

May 2018

Dear Future Public Speaking Student:

The Public Speaking class, an Eastern Connecticut State University course, offers three college credits for the fee of \$75*, if the student earns a “C” or higher. The course is an excellent opportunity for you to begin your college academic experience before you leave the NFA campus. If you have not yet registered for the Eastern credit, you will be given the opportunity to register in the fall.

Purchase the book, *Talk Like TED: The 9 Public-Speaking Secrets of the World's Top Minds* by Carmine Gallo. Amazon sells the paperback version for \$7.00 - \$10.00.

A Public Speaking summer packet will be emailed to you before the end of the school year. You will need to refer to the packet in order to effectively complete the Summer Reading Assignment. This material will also be available on NFA’s website under ‘Summer Reading.’

Summer Reading Assignment

Part I:

Go to www.ted.com and **view** two speeches: Birke Baehr’s, “What’s Wrong With Our Food System?” and Clint Smith’s “The Danger of Silence.” The speech transcripts can be found in the Public Speaking summer packet. **Annotate** both of the transcripts.

After reading the **entire** Public Speaking summer packet, choose **one** of the speeches that you viewed, and answer the prompts found on the first page of the packet. Turn your answers into a coherent **essay**, and submit this essay on the **first day of school**.

You will be graded on the thoroughness and accuracy of your answers. A rubric is included with the prompts in the packet. The essay must be typed in 12 point, Times New Roman font, be double spaced, have one inch margins, and include a proper heading (Teacher’s Name, Your Name, Channel, Date).

Part II:

Read the book, *Talk Like TED: The 9 Public-Speaking Secrets of the World's Top Minds* by Carmine Gallo. On one of the first days of class, you will be given an **in-class assignment** where you will apply the contents of the book to the two speeches you watched.

If you have any questions, please contact one of us before the end of the school year.

Sincerely,

Mrs. Caulfield, Mrs. Derusha, and Mrs. Kendall

***Contact your prospective college or university to ensure the transfer of these credits.**

Public Speaking Packet

Summer Reading Assignment

Part I:

1. Go to www.ted.com and **view** two speeches: Birke Baehr’s, “What’s Wrong With Our Food System?” and Clint Smith’s “The Danger of Silence.” After you watch both speeches, **choose one** on which to write an analysis. Your **analysis must be based on your responses to the prompts found on page 1 of the Public Speaking Packet.**
2. Before answering the prompts, **read and study the following pages:** Content and Delivery (5-6); Rhetoric (7); Appeals of Persuasion (8); Elements of Style (9); and Tone (10).
3. Annotate the transcript to be better able to provide textual evidence (both transcripts are provided in the packet).
4. You may use the the last page of the packet, a SOAPSTone graphic organizer, to help you gather information and plan your essay.
5. **Turn your answers to the prompts into a coherent essay, and have this essay ready to submit on the first day of school.**
 - a. You will be graded on the thoroughness and accuracy of your answers. In the packet, a rubric follows the prompts.
 - b. The essay must be typed using 12 point, Times New Roman font, and be double-spaced with one inch margins. The paper must also include a proper heading (Teacher’s Name, Your Name, Channel, Date).

Part II:

1. Read the book, *Talk Like TED: The 9 Public-Speaking Secrets of the World's Top Minds*.
2. Annotate both Clint Smith’s and Birke Baehr’s transcripts, noticing how each exudes exemplar public speaking skills according to the book, *Talk Like TED*.
3. During the first week of school, you will be given an **in-class writing assignment where you will apply the contents of the book to the two previously mentioned speeches.**

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Writing Prompts

1. What is the purpose of the speech? (To inform, persuade, entertain, inspire). What is the speaker's claim or thesis on the subject (or topic)? In other words, what does the speaker want the audience to know or do at the conclusion of his speech?
2. Who is the speaker's intended audience? What is it about the speaker's delivery and content that makes you understand who the audience might be?
3. Referring to Elements of Style on page 9, analyze the speaker's language. What lines or words stand out to you as effective? Why is this wording effective? Be sure to cite the passages to which you are referring.
4. Referring to the Rhetoric and Appeals of Persuasion sheet on pages 7 and 8, how does the speaker appeal to logos to achieve his purpose? Cite portions of the speech to substantiate your thoughts. Is this evidence effective in achieving his purpose? Why or why not?
5. Referring to the Rhetoric and Appeals of Persuasion sheets, discuss how the speaker appeals to ethos.
6. How does the speaker appeal to pathos? Cite evidence from the speech. Is this effective in achieving his purpose? Why or why not?
7. How effective is the speaker's delivery? In your analysis, consider the speaker's use of body language, eye contact, articulation, inflection, speed, pauses, volume/projection, quality and variance (use page 7 as a guide). Describe what he does that is effective or ineffective.
8. Referring to the Tone sheet on page 10, what one word would describe the overall tone of the speech and briefly explain.

