



# basic training

for **TOASTMASTERS**

by **RALPH C. SMEDLEY** L.H.D.

FOUNDER OF TOASTMASTERS INTERNATIONAL







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*The Great Peacemaker*

*Speech Evaluation*

*The Amateur Chairman*



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## *A Personal Word by the Author*

**J**ust what is Basic Training? It is an introduction to public speaking, designed to help you progress systematically toward your greater personal development through the laboratory which is your Toastmasters Club.

The principles presented are important to everyone who talks—to the salesman, the business executive, the professional man, even to the casual conversationalist—but especially to the one who talks before audiences.

We have tried to keep these suggestions in a very friendly, informal style, as though we were talking to each other. We want you to learn to apply these “fundamental” speech experiences experimentally in your club laboratory, and then to use them in your personal affairs to your own best advantage.

Anyone who will follow through the projects as outlined can gain results in improvement beyond his highest expectations—provided he keeps on practicing.

Carry this book to meeting with you when you are to deliver one of the speeches. Ask your evaluator to return it to you, filled out, after the meeting. Thus you will have in your book the record of your progress.

By the time you have completed the twelve projects, you should be ready to fit completely into the club's program of training, as an actively participating member. You will then have laid the foundations for success in speaking and communicating.

How far you will go beyond the basic work of this book will depend on you, but be assured that there will be endless opportunities for you to advance in skill and personal development. Think of the club as your laboratory, and use it for self-improvement.

Begin with a thorough appraisal of yourself. Use the *Personal Evaluation Chart* which follows on page four.

*Reep H. Bradley* FOUNDER



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# Take Your Own Measure

## FORM FOR PERSONAL EVALUATION

DATE \_\_\_\_\_

You want to gain confidence and facility in various phases of communication; otherwise you would not be embarking on this Basic Training series. You will make a good start by sizing yourself up at the outset. Charting your course will then be easier. This page is for you alone.

- 1.** How much experience have you had in thinking on your feet?

Are you able to think and speak fluently?

OR, do you forget what you intended to say?

- 2.** Do you consider your vocabulary and knowledge of grammar up to par for almost any public appearance?

- 3.** Do you need to improve the quality of your voice?

How do you characterize its most prominent features?

(Underline appropriate words)

harsh                      weak              nasal              high-pitched  
clear              resonant              strong              friendly              sincere

- 4.** Are you aware of faulty mannerisms, such as grunting (and-uh or ah-h-h), slouchy stance, nervous movements, aimless gestures, hesitant or apologetic air? (Underline mannerisms requiring correction)

- 5.** Are you eager to receive constructive help through evaluation by your fellow club members?

Can you take it?              Are you tolerant of criticism?

- 6.** Do you plan to apply the principles of Speech Evaluation to situations in your personal life? There is an interesting parallel, you know.



## Speech Number One

# The Ice Breaker

*Audience reaction, as given by your evaluator for your speeches, is essential in your training. Note the special evaluation form which follows each assignment. Study it before you present the speech which it covers.*

### **Purpose**

The purpose of your first talk before the club is to introduce yourself to your fellow members—"to break the ice." They want to know something about you, your interests, your background, your ambitions. They will infer much from hearing you talk, but you can give them additional and interesting details.

### **Choosing a Subject**

Choice of the subject is guided by your purpose. You are to introduce yourself, so it is a good plan to talk about yourself, your life story, your achievements, your personal experiences and ideas.

If you prefer to avoid autobiography, you can talk about your business or your hobby, but as a general rule it is wise to talk quite definitely about yourself, so that the others may understand you better.

In any case, talk about something you know, not about something you will have to read up and study. We want you to be free from trying to remember facts and figures with which you are not familiar.

### **Psychological Preparation**

Much of your success in this speech will be due to your frame of mind. Think right about it, and the speech will be better and easier to make.

1. Think of your effort in terms of a "talk." Don't think about "making a speech." Try to look forward with pleasure to your opportunity to present matters of interest to your fellow Toastmasters, as well as to you.

2. Do not let yourself anticipate being afraid of the audience. Remind yourself that you can talk without nervousness to one or two persons. The audience is just a number of persons, and you can talk to several as well as to a few.

### **Preparing the Speech**

Assuming that you will talk about yourself, decide what three or four incidents in your life are most interesting. Perhaps something about your parents, your birthplace or your childhood experiences will claim attention. Possibly you will tell about some schoolboy events, or your first job, or your first love affair. Why and how you happened to be in your present location and work should be included, together with something about what you hope to achieve.

If you choose to talk about your business or your hobby or your job, follow a similar plan. Tell about how you got into the business, or the hobby, and then present some unusual or little known features which it involves. Let the audience in on personal experiences which have helped you. Make the speech bring you into a more personal relation with your fellow members.

Having selected the points to be included in the speech, try to find some clever starting sentence. Get it clearly in mind. Then figure out a good way to conclude, and fix it in your mind. With a good start and a good finish, you can fill in the incidents you are going to relate. This makes up your speech material.

If you think you will need notes, prepare them, using small cards which can be held in the hand. Refer to them as needed, but don't let them get in your way. Build up your own inter-



est in the speech until you develop some enthusiasm for it. Be sure you have it well in mind.

### **Rehearsing the Speech**

Yes, you will need to rehearse. Run through the talk in your mind until it is well fixed in your thought. Then try it on someone who will listen. It may be someone in your family, or some patient friend. Start like this:

"I have to make my first speech at the Toastmasters Club next week and I wonder if my ideas are any good. Here is what I have in mind to say. Does it sound like anything worth while to you?"

Then go ahead and outline what you have in mind, and ask for comments. You may get a good suggestion. In any case, you will have rehearsed the speech before an audience, so that you know how it sounds. Try this two or three times if you can find listeners.

### **Delivering the Speech**

Now comes the meeting where you are to perform. Be sure that you are prepared, and then relax. Enjoy your dinner and the rest of the program. When you are introduced, be sure that your clothing is in order, and then let it alone. If you wear your coat buttoned, leave it buttoned. If you wear it unbuttoned, don't start buttoning it when you rise to speak. Just be sure you are properly clothed and then forget clothing.

The Toastmaster says, "We are now to have the pleasure of hearing from our new member, Toastmaster John Smith, in his Ice Breaker, which he has titled . . ."

You rise, face the Toastmaster and say, "Mr. Toastmaster," and then, facing the audience, you add, "and gentlemen" or "fellow Toastmasters." Pause a few seconds to let things settle down, and then plunge in, with the prepared opening sentences. Select one or two men at the

far end of the room and talk rather directly to them, not completely overlooking the others in the room. Tell them the story and make them like it.

*Don't worry about your hands.* If they get in your way, put them behind you. Think only of what you have to say, and of your audience, and fire away.

Watch one thing—the timer. If the red light comes on before you are through, jump to the prepared conclusion and finish. If you get through a minute before your time expires, that is all right, but if you talk a minute over time, you will be reprovved. *Observe time limits.*

DON'T WIND UP BY SAYING "THANK YOU."

### **After Effects**

Probably you will sit down realizing that you left out some of the best parts of the speech. Never mind that. Everybody does it. Comfort yourself with the thought that you actually got through the speech without fainting, and that you can do much better next time. Others have done worse on their first trials than you did.

### **Your Evaluator**

One of the members will have been appointed to evaluate your speech. His purpose is to help you. Listen to him carefully. Don't dispute with him.

Before the start of the program, hand this book to your evaluator. He will check up on you, following the suggestions on the critique form which comes next. Afterward, he will hand it back to you with his comments written on it. Thus you will have a permanent record which you will study as you continue trying to improve.

Get all the good you can from the criticism. Ask other members for additional comments, after the meeting, if you think they might help you. Listen to all comments appreciatively, and don't try to establish any alibi.



## *Mr. Speaker:*

On the other side of this sheet there are suggestions to your evaluator. Study these suggestions yourself, and see what the evaluator will be watching for when you talk. This should help you in preparing.

Do not be afraid of your evaluator. He is your friend. He will try to help you by his comments.

### **Evaluate Yourself**

After you have delivered your speech, review it in your own mind, keeping in your thoughts the comments of your evaluator. Write your own comments below. While the matter is fresh in your mind, note any points which will help in future attempts.

Be sure to study the critique form *before* you hand it to your evaluator, as well as after he hands it back to you.

### **Questions for You:**

What did you find most difficult in preparing or delivering the speech?

On what points do you believe that you did well?

On what points do you feel the need for careful work?

Try to indicate at least three items on which you will concentrate your attention in preparing for your next speech.

**REVIEW YOUR EVALUATOR'S GUIDE ON THE FOLLOWING PAGE**



# *Evaluation Guide*

## SPEECH NUMBER ONE

# **The Ice Breaker**

SPEAKER \_\_\_\_\_

DATE \_\_\_\_\_

SUBJECT \_\_\_\_\_

EVALUATOR \_\_\_\_\_

Note to the Evaluator: You have been assigned to evaluate this speech, the speaker's first attempt before your club. He has been advised to talk about himself, his life, his hobby, his business or other personal interests. He is to introduce himself to the club. He was told to use notes if he needs them, and to forget his hands, or put them behind him, and to concentrate on telling his story.

Write your comments on this sheet, so that the speaker may have a permanent record of evaluation. He will keep your comments at hand as he prepares his next speech. Remember your own first experience as a speaker, and give this man the help you wish you could have had on that occasion.

In your brief speech of evaluation, be encouraging and helpful. Don't try to "pour it on" the speaker. Give him the best of it in every way consistent with the truth. Tell him how to do better.

Did he really put his story across?

Did he introduce himself so that the club now knows him better?

What qualities in his material, or his personality, or his manner of speaking did you observe which encourage you to believe that he will become a good speaker by faithful practice?

What two or three specific suggestions can you give him that will help him to do better in his next attempt?

Did you notice any conspicuous mannerisms or faults which interfered with his success? If so, list them. IF THEY WERE NOT SERIOUS, DO NOT MENTION THEM.



## Speech Number Two

# Be in Earnest

*In your first speech, you concentrated on actually getting through the five minutes without forgetting or breaking down. This time we are to pay attention to delivery. You will want to begin to develop a good style of talking.*

### The Purpose

**1. The first purpose is to get rid of some of the nervousness which bothers you when you face the audience.** "Stage fright" is a normal reaction for the inexperienced speaker. It is unpleasant, and you wish to free yourself from it as soon as possible. But there should always be a sense of nervous stimulation when you face an audience, so don't try to become perfectly calm and unimpassioned. If the speaker is too calm, the audience will go to sleep.

**2. The second purpose is to develop a sense of earnestness and conviction, which will make your speech impressive. The two go together.** The speech which gets across is the one made in real earnest—the speech which reflects conviction and sincerity. In this project you are to try to develop this essential feeling.

### Selecting the Subject

Choose some subject on which you have definite convictions. There are many controversial subjects always before the public, and on some of these you have strong feelings. It may be taxation, or street cleaning, or international relations, or traffic dangers, or some experience you have had with a salesman or an official, or with the neighbor's dog or chickens or children. Take any subject which interests you, from garbage disposal to the Bill of Rights. **PROTEST! APPEAL! CALL FOR ACTION!**

Now, picture yourself addressing an appropriate audience. It might be the City Council,

the Chamber of Commerce, the P.T.A. or a public indignation meeting. Adapt your presentation to fit the audience you have in mind, and get ready to make an effective protest or appeal.

### Presenting the Speech

Use This Outline

- 1.** Something is wrong. State just what it is.
- 2.** Why is this wrong? Who is to blame? What harm is done? Use illustrations and proofs to support your contention.
- 3.** How can the wrong be corrected? Make definite recommendations for changing things for the better.
- 4.** Appeal for action. Tell exactly what you want your audience to do, and "whoop it up." Your enthusiasm should reach a high pitch. You should be both earnest and enthusiastic. When you sit down, at the conclusion of the speech, your pulse should be accelerated. You might well be perspiring from the effort.

### Rehearsing the Speech

As in preparing your first talk, you need to practice on some patient friend. Tell him about your plans for the speech. In addition, keep running over in your mind the points you will make, the arguments you will use, the illustrations you will present. The more you think about them, the better you can use them. Discard everything which is not directly in line with your purpose. Seek for pungent ways of stating



your facts. Start an argument with someone and try to locate any weak points in your thinking. Get yourself excited about your problem. You might really accomplish something if you get warmed up about it. There really ought to be some result from this talk, aside from your own practice in speaking.

### **Delivering the Speech**

If you are really "hot" about the subject, you will forget nervousness, which will be an advance in itself. This will enable you to give attention to posture and appearance.

The best position for a speaker is an easy, but positive and erect stance. Place both feet firmly on the floor, not more than a few inches apart, and avoid rocking and rising on the toes, or weaving and twisting the body. Do not lean on table or chair. Stand as tall as you can, and allow for reasonable freedom of movement.

Make sure in advance that your clothing is properly adjusted, and then forget it. Be sure to have no distracting ornaments on your lapel, to attract attention away from the speech.

Just before your name is called, take a few deep breaths. Take a sip of water, and relax your throat. When you are announced, rise and address the chairman and the audience, pause for a second, and then plunge in.

Your first sentence must wake them up and make them listen, and your first paragraph should clearly introduce the subject.

Carry through in earnest, and wind up on a strong note of appeal, assuming that you have sold the audience on your proposition. Don't be afraid of making yourself seem ridiculous by being in earnest. There is no safer place in the world than a Toastmasters Club for a man to turn himself loose, even to the extent of appearing a bit foolish. The main thing is to put the force of conviction into what you say.

