warm, soften, and melt. The sculptors frantically try to keep their figures molded.

Happening

Five to ten players are required for this activity. Your teacher will give you a short poem that you are to take to the playing area and read aloud with meaning. Other readers will join you when the teacher indicates. Reading and rereading the poem, relate to the others. Communicate with them. Use no dialogue other than the poetry lines. Move all around, using what is in the room: proclaim from the steps, kneel on the floor, climb the ladder. Your teacher will hand various players a prop such as a banner, bell, drum, broom, whistle. Use these with your selection and pass them among yourselves. Your teacher may add background music and stage lighting to help create this happening.

Retirement Center

Five to ten players are required for this activity. Improvise a scene during a “recreation” period in a retirement center. Use only numbers and letters of the alphabet to communicate in gibberish. Start the scene with three players. Others join as they feel the need for additional characters and occurrences.

History Tale

Two to eight players are required for this activity. Improvise stories in history, or events leading up to the actual happenings. Do research to base your improvisation on facts.

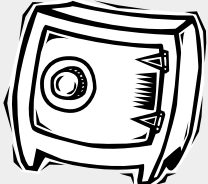
Literature Tale

Two to ten players are required for this activity. Divide favorite literature stories into scenes and then improvise the story, adding scene on scene until the whole tale is created.

Chapter 37



Tickle The Funny Bone

 WORD BANK	anecdote	restraint	puns
	impersonation	parody	unique
	punch line	irony	

Watch for these valuable words wherever you see the word bank icon.



BRAIN TEASERS

- (1) What is the purpose of a speech to entertain?
- (2) Besides humor, what other material can be used in a speech to entertain?
- (3) What holds together a speech to entertain?
- (4) What requirements must humor meet in a speech to entertain?
 - (5) What are some of the types of humor?
 - (6) How do you introduce jokes in a speech?
- (7) When an audience laughs at a joke, what do you do?

PLATFORM NOTES

Everybody likes to be amused. That is why speeches to entertain have great popularity at dinners, parties, and lighthearted meetings.

While most speeches to entertain appeal to the audience's sense of humor, entertainment can also be provided by novel or unique information, anecdotes on unusual people, or an exciting dramatic description of events. The basic requirement is that the speaker holds audience attention in a pleasant way.

False is the idea that entertainment speeches must make the listeners roll down the aisles with hearty laughter. Effective speeches can produce numerous responses—from an inner smile to a loud guffaw.

Also false is the idea that speeches to entertain consist only of a series of jokes. While jokes may be used, the entertainment speech should progress from an underlying serious theme, always there but never dominating. Unique stories, verses, and anecdotes weave in and around the central theme—frolicking, sometimes peeking around corners, but constantly catching the audience's attention and maintaining their interest in an enjoyable though not necessarily humorous manner.

Humor, of course, is the favorite vehicle. When you use it, be sure it (1) relates to your subject and (2) is in good taste. Never offend any member of the audience by telling off-color jokes. The supply of funny and clean stories is extensive. If you can't find them, it means you haven't bothered to look. Keep in mind, too, that it is not necessary to use "canned" material from books or magazines. Original humor—funny things that have happened to you or your friends, or humor you make up—is usually the most entertaining of all material. Remember, the magic lies in treatment, not in subject matter. Almost anything can be presented entertainingly if you approach it with a different viewpoint and spice it with human interest.

When you want to evoke laughter, try the following methods:

(1) *Exaggeration* or overstatement: Tall tales and "Texas" jokes fit in this category.

Example: A group of golfers were telling tall stories. "Once," said a golfer, "I drove a ball, accidentally of course, through a cottage window. The ball knocked over a candle and the place caught on fire."

"What did you do?" asked his friends.

"Oh," said the golfer, "I immediately teed another ball, took careful aim, and hit the fire alarm on Main Street. That brought out the fire trucks before any damage was done."

(2) *Surprise turns*: Start out by saying the normal thing and end up by saying something unexpected.

Example: If at first you don't succeed, you are about average.

Example: Roses are red, Violets are blue, Orchids are \$16.95, Will dandelions do?

Example: “Do you know the difference between an elephant and a loaf of bread?”

“No. “

“I’d hate to send you to the grocery store.”



(3) *Irony*: Say something so that the opposite meaning is implied.

Example: After a long evening the tired host insisted on accompanying his guest downstairs. “Please don’t bother,” said the guest. “Don’t trouble to see me to the door.”

“It’s no trouble,” said the host. “It’s a pleasure.”

Example: A gushy society matron was talking to a famous author at a party. “Oh,” she exclaimed, “yesterday I walked right past your house.”

“Thank you so much, madame,” said the relieved author.



(4) *Parody*: Treat serious material absurdly and trivial material seriously.

Example: Beware of calling yourself an expert. One definition of expert is that an “ex” is a has-been and a “spurt” is a drip under pressure.



(5) *Pun*: Use words with double meanings or those which sound like words of different meanings.

Example: A Long Island potato married an Idaho potato, and eventually they had a little sweet potato. The little one flourished, and in due time announced to its parents that it wanted to marry a certain television reporter. “But you can’t marry that TV reporter,” declared the parents. “He’s just a commentator.”