Rubric

	A (4)	B (3)	C (2)	D/F (1/0)
Organization: Paragraphs	All paragraphs have clear ideas, are supported with examples and have smooth transitions.	Most paragraphs have clear ideas, are supported with some examples and have transitions.	Some paragraphs have clear ideas, support from examples may be missing and transitions are weak.	Para. lack clear ideas
Content	Exceptionally well-presented and argued; ideas are detailed, well-developed, supported with specific evidence & facts, as well as examples and specific details.	Well-presented and argued; ideas are detailed, developed and supported with evidence and details, mostly specific.	Content is sound and solid; ideas are present but not particularly developed or supported; some evidence, but usually of a generalized nature.	Content is not sound
Style: Sentence structure	Sentences are clear and varied in pattern, from simple to complex, with excellent use of punctuation.	Sentences are clear but may lack variation; a few may be awkward and there may be a few punctuation errors.	Sentences are generally clear but may have awkward structure or unclear content; there may be patterns of punctuation errors.	Sentences aren't clear
Style: Details and Examples	Large amounts of specific examples and detailed descriptions.	Some use of specific examples and detailed descriptions. May have extended examples that go on for too long.	Little use of specific examples and details; mostly generalized examples and little description.	No use of examples
Grammar & Mechanics	Excellent grammar, spelling, syntax and punctuation.	A few errors in grammar, spelling, syntax and punctuation, but not many.	Shows a pattern of errors in spelling, grammar, syntax and/or punctuation. Could also be a sign of lack of proof-reading.	Continuous errors

“What’s Wrong With Our Food System?” - Burke Baehr

http://www.ted.com/talks/birke_baehr_what_s_wrong_with_our_food_system

Hello. My name is Birke Baehr, and I'm 11 years old. I came here today to talk about what's wrong with our food system. First of all, I would like to say that I'm really amazed at how easily kids are led to believe all the marketing and advertising on TV, at public schools and pretty much everywhere else you look. It seems to me like corporations are always trying to get kids, like me, to get their parents to buy stuff that really isn't good for us or the planet. Little kids, especially, are attracted by colorful packaging and plastic toys. I must admit, I used to be one of them. I also used to think that all of our food came from these happy, little farms where pigs rolled in mud and cows grazed on grass all day.

What I discovered was this is not true. I began to look into this stuff on the Internet, in books and in documentary films, in my travels with my family. I discovered the dark side of the industrialized food system. First, there's genetically engineered seeds and organisms. That is when a seed is manipulated in a laboratory to do something not intended by nature -- like taking the DNA of a fish and putting it into the DNA of a tomato. Yuck. Don't get me wrong, I like fish and tomatoes, but this is just creepy. (Laughter) The seeds are then planted, then grown. The food they produce have been proven to cause cancer and other problems in lab animals, and people have been eating food produced this way since the 1990s. And most folks don't even know they exist. Did you know rats that ate genetically engineered corn had developed signs of liver and kidney toxicity? These include kidney inflammation and lesions and increased kidney weight. Yet almost all the corn we eat has been altered genetically in some way. And let me tell you, corn is in everything. And don't even get me started on the Confined Animal Feeding Operations called CAFOS.

Conventional farmers use chemical fertilizers made from fossil fuels that they mix with the dirt to make plants grow. They do this because they've stripped the soil from all nutrients from growing the same crop over and over again. Next, more harmful chemicals are sprayed on fruits and vegetables, like pesticides and herbicides, to kill weeds and bugs. When it rains, these chemicals seep into the ground, or run off into our waterways, poisoning our water too. Then they irradiate our food, trying to make it last longer, so it can travel thousands of miles from where it's grown to the supermarkets.

So I ask myself, how can I change? How can I change these things? This is what I found out. I discovered that there's a movement for a better way. Now a while back, I wanted to be an NFL football player. I decided that I'd rather be an organic farmer instead. (Applause) Thank you. And that way I can have a greater impact on the world. This man, Joel Salatin, they call him a lunatic farmer because he grows against the system. Since I'm home-schooled, I went to go hear him speak one day. This man, this "lunatic farmer," doesn't use any pesticides, herbicides, or genetically modified seeds. And so for that, he's called crazy by the system.