### **After the Speech**

Again you will realize, as you sit down, that you left out some of the best parts of the speech. Don't worry about that. Rather, ask yourself; "Did I loosen up? Did I show real earnestness?" This is what concerns us now.

Your critic will give you helpful suggestions, emphasizing your argument and your delivery. Listen to him carefully, and study the suggestions he will give you on the evaluation form. Remember, hand him your book before the speech program begins.

### **Review**

In every speech you make hereafter, plan to show enthusiasm. Believe in what you say. Have convictions and express them. Speak with sincerity and earnestness, and always try to "make the sale." Review this project frequently for help in other talks. When skillfully shown, one's lively enthusiasm is contagious!

*In addition to being scheduled as a speaker, you will fill other positions, all of them part of your training.*

*First, Table Topic Chairman. May be accepted any time after your first month in membership. See page 13.*

*Toastmaster. You may serve in this capacity after at least two months' experience as a member. See page 14.*

*Individual Critic. After a month or two you will be ready for this. See page 30.*

*General Evaluator. Requires at least three or four months of experience before this function is attempted. Page 30.*



## *Mr. Speaker:*

Evaluate yourself.

On the other side of this sheet there are suggestions from your evaluator as to how you can improve, and as to his impressions of your talk. Study his evaluation, and then add to it.

Review your speech as to its accomplishment.

Did you make your purpose thoroughly clear? Did you give them the "so what!" so that they knew just what you wanted them to do or think? Did you win any "converts"?

Ask some of your fellow members for their impressions. If the comments of your evaluator are not entirely clear to you, ask him for more information. Get all the suggestions you can, and use the ones that are useful to you.

### **Remember:**

You must have convictions in order to speak convincingly. Your speech must have a definite purpose, and you must strive to accomplish that purpose.

Add your own notes below. Use an extra sheet if needed, in order to keep a full record of suggestions and impressions while they are fresh in your mind.

**REVIEW YOUR EVALUATOR'S GUIDE ON THE FOLLOWING PAGE**



# *Evaluation Guide*

## SPEECH NUMBER TWO

# **Be in Earnest**

SPEAKER \_\_\_\_\_

DATE \_\_\_\_\_

SUBJECT \_\_\_\_\_

CRITIC \_\_\_\_\_

Note to the Evaluator: You have been assigned to evaluate this speech in such a manner as will best help the speaker. It is your privilege to give him encouragement and wise counsel so that his next attempt may be still better.

The speaker's assignment was to make a speech which would involve earnestness and conviction. It was to be a speech of protest or appeal.

The first question is: Did the speaker "make the sale"? Did he win the audience by the force of his argument and the earnestness of his appeal? Write your opinion on this point, stating it clearly. In your spoken evaluation, give primary attention to discussion of this item, showing why and how he succeeded or failed. Give the speaker the most friendly and helpful suggestions you can offer for improvement.

Was the purpose clearly stated?

Was the purpose achieved?

Did the speaker show improvement over his first speech? In what ways?

What obstacles does the speaker have to overcome?

What are the strong points in his style of speaking?

What specific suggestions can you give him for making the next speech better? It will deal with speech construction, with special emphasis on opening and conclusion.



## *When You Are*

# **Table Topic Chairman**

The purpose of "Table Topics" in the Toastmasters Club is to give every member an opportunity to be on his feet at every meeting, so as to acquire facility in impromptu speech and discussion.

In its simplest form, the Table Topic is a question capable of being argued from more than one approach. It is propounded by the Topic Chairman, or Topic Master. Each member is invited to rise and speak for one minute, or two minutes, as the case may be, on some phase of this question. To avoid exhaustion of the topic by the first few speakers, the Chairman does well to have several topics in mind, so that he may introduce a fresh one when needed.

Some good methods for handling the discussion are these:

1. *Personal Experiences.* Each man discusses his own experiences or ideas, such as "My Most Embarrassing Moment," "My Hobby," or "My Pet Peeve."
2. *Prepared Questions.* The Topic Master prepares a list of questions of variety and interest, and he propounds one question to each man, who answers in a brief impromptu speech.
3. *Cross Table Discussion.* Announce a controversial subject. Ask all the men on one side of the table to speak in the affirmative, and those on the other side to take the opposite.
4. *Chain Topics.* The Topic Master propounds a question to the first man, who speaks on that subject and then gives a question of his own choosing to the next man, and so on around the room.

5. *Headlines.* The Topic Master clips headlines from newspapers. He hands a headline to each speaker, the headline becoming the speech subject.

There are many good ideas available for Table Topics. The Home Office will supply bulletins on the subject if you request such help.

### **Your Duty**

As Topic Master, it is your responsibility, first, to plan for the discussion and make advance preparations; second, to conduct the discussion, by which you gain valuable experience in presiding and in introducing speakers. Never leave it to the chance of the moment. Prepare with care.

To save time, it is customary to ask those who are on the regular speech program to refrain from participating in the Table Topics. All others are invited to speak, so far as time will permit. Set a time limit of one minute, or two minutes, as is desired, and enforce the limit.

The Table Topics period should take not more than twenty minutes.

Refrain from lengthy introductions of speakers, and from comments on what they say. As a rule, it is unwise to attempt individual evaluation of the Table Topics speakers. Your business is to introduce subjects for discussion, guide the talking judiciously, and give all possible time to the members for their remarks.

You should not accept appointment as Table Topic Master until after you have been in the club a month. Meanwhile, observe how others do it. Do it better when your turn comes.



## When You Are

# "Toastmaster of the Evening"

(Before accepting this assignment, be sure to read *The Amateur Chairman, Chapter Four.*)

One of the most delightful experiences in your club work is the occasion when you take the chair as Toastmaster, and conduct the program. This assignment should not be given you until you have had time to get thoroughly into the swing of the work. You should have made at least two or three regular speeches before you act as Toastmaster. During these weeks, observe how others perform, and profit by their examples, and by criticisms given their work.

*The primary duty of the Toastmaster* is to act as a sort of genial host, introducing the speakers in such a way as to make it easier for them to do their best, and for the audience to listen with attention and anticipation. The Toastmaster creates an atmosphere of interest, expectation, and receptivity.

To do this, avoid long introductions, and seek variety in form.

Don't go into biographical details about the speaker, nor make his speech for him. Don't tell him what to say. Don't tell a story that may embarrass him. Just be friendly and genial, and give him a good start.

Don't use the same formula for all introductions. "We have with us tonight" may be all right for once. So is "I take pleasure in introducing." Don't say "The next speaker of the evening is—." Do not use the same form of words more than once in one evening. Be complimentary in a dignified way. Be brief. Be kindly. Treat the speaker as you would like a Toastmaster to treat you.

When you are presented as Toastmaster, begin with "Mr. President," and with a word of thanks accept the gavel which he hands to you. Speak a few words on the nature of the program before you, calculated to whet the appetites of the members. Then introduce the first speaker; making sure of three things:

1. Announce the subject clearly.
2. Give the name of the speaker so clearly that everyone can understand it.
3. Remain standing until the speaker has taken his place and said "Mr. Toastmaster."

Then take your seat and leave the floor to him. You may acknowledge his word to you by speaking his name, or by a nod or a gesture, but be careful not to sit down before he has greeted you with "Mr. Toastmaster."

When his speech is finished, refrain from extensive comments on what he has said. A brief word of appreciation is good, but a lengthy review is quite out of place. Go on to the next speaker. If possible, try to build up some sort of continuity for the speeches, so as to give connection to the program.

*At the conclusion* of the program, thank the speakers briefly, and then hand the gavel back to the president. Never "turn the meeting over" to him unless it is upside down. You can "yield control" or "return control" or "surrender the gavel" or get out of it in various ways without an "overturning."

*Before the meeting:* At least a week in advance, check with each speaker on your program. Secure the title of his speech, agree as to the time he is to have, and get your complete schedule lined up so that you can study the introductions. It is your responsibility to see that the speakers are on hand, and that the program is put through as planned, in the best possible way.

*Prepare for presiding* as carefully as you would for making a speech. When you preside, you carry the responsibility for making the occasion a success or a failure.

Read Chapter Four of *THE AMATEUR CHAIRMAN*.



## Speech Number Three

# Building a Speech

*After two more or less successful appearances before the club, plus your chances to get on your feet to speak impromptu in connection with Table Topics and other parts of the program, you are feeling more at home. You are losing the fear of the audience. You are ready, this time, to tackle a more serious problem. We are to "build a speech."*

### The Purpose

You are now to study how to organize a speech. By "organizing" a speech we mean constructing it so that it starts from a definite point, proceeds in logical fashion, and reaches the conclusion in good time. The purpose in this study is organization—speech engineering—purposeful speaking.

To give you this experience in a simple and always useful form, we introduce you to the "one-point" speech. This type of organization permits you to arrange material for a brief presentation without leading into the distractions of the more complex forms.

### Outlining the Speech

#### 1. DECIDE WHAT TO TALK ABOUT.

Select a subject which interests you, or accept a subject assigned by the Educational Committee. Then limit yourself to a single phase of the subject. You can't cover the earth in five minutes, so take just one aspect. If you choose the subject, ask the following questions:

Is this subject timely?

Is this a subject for which I have enthusiasm and conviction?

Can I speak about it with some degree of authority, and with enjoyment?

Will it interest my hearers?

#### 2. DECIDE WHAT YOU WISH TO ACCOMPLISH BY THE TALK.

Your general purpose, probably is to inform or to persuade, but just what is the specific purpose? That will determine the title of your speech, and the opening and closing sentences.

#### 3. SELECT IDEAS AND MATERIAL WHICH WILL HELP YOU ACHIEVE YOUR AIM.

Having chosen the subject and settled the specific purpose, get this fact in mind: A speech consists of an opening, a body, and a conclusion.

**A.** *The opening* should be such as to catch immediate attention. It must arrest attention, arouse interest, and suggest the theme of the speech.

Good openings are:

A startling question or a challenging statement.

An appropriate quotation, illustration, or story.

An exhibit—some appropriate object, picture or article.

A generalization, provided it ties up with what is to be said, and also is attention-arresting.

Poor openings, to be carefully avoided, include:

An apologetic statement.

A commonplace statement in a commonplace way.

A story which does not connect.



A long or slow-moving sentence.  
A too-obvious platitude.  
A fatuous question, such as "Did you ever stop to think?"

- B.** *The conclusion* of the speech is the climax. It is the destination at which you hope to arrive. It is the whip-cracker—the clincher—the result-getter. It must always tie in with the opening thought, and it should clearly specify what you want done. Never leave your audience in doubt. A weak, inconclusive, or apologetic closing kills the best speech. Never end with a "thank you." Let the conclusion give the "so what!" of the speech.

Here are some types of good endings:  
A summary of points made, with deductions.  
An appeal for definite action.  
A pointed story, quotation, or illustration which fits the subject.

## Preparation

Write out and memorize your opening sentences and your conclusion. Then plan how to get from the start to the finish. This will be the body of the speech.

1. Start with a general, but brisk and challenging statement.
2. Give an illustration, made to fit. You can start with "suppose you had an experience like this . . ." and give the illustration.
3. Use an actual incident, a "factual" illustration. "As I drove down Main Street the other day . . ."
4. Mention other similar possibilities.
5. Introduce some statistics, or a quotation from an authority.
6. Use a comparison or analogy to make the idea more clear.
7. Restate your opening statement in a dif-

ferent form. Make your closing appeal.

## For Instance

Suppose you were to talk on the danger of accidents in the home, with your purpose to urge care for the sake of safety. You could start with: "You are far more likely to be injured in an accident at home than in any other place." Make it stronger than that: "Death lurks in every corner of your home." Say it over in two or three different ways, always stressing that same thought.

Then relate an incident. Have someone slip on the stairway, fall out of a window, or electrocute himself in a bathtub. There are plenty of such stories, unfortunately true. Use a few of them, and mention other ways people get hurt at home. Quote statistics or authority, such as you can get from any accident insurance publication. For analogy, you can say: "You would be safer walking down the middle of Main Street in heavy traffic than coming downstairs in your own home without a light."

Now you are ready to restate the opening assertion, and appeal for greater care for the sake of personal safety.

## Rehearse

Study your material. Make a written outline. Be sure you know the illustrations. Know the opening and the conclusion so that you can't forget. Get the sequence of thought in mind. Talk about the subject when you get a chance. Fill up with enthusiasm and conviction. Convince yourself that it is your duty to be a life-saver. Some of your friends may be injured unless you warn them.

THEN YOU ARE READY TO GO TO IT.

Don't forget to make good use of the evaluation form.

*Note: You can gain much help in speech construction from the book, SPEECH ENGINEERING, published by Toastmasters International.*



## *Mr. Speaker:*

Preserve the outline and notes you made for this talk. After a few months, review the outline, and see how much you can improve it, after more extensive experience.

For the present, listen with care to the advice of your evaluator. Add other items which are suggested to you by other members. Note these below, or on an additional sheet, for future reference.

You may have gained some good ideas from this experience. Make notes of them, so that they may not be forgotten.

*Always evaluate your own speech*, after you have made it. With honesty of purpose to improve by eliminating faults and cultivating good characteristics, study what you have done. Then go on to make the next one much better.

Self-evaluation is one of the best means for self-improvement.

