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All the "how", "what",
"where", "when", & "why
to" information you
need to play public
speaking games



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And so on for
99 pages or 28
games



Selecting and Using the Games

To help you select which games to choose; what for, and why, they're organized 3 ways: by function, focus points and skill level.

1. Function

Warm-ups

These games provide good beginning points for lesson. They'll get the group energy up, focused and ready for extension: [Nonsense Word Definitions](#), [Pass the Tennis Ball](#), [Read In The Style Of](#), [Story Toss](#), [Story Circles](#), [My Favorite Things](#), [Permission To Present Badly](#), [Eyes Right](#), [ABCDE As If Introductions](#), [Blah, Blah, Blah](#), [Mood Conducting](#), [Tongue Twisters](#)

Story Telling

These foster developing and telling a good story: [Expert Interviews](#), [Advertising](#), [Connect The Dots](#), [The History Of](#), [Story Starters](#), [End Lines](#), [Oink Substitution](#), [In the News Today](#), [Image Starters](#)

Speeches

These provide opportunities to practice making impromptu speeches: [One Minute Speeches](#), [Advanced One Minute Speeches](#), [Take Over Topic](#), [The BIG Fat Lie](#), [Interview Introductions](#), [For/Against](#), [The Object Of My Affection](#)

2. Focus Points

Each game has a list of its focus points. Some are general; others are specific. Use these as a starting point when planning your demonstrable results driven objectives.

Be aware that all of these games are flexible and adaptable. A sound base level objective for example: “*students will make a One Minute speech in front of their class*” can be refined to incorporate increasing levels of skill once the foundation is in place. An example could be: “*students will stand up straight while making a One Minute speech in front of their class*”.

Extract from "Using & Selecting the Games" pages 20 - 21
Want to see more? Click & you're there!



Games Listed by Focus Points:

1. **Impromptu speaking:** All
2. **Developing confidence:** All
3. **Awareness of vocabulary:** [Advanced One Minute Speeches](#), [Take Over Topic](#), [In the News Today](#), [For/Against](#)
4. **Awareness of subject:** [Advanced One Minute Speeches](#), [Take Over Topic](#), [Interview Introductions](#), [Image Starters](#), [For/Against](#)
5. **Awareness of fluency:** [Advanced One Minute Speeches](#) [Take Over Topic](#), [Nonsense Word Definitions](#), [Story Circles](#), [Story Toss](#), [Pass the Tennis Ball](#), [Connect The Dots](#), [The History Of](#), [Story Starters](#), [End Lines](#), [Oink Substitution](#), [The BIG Fat Lie](#), [In The News Today](#), [Interview Introductions](#), [Image Starters](#), [The Object of My Affection](#), [Permission To Present Badly](#), [Mood Conducting](#), [For/Against](#), [Tongue Twisters](#)
6. **Awareness of audience:** [Read In The Style Of](#), [Connect The Dots](#), [The History Of](#), [Story Starters](#), [End Lines](#), [The BIG Fat Lie](#), [In The News Today](#), [Interview Introductions](#), [Image Starters](#), [The Object Of My Affection](#), [Permission To Present Badly](#), [Eyes Right](#), [ABCDE As If Introductions](#), [Blah, Blah, Blah](#), [Mood Conducting](#)
7. **Developing listening skills:** [Take Over Topic](#), [Expert Interviews](#), [Story Circles](#), [Story Toss](#), [Pass the Tennis Ball](#), [In The News Today](#), [Blah, Blah, Blah](#), [Mood Conducting](#), [Tongue Twisters](#)
8. **Developing credibility/authority:** [Nonsense Word Definitions](#), [Read In The Style Of](#), [Connect The Dots](#), [The History Of](#), [Story Starters](#), [End Lines](#), [Oink Substitution](#), [The BIG Fat Lie](#), [In The News Today](#), [Image Starters](#), [The Object Of My Affection](#), [Permission To Present Badly](#), [Eyes Right](#), [Blah, Blah, Blah](#), [Mood Conducting](#), [For/Against](#)
9. **Developing creativity/lateral thinking:** [Nonsense Word Definitions](#), [Expert Interviews](#), [Advertising](#), [My Favorite Things](#), [Story Circles](#), [Story Toss](#), [The History Of](#), [Story Starters](#), [End Lines](#), [Oink Substitution](#), [The BIG Fat Lie](#), [In The News Today](#), [Interview Introductions](#), [Image Starters](#), [The Object Of My Affection](#), [For/Against](#)

10. **Developing storytelling techniques:** [Expert Interviews](#), [Advertising](#), [Connect The Dots](#), [The History Of](#), [Story Starters](#), [End Lines](#), [Oink Substitution](#), [The BIG Fat Lie](#), [In The News Today](#), [Interview Introductions](#), [Image Starters](#), [The Object Of My Affection](#)
11. **Developing body language (and eye contact):** [Expert Interviews](#), [Advertising](#), [Read In The Style Of](#), [Story Starters](#), [End Lines](#), [Oink Substitution](#), [The BIG Fat Lie](#), [In The News Today](#), [Interview Introductions](#), [Image Starters](#), [Permission To Present Badly](#), [Eyes Right](#), [ABCDE As If Introductions](#), [Blah, Blah, Blah](#), [Mood Conducting](#)
12. **Developing awareness of structure:** [Connect The Dots](#), [The History Of](#), [Story Starters](#), [End Lines](#), [Oink Substitution](#), [The BIG Fat Lie](#), [In The News Today](#), [Interview Introductions](#), [The Object Of My Affection](#)
13. **Developing awareness of transitions:** [Connect The Dots](#), [The History Of](#), [Story Starters](#), [End Lines](#), [Oink Substitution](#)
14. **Developing questioning techniques:** [Expert Interviews](#), [In The News Today](#), [Interview Introductions](#)
15. **Developing team work:** [Expert Interviews](#), [Advertising](#), [In The News Today](#), [Interview Introductions](#), [Mood Conducting](#), [Tongue Twisters](#)
16. **Developing awareness of style (genre):** [Advertising](#), [Story Circles](#), [Read In The Style Of](#), [In The News Today](#), [Mood Conducting](#)
17. **Developing awareness of articulation:** [Permission To Present Badly](#), [Tongue Twisters](#)
18. **Developing awareness of vocal variety:** [Read In The Style Of](#), [Story Starters](#), [End Lines](#), [Oink Substitution](#), [The BIG Fat Lie](#), [In The News Today](#), [Image Starters](#), [The Object Of My Affection](#), [Permission To Present Badly](#), [ABCDE As If Introductions](#), [Blah, Blah, Blah](#), [Mood Conducting](#), [For/Against](#)
19. **Developing logical reasoning and objectivity:** [For/Against](#)
20. **Developing concentration:** [Pass the Tennis Ball](#), [Oink Substitution](#), [The BIG Fat Lie](#), [For/Against](#), [Tongue Twisters](#)