I want you to know that we can all make a difference by making different choices, by buying our food directly from local farmers, or our neighbors who we know in real life. Some people say organic or local food is more expensive, but is it really? With all these things I've been learning about the food system, it seems to me that we can either pay the farmer, or we can pay the hospital. (Applause) Now I know definitely which one I would choose. I want you to know that there are farms out there -- like Bill Keener in Sequatchie Cove Farm in Tennessee -- whose cows do eat grass and whose pigs do roll in the mud, just like I thought. Sometimes I go to Bill's farm and volunteer, so I can see up close and personal where the meat I eat comes from. I want you to know that I believe kids will eat fresh vegetables and good food if they know more about it and where it really comes from. I want you to know that there are farmers' markets in every community popping up. I want you to know that me, my brother and sister actually like eating baked kale chips. I try to share this everywhere I go.

Not too long ago, my uncle said that he offered my six-year-old cousin cereal. He asked him if he wanted organic Toasted O's or the sugarcoated flakes -- you know, the one with the big striped cartoon character on the front. My little cousin told his dad that he would rather have the organic Toasted O's cereal because Birke said he shouldn't eat sparkly cereal. And that, my friends, is how we can make a difference one kid at a time.

So next time you're at the grocery store, think local, choose organic, know your farmer and know your food. Thank you.

“The Danger of Silence” -- Clint Smith

http://www.ted.com/talks/clint_smith_the_danger_of_silence

Dr. Martin Luther King, Jr., in a 1968 speech where he reflects upon the Civil Rights Movement, states, "In the end, we will remember not the words of our enemies but the silence of our friends."

00:26As a teacher, I've internalized this message. Every day, all around us, we see the consequences of silence manifest themselves in the form of discrimination, violence, genocide and war. In the classroom, I challenge my students to explore the silences in their own lives through poetry. We work together to fill those spaces, to recognize them, to name them, to understand that they don't have to be sources of shame. In an effort to create a culture within my classroom where students feel safe sharing the intimacies of their own silences, I have four core principles posted on the board that sits in the front of my class, which every student signs at the beginning of the year: read critically, write consciously, speak clearly, tell your truth.

And I find myself thinking a lot about that last point, tell your truth. And I realized that if I was going to ask my students to speak up, I was going to have to tell my truth and be honest with them about the times where I failed to do so.

So I tell them that growing up, as a kid in a Catholic family in New Orleans, during Lent I was always taught that the most meaningful thing one could do was to give something up, sacrifice something you typically indulge in to prove to God you understand his sanctity. I've given up soda, McDonald's, French fries, French kisses, and everything in between. But one year, I gave up speaking. I figured the most valuable thing I could sacrifice was my own voice, but it was like I hadn't realized that I had given that up a long time ago. I spent so much of my life telling people the things they wanted to hear instead of the things they needed to, told myself I wasn't meant to be anyone's conscience because I still had to figure out being my own, so sometimes I just wouldn't say anything, appeasing ignorance with my silence, unaware that validation doesn't need words to endorse its existence. When Christian was beat up for being gay, I put my hands in my pocket and walked with my head down as if I didn't even notice. I couldn't use my locker for weeks because the bolt on the lock reminded me of the one I had put on my lips when the homeless man on the corner looked at me with eyes up merely searching for an affirmation that he was worth seeing. I was more concerned with touching the screen on my Apple than actually feeding him one. When the woman at the fundraising gala said "I'm so proud of you. It must be so hard teaching those poor, unintelligent kids," I bit my lip, because apparently we needed her money more than my students needed their dignity.

We spend so much time listening to the things people are saying that we rarely pay attention to the things they don't. Silence is the residue of fear. It is feeling your flaws gut-wrench guillotine your tongue. It is the air retreating from your chest because it doesn't feel safe in your lungs. Silence is Rwandan genocide. Silence is Katrina. It is what you hear when there aren't enough body bags left. It is the sound after the noose is already tied. It is charring. It is chains. It is privilege. It is pain. There is no time to pick your battles when your battles have already picked you.