**REVIEW YOUR EVALUATOR'S GUIDE ON THE FOLLOWING PAGE**



# *Evaluation Guide*

## SPEECH NUMBER THREE

# **Building a Speech**

SPEAKER \_\_\_\_\_

DATE \_\_\_\_\_

SUBJECT \_\_\_\_\_

EVALUATOR \_\_\_\_\_

Note to the evaluator: This is the speaker's third project in Basic Training. It should show improvement over previous talks he has given. You are expected to compare this one with his earlier attempts. Be just, kind and generous in your appraisal.

Emphasis in this project is on "organization of materials." Take note of this in your comments.

1. The opening sentences. Did they arrest attention, arouse interest, and suggest the purpose of the speech?
2. Can you suggest a better way for opening this talk?
3. Was the conclusion effective, as a summary or an appeal or a deduction from the facts? Was there a real "so what!"?
4. Note the construction of the body of the speech. Was it well arranged?
5. Offer specific suggestions as to:
  - (a) Points in which he shows improvement.
  - (b) Points which need immediate attention.
  - (c) Points which give you confidence that this speaker is going to be successful as he gains experience.
6. Give your opinions on the following:
  - (a) What is the strongest point in the speech as to material?
  - (b) What good things can you say about the delivery?
7. Do you note any "bad" mannerisms which need correcting, such as hesitation, grunts, misuse of hands, poor posture, etc.?

Give your spoken evaluation in a clever little two-minute speech. Write the detailed criticism on this sheet for the speaker's record.



## Speech Number Four

# Hands Up

*The hands are an essential factor in speaking. You must learn to use them and control them. The purpose in this project is to help you acquire control of hands, head, face, body and any other parts of your being which may be used in your speeches.*

*Gestures serve to illustrate and interpret your speech. The more in earnest you become, the more you will need to use gestures. But the gestures must be controlled and directed. Too many are as bad as none, and awkward, inappropriate movements are a real hindrance.*

### Your Speech

Since this speech is to help you bring the hands into use, it must be of such a nature as will make the gestures natural and necessary. Choose your subject with that thought in mind.

One of the best talks for this purpose is the "I hold in my hand" type. In this one, you will center your talk on some object which you can exhibit and about which the speech can be built. That object may be a book or a toy or even a piece of stone, held in your hand, or it may be a diagram or a map on the blackboard. It must be something which will require you to point and demonstrate. Of course gestures are used in speeches about other things than objects. This kind of speech is suggested because it makes it easier for you to get into action. It is not required. Some other subject may appeal to you more strongly. Choose what will help you most.

### Here Are Examples

A poultry raiser used an egg for his object. In his speech he told how eggs are produced, graded, preserved and marketed. His hands were busy as he described the operations. He closed with an appeal to "eat more eggs and keep the hens busy."

A member whose hobby is woodworking brought some of his smaller tools and described

their use. He finished by exhibiting some articles he had made, and advised his hearers to cultivate a useful hobby. Another talk of similar nature was on the care of tools, showing how fine blades are sharpened.

One man brought in what he called a "Treasure Chest." It was a box filled with gadgets from office and kitchen. He discussed time-saving by the use of helpful implements. Another gave a talk on local history, using a blackboard diagram as a background.

A fisherman told about the big fish he had caught, describing how he handled his line, how the fish struck, and how he landed it. You can imagine how he showed the size of the monster. Another fisherman demonstrated the art of casting for trout.

These examples are merely to give you ideas. Do not restrict yourself to them. You might like to talk about the stars, or about a journey, using directional gestures. You can impersonate a traffic officer, on duty at a busy intersection. If you like flowers, demonstrate flower arrangements or cultivation. You might like to make a talk about gestures, showing the kind you would like to use, if you were able.

Get an object or a theme of interest, and build the speech around it. Build a good, challenging opening, and make the conclusion tie in with the opening.

CAUTION: Don't look at the object all the



time, nor handle it too much. Don't let the business of looking at the exhibit spoil your "eye contact." Look at the audience while you point to the object in your hand. If you use a blackboard or a map, stand sidewise to it and face the audience at all times except when making marks or definitely pointing.

Above all, do not pass pictures or objects around the table while you are talking. To do so ruins attention.

### **Rehearsing the Speech**

This time, you really must rehearse. When you have your material lined up, start practice on ways of using the hands to exhibit or demonstrate. At first, your arms may be stiff and your hands awkward. Work for natural posture and easy movements of the hands. Try pointing from various angles. Practice laying down and picking up the article to be shown. When you have developed your technique, go over it before a mirror.

Do not let this rehearsal cause your gestures to become artificial or too definitely studied. Try to cultivate ease and gracefulness. Good gestures appear to be spontaneous.

What you say is always important, but for this time, the way you say it is the central point. The way you stand, the use of your hands, your eye contact and your general appearance will be given special attention.

Get a theme which interests you, search for the most entertaining way in which you can present it, and then go ahead.

There will be opportunities to smile pleasantly at the audience. Try it. Perhaps you made some mistake in learning to use the process you are demonstrating. Let the audience laugh with you at your errors.

Relax, and try to feel at ease. By centering attention on the articles you handle, you will get rid of the tenseness which may afflict you. Plan to "take it easy" and adopt a mental attitude of pleasant expectation toward the speech and the audience, and you will get along better.

### **Review**

No person can gain complete skill in ges-

tures by making this one speech. It takes lots of practice to learn to control and use your hands and your body to the best effect.

After this one study, plan to use gestures in every speech you make hereafter. If you are not completely satisfied with this first attempt, repeat this assignment, using a different subject, for your next turn. Some earnest students have stayed with Number Four for three or four times before going ahead. Of course they got results.

As you proceed with Number Five, keep in mind what you have learned about gestures of the hand and body, and include "Hands Up" with "Vocal Variety." In every speech you make, remember earnestness (No. 2) and speech construction (No. 3).

### **What Kind of Speech Is Best?**

What kind of speech do you believe you are best fitted to make? What kind do you enjoy most? Do you like to tell people something they should know, or to persuade them to act, or try to inspire and stimulate them, or just to entertain and amuse?

It is important for you to discover your best style and type of speech for two reasons: First, so that you may cultivate and improve it; and second, so that you may plan to gain experience in other types so as to be ready if and when you need to use them. Every speaker should excel in one style of speech, but be able to do reasonably well in all styles.

Your choice of speech subjects should be determined to a large extent by your aptitudes.

### **Study Yourself**

Study your chosen subject, your own qualifications, your weaknesses, your points of strength, your audiences, your success, your failures. Study yourself and evaluate yourself faithfully.

Make every conversation a practice in good speech. Cultivate the habit of always speaking in your best style, whether to one person or to a thousand.

The evaluation given you on the Critique Sheet can help you if you study it and refer to it frequently. Be sure to have your critic fill it out.



## *Mr. Speaker:*

Study the comments of your evaluator on your visible delivery.

What do *you* think about your own ability to use gestures? Did this experience help you to a better sense of relaxation, and a feeling of ease and poise? What definite difficulties must you work on as to posture and movements?

When you evaluate yourself, you can be thoroughly honest. No doubt you noticed items in your delivery which the evaluator missed. Make notes on them, using the space below.

Try to analyze your own speech methods, and improve on them. Be your most severe critic.

Observe how you use your hands in conversation. Do you make meaningless movements, or doodle, or can you talk with your hands quiet, using them only when needed?

Watch yourself whenever you talk.

**REVIEW YOUR EVALUATOR'S GUIDE ON THE FOLLOWING PAGE**



# *Evaluation Guide*

## PROJECT NUMBER FOUR

# Hands Up

SPEAKER \_\_\_\_\_

DATE \_\_\_\_\_

SUBJECT \_\_\_\_\_

EVALUATOR \_\_\_\_\_

Note to the evaluator: The speaker is working on gestures in this, the fourth project. Your attention is to be directed toward his manner of delivery rather than to the material, although the latter should not be overlooked in your comments. Try to help him in the matter of gestures. Watch for any bad mannerisms which seem to persist. Encourage him to greater efforts.

For your spoken evaluation, give it in a brief, well planned little speech. Stick to gestures and appearance. DON'T READ THE QUESTIONS ALOUD, but use the answers to them as the substance of your speech of evaluation.

In your written evaluation on this sheet, try to be as thorough as possible in comments on his delivery.

Note the following:

1. Did the speaker make good use of an exhibit?  
Can you give helpful suggestions on this?
2. Did he use his hands well?  
Give him suggestions.
3. What about his eye contact?
4. Was there an appearance of ease in stance and speech?  
Did he manage a friendly smile or two?
5. Did his delivery show improvement over previous speeches?
6. Give him your best suggestions for further improvement in delivery.
7. The material of the speech:
  - (a) Was the title attractively worded?
  - (b) Did the opening sentence catch attention?
  - (c) Was the treatment of material such as to hold attention?
  - (d) Did the conclusion tie in with the subject and the opening?



## Vocal Variety

*Speech delivery is both visible and audible. In Project Number Four, we dealt with the visible aspects—posture, gestures, and general appearance. This time we come to the listening part. This involves tone of voice, rate of speed, inflections, pitch and the other qualities which are audible in speech.*

*The principal aim in this study is to cultivate habits of voice modulation, or “voice gestures.” We are not considering any fancy stunts of elocution, but are simply attempting to help your voice to reflect what you ought to feel as you speak. While the speech you prepare this time is important, involving all that has gone before, the use of your voice—the way you speak—is even more important.*

### Your Voice

What kind of voice do you have? Is it resonant, musical, easy to listen to; or is it harsh, or monotonous, unfriendly, tiresome? You can make it just about what you want it to be if you are willing to work.

Vocal variety is essential to acceptable speech. The very best speech can be ruined by a monotonous, droning voice. “A dull voice reflects dullness of mind.”

A monotonous, uninflected voice is the surest way to put your audience to sleep.

Unless you are abnormal in some respects, you have in your possession the essentials for producing a good voice. Treat it right, and it will serve you well.

### A Good Speaking Voice

Characteristics of a good voice are:

1. The tone is *pleasant*, carrying a sense of friendliness.
2. It is *natural*, reflecting the personality of the speaker. It sounds honest and sincere.
3. It has *vitality*. That is, it gives the impression of force and strength, even

though it may not be a “big voice.”

4. It is capable of portraying *various shades of meaning*.
5. It is *easily heard*, by reason both of force and of clear enunciation.

The voice can be trained to serve you. Make this study and speech a vital part of your training.

### Try Your Voice

To get started, read a few short passages aloud, trying to give them proper vocal values. Quote some sentences, or make up some, ranging from mild, casual remarks to vigorous denunciation or impassioned declaration. Here are a few samples:

“I appreciate the kindness you have shown me, and hope to reciprocate when there is an opportunity.” (*Simple, honest statement.*)

“Kindness! Do you call that kindness? I wouldn’t treat a stray dog as you have treated me!” (*Resentment, anger, unfriendliness.*)

“The challenge is before you. There is no way of escaping it. We must go forward in the line of duty, for there is no other way to go.” (*Deep feeling of earnestness and compulsion.*)

Notice how your tone and force and general



effect vary with the different thoughts expressed. Make your voice interpret the meaning.

Make up some of your own. Practice the best way of saying each. Observe that you can change the meaning by changing emphasis. Take such a simple sentence as: "This is one of my very best friends." Speak it so as to reflect sincerity. Then speak it scornfully or sarcastically. See how many feelings you can make it express. The words are the same, but the meaning can be very different.

Now plan to carry this voice modulation into your speech. To make it easier, select a speech subject which will give you reason to raise and lower your voice, and to speak at different rates, fast and slowly.

### **Your Speech Subject**

Something of a narrative or descriptive nature will be good for this purpose. You will do well to use a subject which will cause you to quote or imitate different kinds of talking. Here are some suggestions, but don't limit yourself to these. They are offered merely to give you a start.

### **Use your imagination**

1. "The Voice I Like to Hear" (or you can just as well call it, "The Voice I Don't Like to Hear"). After a brief introductory paragraph of explanation, take up four or five voices which you do or do not like. As you discuss each, try to modulate your voice in imitation. You might mention the "screaming" voice; or the "mushy" voice; or the "muffled" voice; or the "strangled" voice, or the "unfriendly" voice, demonstrating what you mean in each case. Tell how it sounds, and why you don't like it. Finish by wondering whether *you* use such tones; then describe the kind of voice which is most pleasant to you.

2. "An Experience I Would Not Repeat." Tell a story of some unpleasant circumstances, quoting voices and expressing disgust and other feelings in your tones.

3. "A Voice in the Night." This is the voice which sounded the alarms of flood or fire or catastrophe at night. Describe the happenings and imitate both voices and sensations.

4. "Down on the Farm." Imitate hog-call-

ing. Tell how the cows were called home at night, or how the chickens were notified at mealtime. Call the dogs or cats, and show how you used to talk to the mules or horses.

### **Rehearsal**

Build up the best speech you can frame around your idea. Then go into rehearsal. Try to be alone where you can turn your voice loose on impersonations. Don't overdo it, but make an honest effort to get your voice out of the common, monotonous routine.

Seek to vary pitch, force, quality of tone, and rate of speed. Remember, the speech will be evaluated on vocal variety. Do your best.

Keep in mind such matters as eye contact, gestures, and lively start and a strong finish; but don't let these matters distract you from voice gestures.

Good, forcible hand gestures will help your voice gestures.

### **Review**

Look back at the instructions given for your previous speeches and try to embody in this effort as much as possible of what you have gained. Review the criticisms and plan to do better on the basis of helpful suggestions received from your critics.

Watch your voice in daily conversation. Try to develop desirable variations as you talk.