21. **Developing positive self-awareness:** [My Favorite Things](#), [Permission To Present Badly](#), [Eyes Right](#), [ABCDE As If Introductions](#), [Blah, Blah, Blah](#), [Tongue Twisters](#)

27. Mood Conducting

Whole Group

Skill level: Beginner – Experienced

Timing

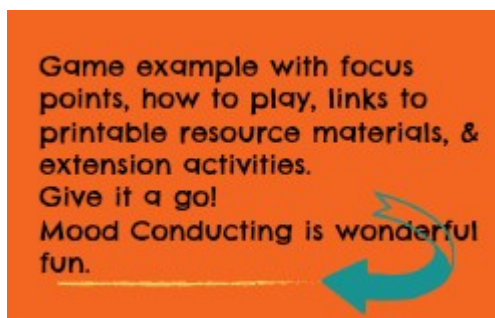
Approximately 8 - 10 minutes

Overview

This is a whole class/group vocal variety exercise focusing on emotional tone or expression. It's great for teamwork, a lot of fun and if practiced could be a wonderful performance piece.

Focus Points

- develops an awareness of appropriate vocal variety as dictated by mood/subject
- develops awareness of appropriate body language as dictated by mood/subject
- develops *flexible* vocal variety (tone and pitch, plus rate and volume in the extension activities) and body language
- develops observational skills
- develops listening skills
- develops awareness of audience



- develops confidence

Materials

- Select and print out a poem. You'll need one copy per person.

The poems to choose from are:

[Here We Go Round The Mulberry Bush](#)

[The Owl and The Pussycat](#)

[This Is The House That Jack Built](#)

[There Was An Old Lady Who Swallowed A Spider](#)

[Incy Wincy & Sing a Song of Sixpence](#)



Method

Split your class into groups of about 3 - 5 students each.

Assign each group a mood. For example: joyful, angry, sad, frightened, proud ...

Hand out the poem sheets. Give each group a mini-practice to ensure everybody knows what they're doing. Example: the angry group might shout their rage while the sad group might sound very soft and resigned.

Now stand the class up, keeping the groups together.

Choose a conductor.

The class begins saying the poem altogether and then the conductor singles out a group who speak the lines according to their given mood. After a couple of lines, the conductor chooses another group, then another and so on, until bringing them all back to neutral for the end of the poem.

Extension and variations

- The conductor plays with the dynamics of the piece by allowing two words from one group, a whole line from another, one word from the next group and so on
- The conductor adds pace by specifying gestures, meaning to speed up, slow

down or pause.

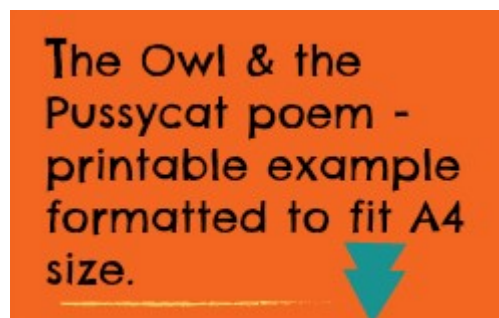
- The conductor adds volume control gestures, asking for softness or loudness.
- [Instead of these poems use tongue twisters!](#)



Lindsey Petropoulos, Speech & Debate Coach Teacher, [Rice Middle School](#), Plano, Texas, USA, says:

"Hi,

Just wanted to tell you that I am really enjoying your e-book. I teach middle school speech and theatre and also coach the speech and debate teams. The kids are so engaged in the games. Thanks for this fantastic resource!"



The Owl and the Pussycat went to sea
In a beautiful pea-green boat,
They took some honey, and plenty of money,
Wrapped up in a five-pound note.

The Owl looked up to the stars above,
And sang to a small guitar,
'O lovely Pussy! O Pussy, my love,
What a beautiful Pussy you are,
You are,
You are!
What a beautiful Pussy you are!'

Pussy said to the Owl, 'You elegant fowl!
How charmingly sweet you sing!
O let us be married! too long we have tarried:
But what shall we do for a ring?'

They sailed away, for a year and a day,
To the land where the Bong-tree grows,
And there in a wood a Piggy-wig stood
With a ring at the end of his nose,
His nose,
His nose,
With a ring at the end of his nose.

'Dear Pig, are you willing to sell for one shilling
Your ring?' Said the Piggy, 'I will.'
So they took it away, and were married next day
By the Turkey who lives on the hill.

They dined on mince, and slices of quince,
Which they ate with a runcible spoon;
And hand in hand, on the edge of the sand,
They danced by the light of the moon,
The moon,
The moon,
They danced by the light of the moon.