I will not let silence wrap itself around my indecision. I will tell Christian that he is a lion, a sanctuary of bravery and brilliance. I will ask that homeless man what his name is and how his day was, because sometimes all people want to be is human. I will tell that woman that my students can talk about transcendentalism like their last name was Thoreau, and just because you watched one episode of "The Wire" doesn't mean you know anything about my kids. So this year, instead of giving something up, I will live everyday as if there were a microphone tucked under my tongue, a stage on the underside of my inhibition. Because who has to have a soapbox when all you've ever needed is your voice?

CONTENT AND DELIVERY

Content of a Speech

There are several important aspects of **content** to keep in mind...

- **Purpose-** The purpose of the speech varies for each occasion. Consider if the speaker intended to motivate, inform, persuade, etc. Did the speaker achieve his or her goals?
- **Topic-** Creating a speech around a topic that is appropriate for your audience is crucial. Consider the age, gender, interests, etc. of the audience members before writing a speech to ensure that the audience is educated on the topic and wants to listen to what you have to say.
- **Hook-** The hook, or grabber, gets the audience's attention in a positive way. Ask questions, use facts or quotations, and establish your credibility.
- **Introduction-** The introduction should include a hook, introduction of the topic, preview of the main ideas, and a method of establishing credibility.
- **Body-** The body of the speech includes all of the supporting evidence and details for your argument.
- **Conclusion-** The conclusion of the speech summarizes the main points, reiterates the topic and speech purpose, ties the introduction to the conclusion, and ends the speech in a memorable way.
- **Organization-** The speech is presented in a logical format that is appropriate for the occasion.
- **Rhetoric-** The speaker appealed to ethos, logos, and pathos. **Rhetoric is the language, or style, that is used to inform, persuade, entertain, or inspire. There are three rhetorical appeals: ethos (using credibility, ethics), logos (appealing to logic by using evidence & reasoning), and pathos (appealing to the needs, values, and emotions of audience).**
- **Research -** To be taken seriously, you should know about the topic, and if necessary, conduct research for a deeper understanding of the topic.

Delivery of a Speech

There are several important aspects of **delivery** to keep in mind...

- **Body Language** - Make sure that you have a proper posture- your shoulders are not sagging, your arms are not crossed, your hands are not in your pockets. If you do not appear sincere people will not accept your message.
- **Eye Contact** – This gives the presenter credibility. It is easier to trust him/her and feel he/she is sincere. It is important to look at all members of the audience, but not to stare.
- **Articulation** - Students need to speak each word clearly and crisply. Avoid slang and slurring the words. Avoid saying "you know, umm, like."
- **Inflection** - The inflection, or pitch, refers to the highs and lows of the voice. Whatever you do, avoid a monotone pitch!
- **Speed** - The cadence (rhythm and pace) is an important variable to control. Going too fast is hard to follow. Going too slowly can cause listeners' minds to wander.
- **Pauses** - The pause, or caesura, is a critical persuasive tool. When you want to emphasize a certain word, just pause for one second before; this highlights the word. If you really want to punch it, pause before and after the word!
- **Volume, or Projection** - Volume is another good tool for a persuasive speech, but it should be used wisely. If they scream all the way through their speech, people will become accustomed to it and it will lose its effectiveness. On the other hand, a few well-timed shouts can liven up the speech!
- **Quality** - Quality of voice is gauged by the overall impact that your voice (pitch, speed, volume) has on your listeners. Quality of voice is the net caliber of their voice, its character and attributes.
- **Variance** – Vary the way you speak and how you say the words. Reflect your style through your voice. If you use the word "strangle," say it with a hint of menace in your voice. If you say the word "heave," let the class feel the onomatopoeic force behind it.

RHETORIC

Rhetoric is the use of language that effectively persuades, informs, entertains, or inspires. According to Aristotle (Greek philosopher and scientist; 384 B.C. - 322 B.C.), rhetoric is "...the faculty [skill] of observing, in any given case, the available means of persuasion." This art of persuasion could be used in public settings in three different ways; by appealing to ethos, logos, and pathos.

Rhetorical Situation

The Rhetorical Situation (or Rhetorical Triangle) contains the three entities that are involved in communication: the speaker, the audience, and the topic.

- As the speaker, appeal to ethos by presenting yourself credibly
- When presenting your topic, appeal to logos (logic) by using evidence and reasoning
- When presenting your topic to your audience, appeal to pathos by connecting to their needs, values and emotions.

Appeals of Persuasion

Remember the Rhetorical Situation--the topic, the speaker, the audience--and appeal to all three.