Your voice is one of your best agencies in favorably impressing other people. To make the best impression, always use your "best" voice in its best style.

### **More Help for You**

If you need more help on this point, write to the Home Office and ask for a copy of the bulletin on "Voice Gestures."

The book, *THE VOICE OF THE SPEAKER*, published by Toastmasters International, will help you to train and develop your voice.

The Guide for Evaluation should bring you valuable help in checking up on your speech performance Number Five.



## *Self Evaluation*

Try to be your own keenest critic. Become conscious of your weaknesses and faults, and work to correct them. This is not easy in dealing with your voice, but you can do much for yourself on it.

If you can conveniently arrange to make a recording of your speech, or even of a few sentences, it will help you to realize what you need. Listen to yourself, and learn.

Give heed to what your evaluator says about your voice. He can hear it better than you can. Seek to become voice conscious yourself. Listen to other people as they talk, and rate their voices. Take warning from their bad habits.

Watch yourself as to pitch, tone, speed and general voice quality. When you hear an especially pleasant voice, compare it with your own. When you hear a harsh, unpleasant voice, ask yourself whether yours sounds like that.

A pleasing voice, well used, wins favor from almost any listener. Watch yourself, and eliminate bad habits in talking.

REVIEW YOUR EVALUATOR'S GUIDE ON THE FOLLOWING PAGE



# *Evaluation Guide*

## PROJECT NUMBER FIVE

# Vocal Variety

SPEAKER \_\_\_\_\_

DATE \_\_\_\_\_

SUBJECT \_\_\_\_\_

EVALUATOR \_\_\_\_\_

Note to the Evaluator: The purpose of this project is to help the speaker get some modulation into his voice. He has been advised to choose a topic and select material which will help him introduce variety in tone, force and rate. Give special attention to his voice quality and variety. Give him helpful suggestions on how to improve "voice gestures." Watch especially his voice modulation, and tell him how to improve it.

Use this sheet for the more complete written criticism which you will hand to the speaker, but do not read the questions aloud. Use them as an outline for your speech of evaluation.

How do you rate the voice as to:

1. Pitch: High \_\_\_\_\_ Low \_\_\_\_\_ About right \_\_\_\_\_.
2. Modulation or "Voice Gestures": Good variety \_\_\_\_\_ Monotonous \_\_\_\_\_
3. Speed: Too fast \_\_\_\_\_ Too slow \_\_\_\_\_ About right \_\_\_\_\_.
4. Check the words which describe this speaker's voice:  
Friendly \_\_\_\_\_ Harsh \_\_\_\_\_ Resonant \_\_\_\_\_ Shrill \_\_\_\_\_  
Deep \_\_\_\_\_ Pleasing \_\_\_\_\_ Unpleasant \_\_\_\_\_.

How was this speech as to:

1. Eye Contact?
2. Opening?
3. Sincerity?
4. Posture?
5. Gestures?
6. Choice of subject and material?



## **Speech Building**

### **Review**

In working on the five projects which precede this one, probably you have given at least seven or eight speeches before your club. You have received helpful evaluations on all of these. Now is a proper time for a general review of progress.

Study the comments on the evaluation sheets. Make up a list of criticisms, favorable and otherwise. Some will appear to you to be unimportant, but do not disregard them. Classify them thus:

Delivery	Organization
Appearance	Voice
Material	Mannerisms

Consider what improvement you have made, and what you need to make. List your strong points and your weak ones. Plan to eliminate weaknesses.

### **Daily Practice**

By this time you must realize that your style in public speaking reflects your manner of talking in ordinary conversation. In the Toastmasters Club we emphasize the direct, conversational style rather than the somewhat artificial oratorical style. Your best type of speech in conversation is likely to be your best in public talking. In Toastmasters training, we hold that "public speech is amplified conversation."

This means that you can make every conversation a practice in speaking. Make it your practice to keep your ordinary talking at its best. Use good words, speak in complete sentences, think what you are going to say before you say it, enunciate clearly, use good grammar, and eliminate grunts and hesitations.

Improve your own conversation. People will listen to you with a new respect, for you will sound like a person who knows something. Prac-

tice good speech every day. Then the good habits will be reflected in your public speaking.

### **Now for Speech Engineering**

Every speech must be planned, arranged, put together in orderly fashion. No matter how good the material you have, it will be less effective if it is carelessly thrown together. Construction is as important in building a speech as in building a house.

In the third project, you worked on a very simple plan for outlining a speech. We now come to the study of speech construction in a more advanced form.

There are many ways of arranging a speech. There is no one standard or formula which fits all situations. The plan of organization must be chosen and adapted to fit the subject and the occasion.

But while there are many ways to organize speech material, every speech falls into three principal divisions, according to modern practice. Every useful outline conforms to these fundamental parts, which are:

- (a) The opening
- (b) The argument, or body of the speech
- (c) The conclusion

### **Forms for Outlining**

Several useful formulas are offered here. The careful student will make use of all these at different times in constructing his talks. All are good, and all can be adapted to fit different subjects.

FIRST: Take the "Past-Present-Future" plan.

This very simple formula fits in with a talk on some historical subject, or on any changes in human affairs. It might be on progress in transportation, or in communication, or in marketing of products, or in scientific research. You could



use it in a speech on your home town, your state or your nation, your own business or profession.

A typical use of this formula might result in sections of the talk beginning like this:

1. There was a time when . . . or, Thirty years ago . . .
2. But today, conditions are changed . . .
3. As we look into the future . . .

You might like to use this formula on "My Home Town" or "How Business Has Changed" or "Political Changes in Half a Century."

SECOND: Consider the "A-I-D-A" outline.

This one is easy to remember. It is especially good for a sales talk or a promotion speech, whether you are selling ideas or articles or action. It runs thus:

A—The *attention* arrester

I—The *interest* arouser

D—The *desire* creator

A—The *action* stimulator, when the hearer should be ready to vote, or sign the order, or do whatever the speaker desires.

THIRD: The "Borden" formula, presented by Dr. Richard C. Borden, in his excellent book, *PUBLIC SPEAKING AS LISTENERS LIKE IT*, is useful on many occasions. Here it is in brief:

1. Ho-Hum! (Audience attitude) "Kindle a fire"
2. Why bring that up? "Build a bridge"
3. For instance? "Get down to cases"
4. So what! "Call for action"

All these plans are good, as are many others. Note that in each case, the opening must win attention, followed up by the arousing of interest, showing why the listener should continue to listen. The body of the speech introduces arguments, supported by illustrations and examples. The conclusion ties the knot, cracks the whip, makes the sale, accomplishes the purpose.

## Suggestions for the Builder on Preparation and Delivery

1. Choose your subject, and word it in a vigorous, lively title.
2. Formulate your purpose in one or two sentences. Make it state clearly the idea you are to present.
3. Gather plenty of material.
4. Select essential material. Discard everything which is not essential to making your point.
5. Choose a suitable form for construction, and then organize your material around the chosen outline.
6. Prepare for delivery by rehearsing the speech in your own mind.
7. Be very sure that your purpose is made clear both in the opening and in the conclusion.
8. Fix the several points in your mind by means of the formula you have selected for constructing the speech.

### CAUTION

Do not allow yourself to present a poorly organized speech.

You can build a shanty or a fine structure. It all depends on how you assemble your materials. Put them together in a workmanlike manner. When you deliver the talk, stay with the plan, and do not permit yourself to ramble.

### **Criticism**

Make faithful use of the evaluation form for this project. Keep it handy for reference, as you have done with the others before it. Do not fail to refer to all these helpful suggestions as you go on to further improvement.



# *Evaluation Guide*

PROJECT NUMBER SIX

## **Speech Building**

SPEAKER \_\_\_\_\_

DATE \_\_\_\_\_

SUBJECT \_\_\_\_\_

EVALUATOR \_\_\_\_\_

Note to the Evaluator: It is the purpose of this study to help the speaker improve as a speech builder. Direct your observations principally to this point.

The speaker was given his choice of several methods of organization. Which one did he use? Did he use it well? (If you are in doubt as to which one was used, ask him.)

As you listen to the speech, try to make an outline, indicating the principal points. Note the opening and the conclusion, and the arrangement of the body of the talk. Check later with the speaker, to see whether your outline corresponds with his.

The speaker has been advised to make a "personal evaluation" of his work. You might talk over this "evaluation" with him, so that you may give him additional suggestions, outside of the meeting.

In your speech of evaluation on this talk, give primary attention to construction. Speak briefly and pointedly on this one item. Add other suggestions on this sheet so that he may preserve them for reference. Note especially any evidences of improvement.

Voice — Appearance — Gestures — Earnestness — Appeal

What particular thing does he need to do to make his speech better?

Has he a good sense of timing, or does he go overtime?

What kind of speech do you consider his best style?



# When You Are a Critic or Evaluator

*Before attempting to act as General Critic or Master Evaluator, be sure to read SPEECH EVALUATION. Give special attention to pages 21 through 28.*

Speech Evaluation, or Constructive Criticism, as practiced in the Toastmasters Club, is designed to give the speaker the advantage of knowing quickly and honestly *the reaction of his hearers*, and to promote the habit of careful, critical listening to all speeches. While the speech is fresh in the minds of the speaker and his critics, it is possible to identify the elements which rendered the speech impressive or tiresome, convincing or inconclusive, enjoyable or boring. This is the task of the critics.

Every comment which reveals a weakness should carry a suggestion for overcoming that weakness. Every favorable comment should be accompanied with some suggestion for further improvement. Even the least experienced listener knows whether a speech has held his interest—whether the speaker has “sold” him on the idea, or merely made him drowsy.

This is the final test of a speech. Did it make the sale?

Every member in the Toastmasters Club takes his turn as a critic. You may be called upon to act as an individual critic after you have been in the club for a month or so. When that happens, do your best to give an honest appraisal of the speech, as it appealed to you. Don't try to “tear the speaker apart,” and do not be too complimentary. Just say honestly how the speech impressed you, and why.

*You should not serve as General Critic* until after you have made your first four or five speeches. When the time comes, accept the appointment as seriously as you would an assignment to speak, or to act as Toastmaster of the program. It gives you another chance *to plan, to preside, and to speak impromptu.*

## **As General Critic, These Are Your Responsibilities:**

**1.** You must decide on the type of evaluation to be used. Consult with the Educational Vice-President and study SPEECH EVALUATION for suggestions.

**2.** Make sure that the individual evaluators are assigned and notified.

**3.** You must prepare or arrange for whatever critique forms, guides or other instructions are to be used by the evaluators.

**4.** You will take over at the proper time in the program, acting as chairman for the evaluation period, calling on the individual evaluators or consultants, and then making a final summary of the meeting.

**5.** You will be careful to observe the time limits.

As General Evaluator, leave minor details to the individual critics. Do not rehash what they have said. Take a broad and comprehensive view of the entire meeting and try to show what was good in it, and what detracted, on general principles.

To prepare for this assignment, observe how others act as critics and as General Evaluator. Consider how your own speeches are evaluated, and try to give those whom you evaluate such help as you would like to receive. Practice criticizing speeches when you are not officially a critic. Listen analytically to all the speeches you hear. It will help you to be a better speaker yourself.

Every time you are an evaluator, you get an additional chance for speech practice, so you have a twofold benefit from the experience.



## TAKE YOUR MEASURE AGAIN

You have now worked over the first six projects of Basic Training. Probably you have made at least eight or ten talks in the process. How much progress have you made?

On your own initiative, try to list benefits received and faults to be corrected. Fill out this page just to satisfy yourself. You need show it to no one. Measuring yourself at this point will help you to stay on the right track. Compare this measurement with the one you took at the very beginning. How do you look?

1. In addition to the six Basic Training talks, how many speeches have you made since you started this training?

2. Have you gained in the following? (Mark "yes" or "no")

Speaking:

Increased confidence

Speak with greater ease

Like to speak to an audience

Improvement in vocabulary

Improvement in grammar

Find plenty of subjects to talk about

And in Evaluation:

Can criticize others tactfully

More orderly thinking

Listen critically to others

Have more tolerance of others

Can accept criticism and use it

Can get along better with people

From this list you will know what you must concentrate on.

3. For your own benefit, list here your prominent faults to be overcome, as you now see them.

4. Have your evaluators been satisfactory in appraising your talks? Are you satisfied with their thoroughness?

5. What do you think you could tell your Educational Vice-President that would make evaluation a more valuable part of the club work? He would welcome your suggestions.

DATE: .....



## *The Future Belongs to* **The Man Who Prepares**

After the self-evaluation which you have just completed, you should be ready to begin enlarging your field of vision into your future program of self-improvement.

One of the most important tasks ahead of you is to develop your powers of analytical listening, or evaluation. You would do well to take some time to think about the full meaning of these words. When you have learned to evaluate others' speeches skillfully, you will apply the skill in many other situations which require decision. Your future depends upon your ability to make sound decisions. Practice in evaluation, in the Toastmasters Club, develops that ability.

Do not get the notion that when you have completed the work in this book, you will have "graduated from a speech course," or that you are an accomplished speaker. No one ever graduates in the Toastmasters Club. No one ever be-

comes so good that he cannot do better. There is always more to be learned.

This book deals primarily with the fundamentals of speech. When you have completed the projects in this series, you will have a wide freedom of choice in your future participation in the club. You will be restricted to no textbook, but you will be in a position to explore all phases of communication, in the club work. You'll be on your own to secure the cooperation of your club's officers in developing a program for yourself. Near the end of this book you will find some signposts for your future, on which you may exercise your right to choose your way to progress.