Example: It is easy for people to make monkeys of themselves just by carrying tales.

Example: Confucius say: Salesman who cover chair instead of territory always on bottom.

Example: During a recent near-hurricane in New York, a business man looked out of his window and remarked, “It’s raining cats and dogs today.”

“I know,” said his partner, “I just stepped into a poodle.”

Other methods of achieving humor are to tell a joke on yourself, or in a spirit of good fellowship to tell a story on someone in the audience.

ACTIVITY AND ITS PURPOSE

Present in class a 2 to 4 minute speech to entertain that will maintain audience attention and amuse them. One source is required, but you may use more. Avoid using note cards if possible. Outline your speech on the activity sheet to this chapter.

HOW TO PREPARE

(1) After considering your audience and the type of humor they will like, quickly select a topic. Your subject may be commonplace as long as you treat it in a novel manner and with a light touch. Remember, this is to be a speech, not a humorous reading or an impersonation. Look primarily to personal experience, unique or unusual happenings in life, interesting jobs you have had, or unusual people you have met. Spend your time in preparation, not in selection. The following are suggested topics:

- (a) Dogs and people they own.
- (b) The joys of city living.
- (c) Nearsighted people have troubles.
- (d) Vacations, who needs them?
- (e) How to attract attention effectively.
- (f) Chewing gum: a national menace.
- (g) Ice skating (skiing, etc.) in one easy lesson.
- (h) Shopping: the weekly hazard.
- (i) The art of eating pizza.
- (j) The fish that got away.
- (k) How to be a howling success.
- (l) Words don't mean what they say.
- (m) Baby sitting—the domestic battlefield.
- (n) Silence is not always golden.
- (o) My life with a computer.
- (p) The born loser.
- (q) A look at modern art.

(2) Determine the point you want to make—your specific purpose that is the serious line of thought around which all of your speech will romp.

(3) Gather your material or create your own original humor that grows out of your experience and observation.

- (4) Organize your speech using the following pattern that deletes the preview step of the organization formula:
- (a) Capture and motivate: use a clever story that sets the right mood.
 - (b) Assert: touch briefly on the essential idea your introduction expresses and around which you will unify your speech.
 - (c) Point-Support: reinforce your main idea with additional incidents, stories, short poems, jokes, and anecdotes. Keep your speech moving ahead by giving just enough concrete detail to stimulate audience imagination. Build to a climax, keeping the audience in suspense until the punch line. Work also on clear and clever transitions. Never advertise your humor by saying such things as “You’ll laugh at this one,” or “This reminds me of a story.” Instead, provide smooth transitions to enable the story to sneak up on the listeners and happily surprise them because it is unannounced.
 - (d) Action: restate with a story, verse, or quote.

Write your outline on the activity sheet to this chapter.

- (5) Rehearse aloud. This step is very important. Material, to be amusing, must be given effortlessly and fluently. As you rehearse learn the correct sequence of ideas. Nothing is more aggravating than a speaker who stops in the middle of a story and announces, “Oh, I forgot to tell you something you need to know before I continue.”



Also, practice saying the punch lines of jokes clearly and slowly so your audience will catch them.

As you rehearse, use gestures, facial expression, and pantomime. Entertainment speeches more than others lend themselves to open body movement. Also consider the use of visual aids such as posters, articles, and costume pieces to add interest.

HOW TO PRESENT

Hand your activity sheet to your teacher before speaking. When the chairman introduces you, rise quietly and walk to the platform. Pause and look pleasantly at your audience before beginning. If you want your audience to enjoy themselves, you must keep your manner lively, pleasant, and confident. Stick to your prepared speech, but if you can add something impromptu that fits the occasion, do so.



It is usually best not to laugh at your own jokes. If you do laugh, keep it restrained and let your laughter follow rather than precede that of the audience. If the audience laughs loudly at a joke, avoid continuing your speech until the laughter starts to diminish. Then continue. Whatever you do, keep a spirit of goodwill and playfulness about you.

ADDITIONAL ACTIVITIES

- (1) Present a “Hat Speech” to entertain. Prepare as you did for the above assignment, but choose a hat that pertains in some way to your topic. The hat may be as imaginative and unique as you wish. Bring it to class and wear it while giving your speech.
- (2) Present a travelogue that has entertainment as its general purpose. If you have traveled to other states, national parks, or foreign countries, you can use some of your own experiences, supplemented with reading to refresh your memory and point out details you may have missed. As you talk, keep audience attention on the unique and picturesque aspects of the place or country you describe. Use visual aids such as pictures, posters, maps, and articles to stimulate interest.
- (3) Present a humorous after-dinner speech preceded by either a mock or real banquet. Appoint a class member to welcome the group and briefly and humorously introduce each speaker. Speeches will follow the same outline as that described in this chapter, but should definitely use humorous material. If a real banquet is planned, class members should organize into committees (menu and reservations, decorations, finance) to insure smooth functioning of the event.

WHAT'S IN A WORD?

“NICKNAME”

Babies who are given long names are often called by shorter terms. William becomes Bill, James becomes Jim, Thomas becomes Tom.

In Saxon times these short names were called **eke-name**, for the Saxon word eke meant “also.” The slurring that occurs with usage produced **nekename** and finally nickname.



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