To Appeal to Ethos Use...	To Appeal to Pathos Use...	To Appeal to Logos Use...
<ul style="list-style-type: none"> ✓ Language appropriate to audience and subject ✓ Respect audience by stating opposing position accurately. ✓ Organization of speech is easy to follow. ✓ Restrained, sincere, fair minded presentation ✓ Appropriate level of vocabulary ✓ Correct grammar ✓ Physicality – Gestures are sincere ✓ Coming clean about motives ✓ Connect your beliefs to core values ✓ Admit limitations ✓ Be direct ✓ Be wary of past actions <p><i>Authority-measure of how much speaker knows of subject</i></p> <p><i>Credibility – speaks to a speaker’s honesty and respect for audience</i></p> <p><i>If you establish authority, credibility will follow .</i></p>	<ul style="list-style-type: none"> ✓ Vivid, concrete language Emotionally loaded language ✓ Connotative meanings ✓ Emotional examples ✓ Vivid descriptions ✓ Narratives of emotional events ✓ Emotional tone ✓ Figurative language ✓ Relate with experiences ✓ Humor <p><i>Speeches from the heart count more when you’re persuading.</i></p> <p><i>Use emotions to build bridges to the audience.</i></p>	<ul style="list-style-type: none"> ✓ Denotative meanings/reasons ✓ Analogy-extended comparison ✓ Definitions ✓ Factual data and statistics ✓ Quotations ✓ Citations from experts and authorities ✓ Informed opinions ✓ Inductive Reasoning - takes evidence and makes generalizations or conclusions. ✓ Statistics ✓ Surveys ✓ Polls ✓ Testimonies ✓ Narratives ✓ Interview ✓ Deductive Reasoning - begins with a generalization/conclusion and then applies it to a specific case. <p>EX: Syllogisms - a 3 part deductive argument - has a major premise, a minor premise and a conclusion. a = b, b = c :: a=c</p> <p>EX: Enthymeme – an informally stated syllogism with an implied premise (With a name like Smuckers, it has to be good.)</p> <ul style="list-style-type: none"> ✓ Precedent- are like analogies, they involve comparisons.

Elements of Style

STYLE = DICTION + SYNTAX + FIGURATIVE LANGUAGE + IMAGERY.

The types of words used (diction), The types and lengths of sentences and word order (syntax), and the extent to which one uses imagery and figurative language contribute to one's STYLE.

DICTION - choice of words or phrases

- ★ Emotive words or phrases - common in ads, political speeches, and in persuasive texts.
- ★ Denotation vs Connotation - Denotation is the dictionary or precise meaning of a word. Connotation is the emotional or social meaning of a word or phrase
- ★ Euphemisms - used instead of harsher or uglier words or phrases to soften the effect.
- ★ Slanted or Loaded Language - presents a particular view and is biased.
- ★ Picturesque language - Imagery (engages the senses and evokes emotion)
- ★ Concrete vs. Abstract language - Concrete language refers to real objects that we can sense or measure. Abstract ideas can mean one thing to me and another to you (i.e., "That's interesting.").
- ★ Verbal Irony- when you say one thing, but you mean the opposite

SYNTAX -Word Order

In English we have a typical word order in a sentence:

Subject > Verb > Object

Sentence Formats:

- ★ Repetition - of words, phrases, clauses in various structures.
- ★ Parallel structure - contains parts of equal grammatical structure.
- ★ Rhetorical question - a question which expects no answer. It is used to draw attention to a point and is generally stronger than a direct statement.
- ★ Inverted Syntax - an atypical or unusual word order. Why? Makes us pay closer attention, creates emphasis, slows down our thinking.

Sentence Types:

- ★ Simple - contains one subject and one verb
- ★ Compound - contains two independent clauses joined by a coordinate conjunction (and, but, or) or by a semicolon (The singer bowed to the audience, but she had no encores.)
- ★ Complex - contains an independent clause and one or more subordinate clauses (After school, I'm going to bed.)
- ★ Compound--complex - contains two or more independent clauses and one or more subordinate clauses (The singer bowed while the audience applauded, but she sang no encores.)

Remember the Three Ps of SYNTAX

- ★ Prominence - refers to importance given to an idea in a sentence. It is achieved by placement and repetition. (a word could be set off alone as a fragment, for example.)
- ★ Position: Position means where the key idea is located. (could be at beginning of sentence or end, or it could be written in inverted word order to draw attention to certain words or ideas.)
- ★ Pace: This is the speed or cadence (the rhythm) of a sentence.