Let your personal program of self-improvement range far beyond speechmaking. Resolve to explore every area in which communication is a factor, remembering that intelligent, analytical listening is on a par with the ability to speak.

## *The Certificate of Merit*

When you have successfully completed your Basic Training projects, you will become eligible to receive a Certificate of Merit. This is not in any sense a "diploma" to indicate graduation. It is a recognition of good work, given to mark your progress in training.

A REPORT OF PROGRESS is shown on Page 58. This should be filled out as indicated, and signed by the Educational Vice-President or the Club Secretary. When so completed and signed, it may be forwarded to the Home Office, if the certificate is desired. There is no charge for this

service, but no certificate will be issued without the Report of Progress, properly approved by the club officers.

The Home Office of Toastmasters International, located at Santa Ana, California, is maintained for the service of members. Pertinent questions and suggestions are welcomed and are given thoughtful consideration. Information and materials are available on many matters connected with speech. Members who are interested are invited to make use of the facilities thus provided.



## Speech Number Seven

# Reading the Speech

*You have now advanced to the point where you should have overcome your fears, identified your bad mannerisms, located your best style of speaking, and gained some degree of ease and assurance in facing the audience. You have used the extemporaneous, informal method of speaking until you should have gained facility in it.*

*It is time for you now to gain experience in another type of speech which you may have occasion to use now and then, and which MUST BE DONE WELL, IF IT IS DONE AT ALL. You must learn to read a speech.*

### Learning to Read a Speech

There will be occasions when you must read from a prepared script. It may be that the speech is of such importance that you cannot risk making mistakes, or omitting or inserting unstudied matter. It may be a technical discussion, requiring accuracy. You may have a chance to speak on radio or television, in which case your script must be approved in advance by the station management.

To read a speech well is a rare and valuable accomplishment, which should be possessed by every speaker. It can be done only by practice.

### Writing a Speech

The written speech is another essential part of your training. It takes more work, but it is worth it. Writing leads to exactness and care in expression. It gives you the chance to improve your use of words and your construction of sentences.

### Selecting the Subject

Choose a theme which is worth studying and writing about. Perhaps you will work on a line connected with your occupation. Imagine that you have been invited to present a paper on some such subject before a convention or meeting of people interested in the same line.

It may be a sales meeting, or a conference of engineers or of physicians or of accountants or lawyers. You should be allowed ten minutes for such a presentation. Make it good enough to be used on a real occasion instead of an imaginary one. Many a Toastmaster has won reputation and advancement by giving such a performance before an important audience.

You may choose some other theme, a subject of general interest. It may deal with the citizen's duty to vote, or it may be a tribute to the Pilgrim Fathers, or a study of William the Conqueror. It might deal with some phase of international relations, or of labor and management problems, or social security, or crime, or divorce. It may be informative, argumentative, inspirational, humorous, or a combination of these.

It may be that the Educational Committee will assign you a subject. In that case, do your best with it, remembering that there are many occasions when one is asked to speak on a specific theme, to fit a definite situation.

### Preparing the Speech

Start preparation as for any other speech. Determine the specific purpose and the title. Arrange the start and the conclusion, and the points for the body of the speech. Run through it several times before you write, and then put it on paper.

Lay aside the first draft for a day or two, and



then go over it again to improve it. Watch for errors in grammar, for repetitious use of words, for awkward construction. Rewrite it in full and again lay it aside for a few days. Then bring it out and for the third time review it for corrections. If it is not entirely satisfactory, rewrite it in full, or in such parts as need to be made better. By this time it should be in good shape. Start your reading practice.

Practice reading it aloud until you can keep your eyes off the page at least two-thirds of the time, without losing the thought. Glance at the start of the paragraph, and then look at the imaginary audience while you tell them what is in that paragraph.

To maintain eye contact—a close relation with the audience—is a prime difficulty and a prime necessity in reading a speech. Try always to read as if you were “just talking.” Avoid the stilted, artificial sound of the inexperienced reader.

### **Rehearsing the Speech**

To read well, you must be so familiar with the material that you can read it without appearing to read. Try for the spontaneous effect of extemporaneous speech. Repeated reading aloud is essential.

### **Delivering the Speech**

Type the finished speech on sheets of convenient size. Either full size, 8½ by 11 inches, or half that size, is good for use. Double space the material, using only one side of the paper. Make it easy to see, and hard to lose the place.

When you are introduced, address the Toastmaster and audience as usual, and start the speech without obvious reference to the script. If there is a lectern or reading desk at hand, lay the sheets on it, and handle them only when it is time to turn a page. If you must hold the script in your hand, use only one hand for that purpose, leaving the other free for gestures. *Don't wave*

*the manuscript around.* Maintain your eye contact—your close, personal relation—with the audience. Speak with such appearance of spontaneity and freedom as you can manage to show. Don't rustle your papers, or make much show of them.

As you come to the conclusion, be sure to have it memorized, or so well in mind that you can finish with your eyes on your hearers.

When through, pick up the script unobtrusively. Do not be apologetic about using the script, but do not make it too evident, either.

If you are speaking on the radio, or using any broadcasting device, take great care to avoid rustling the sheets. Drop them quietly as you finish them. Avoid any noises which will distract attention.

### **What Good Is It?**

This is the “lecture” type of speech. Most people do not do it well. By practice, you can learn to do it well, and then you will be ready, if the occasion arises. It is perhaps the hardest kind of speech to do acceptably. Extemporaneous speech is much easier. So is the memorized speech. But the speech which is read is important. You ought to learn how to do it.

When you undertake this one, work hard on it and get the greatest good from it. When you have tried it once before your club, you will wish to repeat, using the suggestions of your evaluator for improvement. Ask the Educational Committee to give you another reading assignment. Perhaps you will need to repeat it several times. *Be as good a reader as you can be.*

### **Criticism**

Your evaluator this time is to watch you on delivery, but he will not neglect material and organization. Do your best to give him a chance to compliment you. Study his comments on the evaluation form, and then evaluate and analyze yourself on this performance.



## *Mr. Speaker:*

This project gives you a rare opportunity for self-appraisal. You have the written text of the speech to study for improvement. You have the delivery, as it impressed you, to consider. You can readily practice reading without an audience.

Be severe, but fair, as you study yourself. Let others praise you if they will, but be wary of praising yourself. Try to be honest as you look at your performance.

Make notes for future reference as to your impressions of reading a speech.

Both before and after the performance, read your copy of the book, *SPEECH EVALUATION*, referring especially to pages 13, 14, 15 and 17.

**REVIEW YOUR EVALUATOR'S GUIDE ON THE FOLLOWING PAGE**



# *Evaluation Guide*

## PROJECT NUMBER SEVEN

# Reading the Speech

SPEAKER \_\_\_\_\_

DATE \_\_\_\_\_

SUBJECT \_\_\_\_\_

EVALUATOR \_\_\_\_\_

Note to Evaluator: This project is planned to give the speaker practice in reading from a script. Since it is written, we have a right to expect that it is well prepared. If it shows carelessness in composition, call attention to this. Otherwise, praise his good work. Delivery is the important thing this time. Watch his handling of the script, his ease in meeting the audience, and his freedom from the appearance of reading.

Perhaps you do not like this type of delivery. Do not let your prejudice keep you from giving a fair evaluation. His reading was either good or not good, and there must be reasons you can give. His material was interesting and well prepared, or it was not. Which? Why?

Devote your spoken criticism to a two-minute discussion of the manner of reading. Write additional comments and suggestions on this sheet for the speaker's permanent record.

In your evaluation, consider these points:

1. Did he handle his papers easily, so as to cause no distraction?
2. Did he maintain good eye contact—good relations with the audience?
3. Did he use some gestures, both with hands and voice?
4. In brief, can you say that he read well, or poorly?  
Add the "why" comment, so far as possible, in each comment.



## **Illuminate the Speech**

Good illustrations are indispensable in speech. An illustration is "something which lets the light in." You can light up your speeches and make your meaning more clear by wise use of anecdotes, analogies, jokes, word pictures, anything which helps the audience to see the point better.

In daily speech, note how frequently we ask, "Do you see what I mean?" The speaker ought always to ask himself, "Does my audience see? Am I making the meaning so clear that they cannot miss it?"

Skill in the use of illustrations is something to be earnestly sought by every speaker. You must know how to select illustrations, how to use them well, and how to apply them effectively in your speeches. It takes study and practice.

An *anecdote* is a story with a definite point. It is appropriate if it applies to the subject under discussion. It is useful if it makes the meaning more clear and impressive. A good story is a hammer, to drive home the point.

In earlier times, such stories were called parables and fables. These were stories which embodied profound truths.

"A certain man had two sons . . ."

"A sower went forth to sow . . ."

"I will liken him to a wise man, which built his house upon a rock . . ."

The last one is an excellent example of analogy. All are brilliant word pictures. Each illustrates a deep truth. Look in the New Testament for vivid illustrations.

### **Where Will You Get Them?**

One excellent source of illustrative material is your own experience. In your contacts with people you encounter many incidents which will light up your speeches. Use them wisely.

Get illustrations from books, from current

events, from conversation.

There are many books of stories and quotations on which you can draw. Select the best ones, make notes of them and keep them handy for use. Learn how to relate them most effectively, and use them when they will help.

Your Public library has indexes which will help you locate poems, songs, stories on a wide variety of subjects. Ask the librarian for aid.

### **Your Speech**

This time, choose a subject which lends itself readily to the use of illustrations. You have made some use of illustrations in previous speeches, but now you are to concentrate on this phase.

Review the work you did on "Hands Up" (Number Four) and "Vocal Variety" (Number Five). These experiences will give you something to build on.

Perhaps you can use a story to sound the keynote and indicate the purpose of your speech. Then try to illustrate each point with an appropriate story. You may be able to build the entire speech around some incident or story. Just be sure not to sacrifice the speech for the sake of the story.

### **Preparing the Speech**

While you will work to make this a good speech in all respects, using all that you have learned in previous ones, give major attention to the "word pictures," the illustrations.

Be sure of certain essentials:

1. The illustrations must fit; they must really illustrate.
2. You must know exactly how to tell each story most effectively. Don't risk it until you have it down to the last word.



3. While your stories and illustrations are important, do not let your audience get the impression that they constitute the speech. The purpose of the illustrations is to make it easier to see the point of the speech.

Rehearse the stories. Tell them to people you meet, if they give you a chance. Observe their reactions. Enjoy the rehearsal of the speech, and plan to make your audience enjoy it too.

### **Characteristics of a Good Story**

It must be well told. Never try to tell it unless you know how.

The story fits the occasion. It is not dragged in.

The story is short. It does not go into tiresome detail.

The point is obvious. Make it easy for the audience to get it.

The story has human interest. It appeals to the ordinary man.

The story is clean and decent. If there is any question in your mind about its decency, don't use it.

The story does not reflect unpleasantly on other people—their politics, religion, race, business, etc. Don't cheapen your speech for the sake of getting a laugh.

### **WARNINGS**

#### **DO NOT . . .**

apologize for using an illustration from your own experience.

tell all the details. Leave something to the imagination.

use profanity unless it is absolutely essential to the story.

try dialect unless you can do it well.

make your stories too personal. Be sure your victim can take a joke before you put one on him.

use a story unless it really illuminates the speech.

### **Remember**

An illustration may be serious or funny, so long as it fits.

A pointed story will be remembered long after the speech is forgotten. Be careful about the memories you leave with those who hear you.

People laugh with a certain sense of superiority. If you can tell a good story on yourself, it is good practice, but try to have the audience laugh with you rather than at you.

Collect good stories and illustrations. Note them when you find them, and carefully save them for future use.



*Mr. Speaker:*

How did you feel about the success of your speech when you sat down after delivering it? Did you think that you had done well, fairly well, or poorly?

What kind of reaction did you get from the audience?

Before delivering the speech, refer to *SPEECH EVALUATION*, pages 6 to 12, and note the use made there of illustrations and analogies. Then read page 20.

It will pay you to make careful notes in the space below of your impressions while they are fresh in your mind. What did you learn from this experience?

REVIEW YOUR EVALUATOR'S GUIDE ON THE FOLLOWING PAGE



## *Evaluation Guide*

### PROJECT NUMBER EIGHT

# **Illuminate the Speech**

SPEAKER \_\_\_\_\_

DATE \_\_\_\_\_

SUBJECT \_\_\_\_\_

EVALUATOR \_\_\_\_\_

Note to the Evaluator: The purpose of this study is to give the speaker training in the use of illustrations. He has been advised to build the speech around some good stories, and to pay special attention to the selection and use of his illustrative material. His stories need not be funny, but they must illuminate.

### **Your Evaluation**

In your two minutes of spoken evaluation, give major attention to the speaker's use of illustrations. Consider the choice of stories, incidents, analogies and all illustrative materials, as to appropriateness. Consider also the skill of the speaker in using these materials. Give comments on other matters in your written notes for the speaker.

1. How would you classify the illustrations used? Appropriate? Timely? Illuminating? Humorous? Well chosen?
2. Were the stories well handled, so that the point was clear?
3. What suggestions can you give the speaker for improvement in use of illustrative materials?
4. Was the speech well constructed and planned?
5. What about the delivery?
6. Did he make his point, and was it worth making?
7. Add other suggestions for improvement.

Try to help the speaker. It will help you to be a better evaluator if you will read over again pages 16, 17, 18 and 20 in your copy of the book, *SPEECH EVALUATION*.



## **Working With Words**

*Words and ideas are the tools of the speaker. You need words to interpret your thoughts.*

*An adequate and expressive vocabulary is a mark of the intelligent man. If your thoughts are worth expressing, they deserve a worthy vehicle. "A man is known by the language he uses."*

### **Your Vocabulary**

It is not the number of words, nor the size of the words which you use, which determines the quality of your word armament. It is the appropriateness and expressiveness of the words which really counts.

Build your vocabulary, and you increase your power to think, read, write, communicate, for the purpose of all speech is to communicate.

### **Better Words**

Test words for CLARITY—COLOR—COMPREHENSION—ILLUMINATING QUALITY.

Big words are not necessarily the best words. Shorter ones are better, if they convey your meaning.

Slang words and colloquial expressions may be useful, but you will do better to use more dignified language on most occasions. Words such as "kid" and "swell" and "guy" do not add quality to your talk. There are many synonyms which express your thought better.

### **Word Habits**

Much of our speaking is a matter of habit. You can develop good habits almost as easily as you take on bad ones. It takes practice and attention in daily conversation to build your language from weak and undesirable expression to better, more significant talking.

One of your best word habits is frequent

use of the dictionary. Be sure that you have a good, modern dictionary. Keep it handy as you read or study. When you encounter a word with which you are not familiar, make a note of it; look it up in the dictionary; pronounce it audibly. Then use it in some sentence, even if you have to make up something special to bring it in. When you have written and spoken the word, *it is yours*, to keep and to use when you will.

### **Use Words Correctly**

Watch the pronunciation and enunciation, not only of new words, but of the common ones which you may mispronounce or misuse. When you hear a word pronounced as you would *not* pronounce it, go to the dictionary for the right way.

Make a list of words about which you are doubtful. Look them up, and drill yourself on them until you are sure of them. Take the following list and check yourself with the dictionary on pronunciation:

isolate	apparatus	inquiry
creek	ration	acclimate
mischievous	insidious	roof
patronize	theater	economics
status	arctic	advertisement
aviation	leisure	address
discretion	penalize	resources

If you can pronounce all these words without disagreeing with Webster, you are really good.



## Use Good Grammar

An error in grammar is not fatal, but it does not help your speech. Make certain that you understand the common rules and principles of English grammar, and then apply these in your daily talking. Be especially careful about the person and number and tense of verbs. Watch such words as:

don't	shall	set
doesn't	will	sit
may	lay	raise
can	lie	rise

Make it your habit to use them well. Most of your mistakes in words probably are the result of carelessness rather than of ignorance.

## Enunciation

Your speech will sound much better if you enunciate carefully. Reading aloud is a good method for enunciation improvement. Give reasonably full value to consonant sounds. Don't say "li'l" for little, nor "p'tic'ly" for particularly, nor "prob'ly" for probably. You will be surprised at the number of careless mistakes you can mark up against yourself if you watch with care.

If you want to be known as one who speaks well and intelligently, set yourself to the task, and you can do it. You need not be pedantic nor unpleasant about it. Use good, common sense. Cultivate the habit of correct speaking, and you can improve both your influence and your personal standing by your manner of speaking.

## Now for the Speech

This time you are to prepare a speech on

some subject which interests you, and which gives you the chance to try out words and word combinations to the best purpose for word improvement. Choose a subject which will enable you to use some unusual words, without great effort.

You might take a subject dealing directly with words. For example, "How to Use the Dictionary," or "Word Hunting," or "Adventures in the Dictionary," or "Common Mistakes in Speech," or even the title of this project, "Working with Words."

As you think of your chosen subject, try to think in words out of the ordinary. Plan deliberately to introduce some new words. Then practice using these words in your conversation.

Your evaluator will watch you as to choice of words, pronunciation, enunciation and variety; also as to incorrect or awkward sentence constructions. Be ready for him by making thorough preparation.

Give careful attention in preparing the speech to subject matter, specific purpose, and arrangement, but study your words with especial care. Having started yourself on the vocabulary building project, keep at it. Only by constant and long-continued practice can you acquire an adequate vocabulary. Make every speech a practice in word use.

## Criticism

Your evaluator can be of great help to you on this project. He will be watching your use of words and your knowledge of the rules of grammar. He will also observe the audience reaction to see whether your message got across effectively. Try to learn as much as possible from the critique form which he will fill out for you.



## SELF-APPRAISAL

*Mr. Speaker:*

How well are you satisfied with this speech? Can you see improvement? In what lines is most improvement evident?

Make up a list of benefits you received from this study.

Have you formed any new habits of increasing and improving your vocabulary and your diction?

What definite matters will you emphasize in your study of words from this time forward?

Try to listen to yourself as you talk, so that you can get a more objective view of yourself.

REVIEW YOUR EVALUATOR'S GUIDE ON THE FOLLOWING PAGE



# *Evaluation Guide*

## PROJECT NUMBER NINE

# **Working With Words**

SPEAKER \_\_\_\_\_

DATE \_\_\_\_\_

SUBJECT \_\_\_\_\_

EVALUATOR \_\_\_\_\_

Note to the Evaluator: Improved use of words, or vocabulary building, is the purpose for this study. The speaker has been advised to enlarge his vocabulary, and to watch his errors in speech, including pronunciation, enunciation, choice of words, and grammatical construction. Watch him with this in mind.

### **Your Evaluation**

Give attention to the use of words in the speech. In your brief speech of evaluation, call attention to the good words and the good use made of them. Mention a few of the more unusual ones. Point out any serious errors in pronunciation, in use of words, or in sentence construction.

Briefly evaluate the speech as to educational value, audience interest, and accomplishment of purpose.

For written criticism, use this sheet and give him your best.

- 1.** What about the speaker's use of words as to:
  - a. Selection? Does he use good variety of words?
  - b. Pronunciation? Is he accurate? Does he agree with Webster?
  - c. Enunciation? Is his speech clear, or sloppy and slurred?
  - d. Grammar? Is he careful about finishing sentences, and about correct constructions? Does he have noticeable bad habits, probably the result of carelessness?
- 2.** Did the speech get across to the audience by reason of:
  - a. Interesting material?
  - b. Clever and original treatment?
  - c. Definite purpose?
  - d. Able and enthusiastic delivery?
  - e. Earnestness and sincerity?
- 3.** What is the most encouraging thing you can say to the speaker?
- 4.** What is your best suggestion to him for improvement?



## **Special Types of Speech**

*In your career as a speaker you will have occasion to make speeches of various kinds, on various occasions. It is one of the purposes of your training in the Toastmasters Club to prepare you to meet such events without distress.*

*Because the nature of the speech is determined by the circumstances, such speeches are usually referred to as "occasional" speeches. The present study is to help you get ready for such opportunities. This speech is to be of one or more of the types in the following list:*

### **Occasions for Speech**

#### **1. The "after-dinner" speech.**

This may be anything from a somewhat formal lecture, a patriotic appeal, or a political harangue to a simple "toast" or complimentary remarks. The typical after-dinner speech is a popular diversion, usually entertaining. It can be made clever, brilliant, and well worth while, by proper preparation. It should be brief and pointed.

#### **2. The presentation or eulogy, together with replies to such speeches.**

These speeches often deal too much with biography and personal details. Generalizations are safe and more entertaining. Flattery, if too obvious, is distressing. Both the speech and the reply should be brief, graceful, appreciative, and pleasantly complimentary. Be sure that you know the facts involved and the names of parties mentioned. Don't be caught forgetting the name of the one you are honoring. A good way to start is with a brief review of the background facts and circumstances, leading up to the presentation or other conclusion as a climax.

#### **3. Speeches of nomination, acceptance of office, or inaugural address.**

Such a speech may well start with words of appreciation, followed by some analysis of the work of the organization, some suggestions as to its welfare, and a pledge of faithful service.

#### **4. Speeches of greeting or welcome, or speeches of dedication.**

There may be a convention or a distinguished visitor to your city, to whom words of greeting should be spoken. There may be the dedication of a monument or a park or public building. Suppose you were called upon for a "flag dedication" speech, as many Toastmasters have been. Here is your chance to try out for it.

#### **5. Discussion, impromptu or prepared.**

This is one of our commonest types of speech. If you belong to organizations, it is likely that most of your speeches will be in the form of discussion rather than prepared talks. Get ready for this. The Table Topics in your club will give you good training. Study how to make talks in discussion brief, convincing, and to the point.

#### **6. Presiding over meetings or programs.**

This is part of your training. When you serve as Table Topicmaster, Toastmaster, or General Evaluator in your club meeting, you gain experience in this special type of speech. Study the material offered in *THE AMATEUR CHAIRMAN*, and put it into practice so that you may become a competent presiding officer.

### **Preparing the Speech**

Plan to make at least three talks on this assignment. Select four topics or types from the first four listings, on which you might reasonably have occasion to speak within the next year or two, or which you would like to speak on.

Prepare the outline for each of these



speeches. Imagine the circumstances in which each one might be delivered. Rehearse each of these, trying to visualize the surroundings. See which one goes best.

Select the one which you like best, and use it on this program assignment. Let your critic and your audience understand the sort of occasion which you are simulating. Try to put the speech across in character. Save the other three speeches for use on future assignments. You can profitably make four speeches in the process of working out on this Number Ten.

Take your time. There is no hurry to complete the book.

### **Speech Practice**

Prepare many speeches, even though there is no prospect of your delivering them. Save the notes, for you may need them some day. Your prepared speeches which are not delivered at once are not wasted effort. The training is helpful, and the notes may be truly valuable in the future.

You will have had the advantage of the mental drill, and you will have in storage material which will be useful some time. Every successful speaker prepares many speeches which he does not expect to deliver.

Always carry in your mind, if not in your pocket, an idea on which you could make a speech if suddenly called upon. When you go into a meeting where speeches are to be delivered, ask yourself: "Suppose a speaker failed to show up, and I were called upon to take his place on short notice—what could I find to talk about?"

## **A Simple Plan for Speech Preparation**

Try writing a letter about the subject in mind. Write to an imaginary person or a real one. Write it in real letter fashion, even though you know you are not going to mail it. Try it like this:

Dear Bill: I am to make a speech at our club next week on the subject of ..... I want to convince the audience that ..... (fill in your specific purpose.) I plan to start like this ..... (write the opening sentences.) Then I shall say that this point is important ..... And then I'll bring up this point ..... Perhaps I shall add this third point ..... Then I plan to wind up the speech like this .....

Ask "Bill" for his comments. Lay aside the letter for a few days, and then go over it as if you were "Bill." Criticize it yourself. See if it sounds convincing. Try to improve it. By the time you have worked it over two or three times, you will have a good speech. You may find this outline useful on many occasions in preparing a talk.

### **The Evaluation**

Be sure that the evaluator knows just what type of speech you are to deliver, so that he will be ready to listen with the occasion in mind. If you simulate a situation, be especially careful to let him know just what it is. Get all the experience available from this project, and get the best criticism that your club can give.



## *Mr. Speaker:*

Mr. Speaker, as you review this speech in your mind, give it a grade. Was it excellent, or pretty good, or poor, or a flop? If you were to repeat it, simulating the same occasion, using either the same subject matter or substituting something new, how would you improve it, either in material or in delivery?

Try to be honest with yourself.

Do you see the value in staying with this project of "occasional" speeches until you have gained facility and ease in various situations? Will you do it?

List several points to which you will give especial attention in presenting other talks of this classification.

Listen with careful attention to the comments of your fellow members, as well as of your evaluator.

In this connection, turn to your **SPEECH EVALUATION** book and study pages 13, 14, 15, 18, 20, and 32.

**REVIEW YOUR EVALUATOR'S GUIDE ON THE FOLLOWING PAGE**



# *Evaluation Guide*

## PROJECT NUMBER TEN

# Special Types of Speech

SPEAKER \_\_\_\_\_

DATE \_\_\_\_\_

SUBJECT \_\_\_\_\_

EVALUATOR \_\_\_\_\_

Note to Evaluator: The speaker has been advised to deliver what is termed an "occasional speech." He will tell you just what subject and imaginary occasion he has selected. You are to watch him as to appropriateness of the treatment, cleverness, originality, interest and general merit of his speech, in view of the occasion and purpose for which it is intended.

### **Your Evaluation**

In your spoken evaluation, discuss the speech from the standpoint of fitness for the simulated occasion. Think of the audience which the speaker has in mind, and point out why it did or did not get across. Consider the opening and conclusion, the enthusiasm and conviction shown by the speaker, and note its general effectiveness. How well would this speech do for the purpose the speaker had in mind?

1. Did the speaker give the occasion a sense of reality?
2. Was the speech well designed to suit the occasion?
3. Did it have good audience interest?
4. Was the delivery effective?
5. If the occasion had been real, would you, as a member of the audience, have felt that it was satisfactory?
6. Give the speaker your best suggestions for further improvement.



## Organizing the Speech

*Already in these studies you have had some suggestions on how to arrange and organize your material, so as to construct a logical, well-balanced and convincing presentation of your ideas. The time has come for you to undertake a more thorough work of organization than we have used heretofore.*

*At this point it would be helpful for you to study an attractively illustrated bulletin entitled "A Speech Is Like a House," which is designed to show you how to build a speech. Copies may be obtained from Toastmasters International, Santa Ana, California.*

### Purpose

The purpose in speech arrangement is to put your material into a shape which will be logical, interesting, and readily understood by the audience. The structure of the speech should conform in so far as possible to the thinking processes of the hearers, so that they may be led naturally into understanding and acceptance of what is said.