FIGURATIVE LANGUAGE - language that is not literal. Helps us understand complex ideas more clearly, especially if the writer/speaker connects to common things or ideas. Metaphor, Simile, Personification, Oxymoron, Hyperbole, Understatement (when we say less than is appropriate for the situation or for our meaning.)

TONE

Tone is the speaker's attitude towards the subject. Tone is primarily conveyed through diction, point of view regarding subject, syntax, and level of formality (see list below to describe different tones.)

50 Commonly Used Tone Words and their Definitions

1. absurd - silly, ridiculous	26. intimate - personal, close, deeply associated
2. ambivalent - undecided, having mixed emotions unsure	27. ironic - wry, an unexpected opposite meaning in words or events
3. amused - entertained, finding humor, expressed by a smile or laugh	28. irreverent - lacking respect , lacking reverence
4. angry - enraged, very mad, incensed, threatening or menacing	29. joyous - extremely happy
5. apathetic - lacking concern, showing little or no interest	30. loving - affectionate, compassionate, showing intense, deep feeling
6. arrogant - haughty, acting with false superiority	31. malicious - spiteful, desiring to harm others or to see others suffer
7. bitter - resentful, having strong animosity or rancor	32. mocking - ridiculing, imitating
8. cheerful - jovial, happy, in good spirits	33. nostalgic - yearning for the past, homesick, wistful
9. comic - humorous, funny	34. objective - factual - uninfluenced by emotion or personal prejudice
10. compassionate - sympathetic, having feeling for others, showing pity, empathy	35. optimistic - positive, believing in positive outcomes
11. complex - complicated, having many varying characteristics	36. outspoken - frank, candid, spoken without reserve
12. condescending - patronizing, stooping to the level of one's inferiors	37. pathetic - pitiful, useless, wretched
13. critical - disapproving	38. pessimistic - tending to take the worst possible view of a situation
14. cruel - causing suffering, causing pain	39. playful - fun-filled, full of good spirits, humorous- jesting
15. cynical - scornful of the motives or virtues of others, bitterly mocking	40. reticent - reserved, restrained
16. depressed - dejected, sad, unhappy, troubled	41. reverent - respectful, showing deep respect and esteem
17. detached - uninvolved, having no interest or feelings, objective	42. righteous - morally just, morally right, guiltless
18. distressed - upset	43. satiric - ridiculing or attacking by means of irony or caustic w
19. earnest - sincere, showing deep feeling, seriousness	44. sentimental - emotional, showing special feelings for (possibly romantic)
20. formal - accepting rules, stiff, using textbook style, factual	45. serious - earnest, not funny
21. gentle - considerate, kind, mild, soft	46. straightforward - direct, frank, honest
22. hard - unfeeling, hard-hearted, unyielding	47. sympathetic - understanding
23. incredulous - doubtful, disbelieving, skeptical	48. tragic - disastrous, calamitous
24. indignant - angry, angered by something unjust, mean, unworthy	49. uneasy - lacking security, lacking comfort
25. intense - deeply felt, concentrated	50. vindictive - revengeful, spiteful, bitter, unforgiving

SOAPSTone Analysis Chart

Title: _____

Speaker: _____ Found in: _____

S = Speaker	Identify the speaker's values, biases, and beliefs. What does the work tell us about the speaker's background and point of view?
O = Occasion	What is the time and place? Is there a particular historical context that influences the message of the speaker? What specific set of circumstances prompted the speaker to give his/her speech?
A = Audience	Who is the intended audience? How do you know? Is this audience open to the message?
P = Purpose	The purpose for giving a speech is to inform, persuade, entertain, motivate (inspire). There certainly can be more than one purpose, but their usually is one <i>ultimate</i> purpose.
S = Subject	What is the speaker's THESIS or CLAIM about the SUBJECT?
T = Tone	What is the dominant tone and what is its effect? Look primarily at the author's attitude. What words, images, or figures of speech reveal the author's attitude? (Serious, Satirical, Sincere) See a copious list of words to describe one's tone attached.
LOGOS	Logos means logic. How does the speaker appeal to logic through the use of evidence and reasoning?
ETHOS	Ethos means ethics. How does the speaker appeal to ethics, or credibility?
PATHOS	Pathos means emotions, but when a speaker is said to appeal to pathos, he/she is appealing to the audience's NEEDS, VALUES, and EMOTIONS of the audience. How does the speaker appeal to pathos?