There are many methods for outlining a speech. Different types of speech require different treatments; but systematic construction is essential to any speech, of whatever sort. One excellent method is presented by Dr. Alan H. Monroe, in his authoritative book *PRINCIPLES AND TYPES OF SPEECH*. You are advised to read this book with care, and to profit by its teachings.

### Preparation

The sequence used by Dr. Monroe is as follows:

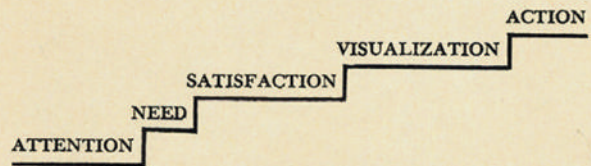
1. The *attention* of the audience must be caught.
2. The hearers must be made to feel a definite *need*.
3. A way must be shown to *satisfy* this need.
4. The hearer must *visualize* himself in it.
5. He must be led to take *action*.

These are the five steps which Dr. Monroe

offers as the framework around which to construct your speech. You will note that it is much like others which have been suggested, but the idea of motivation gives a new sense of movement. The method can be applied in any kind of speech, but it is especially effective in the speech of persuasion or information, in which the listener is led forward a step at a time.

### Application of the Formula

The speech may be graphically outlined by means of the staircase figure, like this:



Note the application, in view of the audience reaction:

1. The *attention* step in any speech should make the listener feel, "I want to listen to this."
2. The *need* step should get such a response as: "Something needs to be done," or, "I need to learn about this." The audience must feel a need.
3. The *satisfaction* step should make him feel: "This is the thing to do," or, "This is what I want to know," or, "This helps



me understand it.”

4. The *visualization* step produces the feeling: “I can see myself doing, or thinking, or feeling, or learning this.”
5. The *action* step leads the listener to do, or to believe, or to accept the thing which the speaker has appealed for.

When you use the “stairstep” plan, begin by determining the conclusion of your speech—the “Action” step. Write this in its proper place, on the top step. Then go back to the first step and write your “Attention Arrester.” Then proceed to climb the steps, adapting your material to each in turn. When you have conquered the fourth, or “Visualization” step, you are ready to step off on to the final point of appeal for action, and the outline of your speech will be completed.

### Selecting the Subject

You need this time to be sure to choose a theme which will adapt itself to the stairstep plan. Recommended lines of thought are:

**INFORMATIVE.** Choose a subject on which you are well informed, or on which you can gain information. It must be a subject of popular interest, and of interest to you. You could discuss some phase of manufacturing, of agriculture, or of aviation, or of electronic progress, or of gov-

ernment, or of education, to name a few. In this, you will lead the audience from the known to the unknown.

**ARGUMENTATIVE.** Take a theme which can be used to show a definite need or a wrong, and on which you can build an appeal for action. You might review your work on Number Two, “Be in Earnest,” which may give useful ideas for this speech.

When you have settled on the theme, work up the outline to develop the “sequence” and you will have a good start on the speech.

### Special Preparation

Your previous practice should have conditioned you by this time so that you know how to get ready to deliver a strong and convincing address. Go over your material until you are sure that you have the outline well in mind, but do not let the “rehearsal” take away any of the life and spontaneity. Get the picture of the stairway fixed in your mind, and you can climb to success on it.

Your evaluator will direct his comments mainly to your work of arrangement. This speech should be unusually good, for you have now had abundant practice. Give the critics plenty of reason to commend you on this offering.



## *Look at Yourself*

After more than a year of practice, you are so far advanced that you can study your own work intelligently. Give good heed to the comments of your evaluators, but review this offering with honesty and care.

Read pages 28, 29, 30, 31, 32, 33 in **SPEECH EVALUATION** and apply the suggestions you find there to your own work.

Consider the speech you have just made in relation to the stairstep sequence. How successful was your organization? Review comments on your earlier speeches, to see how far you have gone in correcting wrong methods and in developing good ones. You will need such a study as you begin to prepare for the next project, Number Twelve.

**REVIEW YOUR EVALUATOR'S GUIDE ON THE FOLLOWING PAGE**



# *Evaluation Guide*

PROJECT NUMBER ELEVEN

## **Organizing the Speech**

SPEAKER \_\_\_\_\_

DATE \_\_\_\_\_

SUBJECT \_\_\_\_\_

EVALUATOR \_\_\_\_\_

Note to Evaluator: The specific point to this speech is *construction*. The speaker has been advised to use Monroe's "Motivated Sequence." This involves five steps: (a) Attention; (b) Need; (c) Satisfaction; (d) Visualization; (e) Action. The speech should reflect this arrangement. You will observe the points with care. In your spoken comment, review this outline and tell how well or how poorly the speaker used it. You will have two minutes for this speech of criticism. Don't waste one second of the time. Above all, let the speaker know whether he won you to favor his proposition.

Add your written comments below. This speaker has had enough experience to enable him to profit by very frank comment. Do not attempt to "get rough" or to "tear him apart" just for the fun of it. If he has any bad mannerisms or faults in delivery, tell him so. If you give adverse comment on any point, you must suggest ways to improve.



## Speech Number Twelve

# Carrying On

*SPECIAL NOTE—Before starting work on the preparation of this speech, read carefully this entire section. You will then be in a better position to do full justice to this opportunity for review and preview.*

You have now been a member of the Toastmasters Club for well over a year, perhaps two years. You have had numerous opportunities for practice in impromptu speaking in the Table Topics, and in serving as Evaluator, in addition to regularly assigned speeches called for in your Basic Training.

You must have made at least sixteen or eighteen prepared speeches in the course of these twelve projects, for no man of mature mind would think that he could master these principles of speech by merely making one effort on each assignment. If you have not taken advantage of the opportunity to repeat and practice, you have cheated yourself. But if you have worked over the studies which you found more difficult, until you have mastered them, then you have made good use of your privilege, and you have improved.

### Your Speech

This twelfth speech project should bring into use as much as possible of what you have learned thus far in your work in the Toastmasters Club. Demonstrate to your fellow members that you have made progress, and that you are looking ahead to use the club for greater achievement in your own life. On page 60 we have set down some reminders of how you may reach the desired goal.

The "Past-Present-Future" outline is a good one to use for this, to tell about your hopes when you embarked on this Basic Training course; about your present achievements as you view

them; and about your plans for future self-improvement, using the Club as a laboratory to test yourself, in whatever direction your interests lie. On that basis, consider these subjects:

Learning to Talk  
What has Basic Training Done for Me?  
Speak Up—Move Up  
Speech in Human Relations  
My Laboratory in the Toastmasters Club  
Better Communication Solves Personnel Problems

Whatever subject you choose, make your speech quite personal. Relate your discussion to speech training and improvement, or to the importance of good communication in business life.

### Planning the Speech

**1. The Subject**—review your speech experiences to date. Recall your "Ice Breaker" and reintroduce yourself in comparison with yourself of many months ago.

If the Educational Committee assigns you the subject, ask that it be something which will lead you to make some serious study on speech improvement. If you think you will need extra time, ask the Toastmaster to allow you eight or ten minutes for this occasion.

**2. The Purpose**—clearly defined and specific in your own mind. Write your purpose briefly, but in sufficient detail.

**3. The Title**—attractively and imaginatively worded. Do not be satisfied with the humdrum. A commonplace title can weaken a speech.

**4. The Outline**—logically arranged, with



strong, interest-arresting opening paragraph, and with the proper "So What?" ending to fulfill the purpose. Refer to the "motivated sequence," the stairstep plan, which you studied in Number 11.

**5. The Conclusion**—make a final review of it, and improve it so that it will leave the best possible impression on your audience. Prepare to tell them clearly just how you intend to advance in your self-improvement program.

### **Rehearsal**

When you have worked the material into good shape, go through it in your mind, trying various ways of wording for the best effect. Get

the opening and the conclusion firmly fixed in your thinking. Plan to make use of all that you have learned about speech making. In this speech you are going to demonstrate your own improvement.

Thus prepared, you will be ready when your turn comes, to distinguish yourself. Prove to your hearers that you have profited, and give them something to inspire them.

There is an old motto, translated from the Latin, which runs: "We have crossed the bay, the ocean lies beyond." If you are convinced that new fields lie open before you in speech and communication, you might even use that motto for your theme.



*Mr. Speaker:*

Take another look at yourself. Review this speech, and try to form an honest and objective opinion of your achievement.

What have you gained from working through the BASIC TRAINING projects?

What have you missed, which you really ought to have gained from it?

Are you satisfied with your progress and your accomplishment, or are you determined to carry on to still further achievements?

Compare this twelfth assignment with earlier ones. Review the comments of your evaluators on the first five projects. To what extent do you still need the same criticisms as you received then?

How much better is the present speech than the earlier ones? What did you accomplish this time which you could not have done at the beginning of the work?

What ought you to do now, with the facility which you have gained? Will you keep on trying?

REVIEW YOUR EVALUATOR'S GUIDE ON THE FOLLOWING PAGE



## *Evaluation Guide*

### PROJECT NUMBER TWELVE

# Carrying On

DATE \_\_\_\_\_

SPEAKER \_\_\_\_\_

SUBJECT \_\_\_\_\_

EVALUATOR \_\_\_\_\_

Note to the Evaluator: The speaker whom you are to evaluate has made a good many speeches. You are to judge him on progress, rather than on delivery of this one speech.

How many speeches have you heard him give, approximately? Compare this performance with earlier ones, and try to trace the improvement. Point out the good things which he has already accomplished, and advise him on work which he still needs to do.

Encourage him to carry on with practice, and tell him how to make further improvement.

It will be a good plan for the speaker and the evaluator to confer beforehand, so as to agree on certain points which should be observed. If the speaker wishes to ask questions of his critic, he should be permitted to do so, not in the way of arguing, but that he may gain additional help for future use.

Primarily, tell him whether his speech accomplished a clear purpose, and what, if anything, hindered the accomplishment.

What type of speech does he do best?

To what kind of speech should he give special attention?

In your opinion, to what extent has he profited by pursuing the projects presented in BASIC TRAINING?



## *What Did You Get Out of It?*

*This page is to be torn from your book and forwarded to the Home Office of Toastmasters International, with signature of Educational Vice-President or Secretary on the other side.*

Review all of your evaluation sheets in this book. Assess your accomplishments. See what your work has amounted to. Check each item showing definite progress.

I have progressed in the following essentials:

- 1. Self-Confidence**
  - Have overcome fear of audience.
  - Character strengthened as a result.
  - Leadership ability definitely enhanced.
- 2. Ability to Think**
  - Can control and direct my mind more effectively.
  - Have learned how to reason to direct conclusion.
  - Can see both sides of a question more clearly.
- 3. Tolerance and Ability to Profit by Criticism**
  - Can listen with respect to opinions of others.
  - Listen more carefully to what I hear.
  - Have learned both to give and to take criticism.
  - Have made personal improvement because of evaluation.
  - Now I get along better with people.
- 4. Increased Usefulness**
  - I am now more at ease in conversation.
  - My public speaking shows a noticeable improvement.
  - The training has broadened my interests in life.
  - I expect to have more opportunities because I can lead better.
  - In general, I am a more useful citizen.
- 5. Business Advancement**
  - Position has advanced because of training.
  - Improvement in income is attributable to this work.
  - My daily business contacts are more successful.
- 6. Social Success**
  - Life enriched by friendships formed.
  - Valuable contacts have been made.
  - Can see more opportunities, outside the Toastmasters Club, for participation and leadership.
- 7. Future Plans**
  - I want to help other Toastmasters as I have been helped in this fundamental training.
  - I expect to carry on in the club, to higher levels of achievement.
  - I will explore other areas of communication, through the use of the laboratory aspects of the club.



## *A Record of Your Progress*

TO BE SHARED WITH YOUR HOME OFFICE

NAME \_\_\_\_\_

STREET ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

CLUB NAME \_\_\_\_\_

CLUB NUMBER \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

When you have completed all twelve BASIC TRAINING assignments satisfactorily, obtain the signature of the Club Educational Vice-President or Secretary on this page. Remove this sheet from your book and send it at once to

THE EDUCATIONAL BUREAU  
TOASTMASTERS INTERNATIONAL  
SANTA ANA, CALIFORNIA

Your Certificate of Merit will be prepared and forwarded to you. This sheet will not be returned to you unless you initial it here: \_\_\_\_\_

The Toastmaster whose name appears above has progressed satisfactorily from Project One through Project Twelve in Basic Training. He has earned his Certificate of Merit.

(Signed).....

*Educational Vice-President  
or Secretary*





## Program Suggestions for your Future

After speech fundamentals have been learned from BASIC TRAINING, the Toastmasters Club does not depend upon textbooks, nor upon professional instructors, nor does it adhere to any rigid pattern of programing. Each of its members should be free to develop ideas and

present them in the club meeting at a convenient time. This may be done as follows:

- a) When a member is scheduled as a speaker at a given meeting, he may arrange to select his own subject rather than take an assigned one; and he may ar-



range with the Toastmaster of the evening for the amount of time he will need for his presentation.

- b) Certain projects are best presented by two members in combination. If these two men are scheduled for the same evening's program, there is no reason why they cannot combine their time and use 10 or 12 minutes, for example, instead of 5 or 6 minutes apiece.
- c) There is great benefit to a speaker in learning to shape a presentation to fit the club's scheduled theme for any meeting. A few minutes' study of the information immediately following should be convincing proof that a year will give any member a well rounded program.

### **Your Club Is Your Laboratory**

What better laboratory could you find to test your own potentialities? As a salesman—and we are all selling either materials, services or ideas—you can use your club laboratory to develop better methods of presenting any one of these three products. If you are concerned in your business or profession with personnel matters, you can bring before the club discussion of matters which need airing, either as perplexing ones or as important discoveries you have made. Use this "laboratory" in direct application to your job or profession. Remember that all the means of communication, either written or oral, can be explored in your club, experimented with and used for the benefit of all the members.

Do not hesitate to use your fellow members in your laboratory work. They will profit from it, even as you will. They are all looking for the exchange of ideas, just as you are. When all members have learned to recognize the vast possibilities which are inherent in this "laboratory" idea, they will realize that the schoolroom atmosphere of a "speech course" is not needed by mature men, once they have mastered the fundamentals.

The Educational Committee of your club is charged with the task of providing programs which will give you further experience in speech situations. They will help you to make progress through constructive use of your training in the fundamentals. Such club programs will help you

in further speech practice, and will at the same time enable you to learn from what the others say, and how they say it.

Material is sent regularly to your club's Educational Vice-President, to help him plan good programs. If he is on the job, he will see to it that systematic variety is provided for you throughout the year. Of course you will review the Basic Training material from time to time, to refresh your memory of past performances. You can learn from failures and mistakes as well as from successful ventures.

Each month throughout the year, there is a special "Point of Emphasis" on which the members may concentrate. By the end of a year, you can have intensive work on each of the twelve "points," which are—

JANUARY	Speech Engineering
FEBRUARY	Delivering the Speech
MARCH	The Speaker's Tools
APRIL	Make Your Point
MAY	Talking Things Over: Discussion Techniques
JUNE	Meeting the Situation
JULY	Patriotic & Civic Speech Themes
AUGUST	Unusual Speech Situations: Speaking Under Difficulties
SEPTEMBER	Better Evaluation
OCTOBER	Making the Sale: Purposive Speaking
NOVEMBER	Speech Material: Where to Find It
DECEMBER	Entertaining Speech: Showmanship

Another segment of the program suggestions which your Educational Vice-President receives regularly from the Home Office is the "Featured Program" bulletin. Special programs of more than ordinary interest and appeal include—

The Workshop—how to conduct and how to participate

The Problem-Solving Conference—for large or small problems, or even hypothetical ones for practice

The Demonstration—plain or fancy showmanship combined with "how to" techniques

Committee Functions—twice a year the members prepare themselves for future committee service, in the club and outside

Thus you will see that the program planning committee, using the suggestions from the Educational Bureau, is in a position to provide train-



ing of a high quality for you; but the programs and all the details must be worked out in the club, under the leadership of the Educational Vice-President, and with some guidance from the Educational Bureau at your Home Office.

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*There is another project available for the Toastmaster who has completed the assignments in Basic Training and received a Certificate of Merit. It is BEYOND BASIC TRAINING—strictly an individual project. It was not designed for group work in the club, although many of the subjects can be fitted easily into the club program.*

*There are eighteen assignments in this advanced work, each of which may be reported to the Educational Bureau, to receive individual evaluation from this office.*

*About the time that you receive your Basic Training Certificate of Merit, you will be further informed about the benefits you may gain from "BBT." Such benefits will be in proportion to the work you are able to put into this advanced training, for it requires considerable research, collateral reading, and painstaking preparation.*

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If you are an exceedingly busy man and do not have the time to give to such a program for yourself, the projects which follow may be more suitable for you. They are suggested for further study by the man who has completed the twelve Basic Training assignments, and who desires to go further in applying some of the principles he has learned. Each study calls for the use of imagination and initiative by the speaker. Each one involves study and reflection. Each offers the chance to gain new experience, not only in speaking, but in gathering, digesting and arranging material and in devising situations.

It is not necessary to follow the projects in the order given. Start with any one of them that is attractive, and carry on as you please. They should lead you to the discovery of many other subjects worthy of your effort. Above all, do not regard them as just another set of five-minute talks. Make a real project of each one, and you will be well rewarded.

No certificate or other "honor" is offered to the man who uses all the projects here presented. The reward is in the added skill and facility which he will gain.

## **PROJECT ONE—Your Telephone Showmanship**

This is a two-man project, in which each participant should be placed at some distance from the other man. Each should be provided with a telephone. Their phoning position in relation to the instruments will be considered by evaluators, in addition to other matters.

The initiator of the call will present some proposition to the other: to urge a certain course of action; to solicit funds; to sell a product; to recruit a worker for a political campaign; or any one of numerous others.

The receiver of the call is reluctant, questioning, negative. Here is a chance for lively repartee, clever questions, convincing replies. Either the sale is made, or it is not. The general idea may be well arranged in advance between the two men, or it may be entirely impromptu.

Evaluation will be on the skill and resourcefulness shown by both men in the argument, on their use of the simulated telephone connection, and upon other elements of good selling and good telephoning.

## **PROJECT TWO—"Mr. Toastmaster" and How He Presides**

You will gain by studying the work of the toastmaster who presides over a program of speeches. You will gain further by talking about it, and your fellow members will appreciate and profit by a helpful talk.

A good basis for your talk may be found in THE AMATEUR CHAIRMAN, Chapter Four, page 28. Do not permit yourself to quote verbatim from the book, and do not attempt to cover all the points. Select a few items which you consider especially needed in your club, and put them across in a lively, well planned introduction. Then lead your club colleagues into a discussion of such questions as—

How should a toastmaster prepare himself for his task?

What specific equipment—mental and administrative—should a toastmaster have at his command?

How shall we evaluate our club's toastmasters of the past ..... weeks?

What should be our minimum requirements for a toastmaster presiding over a program of speeches?



How can the toastmaster help the speakers on his program?

This project is a many-sided one. It gives you an opportunity to give a useful "educational talk" before your club; it allows you to lead a discussion which may have a beneficial outcome for the group; and it may take its place as one of the best "evaluation" sessions which the club has had.

Ask your evaluator to give special attention to construction of your speech, and to the helpfulness of your performance.

### **PROJECT THREE—Be a Specialist in Conference Techniques**

You can use either of two procedures.

First, make a speech on how to conduct a conference. Consider the different kinds of business conference and select the ones most likely to be used by your fellow members. Do some research in preparation. Your City Library will be helpful. In your speech, set up the principles and methods to be used, and point out the values.

Second, conduct a brief conference during your speech time. It may be fact-finding, problem-solving, or otherwise. Propose a subject of lively interest to the audience, and draw them out with comments, questions and suggestions. Ask for extra time, if you need it.

Some excellent material on conference procedure is available at your Home Office.

### **PROJECT FOUR—Speech Material Is All Around Us**

In this speech, discuss the sources from which speech subjects and materials may be drawn. Use your imagination. Look around you. Note the ideas in books, magazines, newspapers, daily experience, conversations and elsewhere.

Here is an excellent outline for such a speech:

C onversation  
O bservation  
R eading  
E xperience

The outline is easy to remember: C-O-R-E, the core of the problem. If you need more help, the Home Office can send you a pamphlet entitled "Speech Material—Where to Find It."

### **PROJECT FIVE—Renowned Orators**

A well trained and educated speaker is familiar with the great speeches of great speakers. Give yourself the pleasure of reading some of them. Your Public Library will help you find them. Consult such collections as "Modern Eloquence," and find Henry W. Grady's great speech on "The New South." Then read something by William Jennings Bryan or Teddy Roosevelt, Woodrow Wilson, Herbert Hoover, or F. D. Roosevelt. Read the chosen speeches with care, striving to see what makes them great.

In a speech of your own, tell your club about the results of your research. Report on your study of just one speech, or of several, as you choose. But don't neglect the study of great orations.

### **PROJECT SIX—A Conference with Your Critic**

At the end of Basic Training Project Eleven, you were offered a plan for preparing a speech by writing a simulated letter to someone, telling him how you intended to cover the subject in hand.

In this speech, follow the same plan, but present it orally to your evaluator. Begin by saying to him: I have to speak this time on . . . (subject). I would like to convince the audience that . . . (specific purpose). I have planned to start it like this . . . (give the opening paragraph as you have planned it).

Then ask the evaluator: Do you think that this kind of opening is a good one, considering the title and the purpose I have indicated? Let him talk for a minute or two in reply to the question. Perhaps you will ask him to show how it could be done better.

Next, tell him about the first point you intend to make, and ask his opinion. Repeat this on the other points you will cover, asking his opinion on each. Thus you will have delivered the speech, all but the conclusion.

Now tell your evaluator-cooperator that you want to make a smashing conclusion, and tell him what you have planned. Ask him if that wound up the argument to his satisfaction, and listen to his opinion. He may wish to give you his own version of the closing words.



This project, carried through with adequate preparation and with imagination and enthusiasm, will give good practice for both participants, and will help both to better use of evaluation.

### **PROJECTS SEVEN-ELEVEN — Some Business Situations**

Here are some two-man projects for regularly assigned speakers on the program. A maximum of ten minutes may be allowed for these conferences. Some advance planning by the two speakers should result in choice of the situation to be simulated and in the style of presentation.

In each case, try to make the conference seem authentic. Have a clear understanding of the question, and work to a definite conclusion in not more than ten minutes.

There are many interesting situations which could be considered. A few of them are:

**SEVEN**—Application for a position. One man acts as the applicant and the other as the employer. Consider how the applicant should present his qualifications, and how the employer should explore his fitness for the position. The men may be seated during the conversation, which should continue until the applicant is accepted or rejected.

**EIGHT**—Interview of a salesman with a purchasing agent. Let the sales presentation deal with a specific commodity or product, and let it be received with proper sales resistance. Carry on until the order is secured, or the offering rejected.

**NINE**—An investor calls on his stock broker or financial adviser. This requires some technical knowledge on the part of both men.

**TEN**—A citizen is being interviewed by an F.B.I. agent as to his possible disloyal tendencies or connections. Perhaps he is a candidate for appointment to some position with the government.

**ELEVEN**—A department head or manager is in conference with the head of the firm, planning a sales campaign or some new departure in the business, on which they have differing opinions, which should be brought into agree-

ment in the course of the discussion.

This brief list can be expanded to include many situations. All that you need is ingenuity and a little extra thought to work out something exceptional.

Evaluation should deal with the manner and material of the discussion rather than with formal speech delivery.

### **PROJECT TWELVE — “Chairman of the Board”**

Treat this in either one of two ways, or treat it in both ways at different times.

First, make a speech about the duties and responsibilities and rewards of a president or chairman. For material, refer to *THE AMATEUR CHAIRMAN*, Chapters Two and Three, and to *ROBERT’S RULES OF ORDER*, REVISED, page 236 and following. You can make this speech very helpful to your fellow members.

Second, use your speech time for a short practice in presiding. Ask the Educational Committee for eight minutes, but if they insist on holding you to five minutes, remember that much can be done in that short time.

When you are introduced, you assume the position of president or chairman, and go on as though that were the fact. Arrange in advance for someone to offer a motion. This should not be a frivolous motion, but one which can be intelligently discussed, amended, and voted on. You will conduct the discussion, stating motions and calling for a vote when it is proper to do so. Make it a lively period, and when the timing light turns red, have someone prepared to move to adjourn.

Ask your evaluator to watch your presiding and to suggest how you can do it better.

. . . . .

*Do not overlook the fact that speech material is all around you. Go about your daily activities with an inquiring mind, and you will never lack ideas to bring to your personal laboratory, the Toastmasters Club.*



# ARE YOU A TOASTMASTER?

*The Men in Toastmasters* have at least two qualifications in common: they have a life-time of living ahead of them and they want to make the most of it. Their principal goal is self-improvement. Hundreds of firms, institutions, and associations consider a man's completion of his Basic Training Program the cue for his advancement.

*The Basic Training Program* includes the completion of the twelve speech experiences treated in this book. It also includes, as part of the club activity, seldom less than fifty impromptu talks, membership on one or more committees, and the fulfillment of other specified responsibilities. In these capacities, he learns to work with others, to evaluate and to accept merited criticism, and to listen and to speak more effectively. The Basic Training program is an adult educational experience.

*Besides Basic Training* which is normally completed in less than two years of club attendance, there are provided opportunities for obtaining leadership experience as a club officer, communication and more advanced group experience as an Area officer, supervisory and executive experience as a District officer, and administrative experience as a member of the International Board of Directors.

This is a form of on-the-job training, for at each of these levels of experience the man not only has the opportunity to assume responsibilities and to experiment with methods in situations where success or failure is its own reward or punishment, but also he has at his disposal the resources of experienced men and of specialists in various areas of communication. His training is directed experience.

*Toastmasters International* is structured to provide for these educational experiences. Its acceptance has been so wide that any statistics used to show the numbers sharing this training must be dated. At present (summer 1957) membership in Toastmasters International exceeds 75,000 and to that is being added about 3,000 new members joining each month.

Membership is dynamic; like the enrollment of any educational institution, some complete the degree of training that they seek and turn their newly gained skills to profit in their businesses and professions, leaving room for others to take their places on the ladder of progressive training.

*The Future* of the Toastmaster is seldom in question. Even the attainment of the fundamental plateau marked by the completion of the Basic Training Program brings tangible results. When page 58 of this booklet is received, the Home Office provides a further support and service. If the man so desires, a letter is sent to his "boss" advising him of this progress.

Most men are willing to accept this recognition and most employers reply, "We have been pleased with Joe's growth in maturity, work relationships, and ability to express his ideas. Toastmasters should be credited for helping him to attain the promotion that he is being given."







