

Oral Interpretation

Oral interpretation is the reading and interpretation of literature through the use of voice and body. It helps with the understanding of literary works across the curriculum. Activities can range from reading aloud to close analysis of a text. Interpretation requires the participant to follow as closely as possible the intent of the author. Original scripts can also be used.

Oral Interpretation of Literature applies to the following California Language Arts Content Standards

LISTENING AND SPEAKING

GRADES 9/10

1.0. LISTENING AND SPEAKING STRATEGIES: Students formulate adroit judgments about oral communication. They deliver focused and coherent presentations of their own that convey clear and distinct perspectives and solid reasoning. They incorporate gestures, tone, and vocabulary tailored to audience and purpose.

2.0. SPEAKING APPLICATIONS (GENRES AND THEIR CHARACTERISTICS): Students deliver polished formal and extemporaneous presentations that combine traditional rhetorical strategies of narration, exposition, persuasion and description. Student speaking demonstrates a command of standard American English and the organization and delivery strategies outlined in Listening and Speaking Standard 1.0.

Using the Grades 9/10 speaking strategies outlined in Listening and Speaking Standard 1.0, students:

- 2.1. Deliver narrative presentations:
- 2.4 Deliver oral responses to literature:

GRADES 11/12

1.0. LISTENING AND SPEAKING STRATEGIES: Students formulate adroit judgments about oral communication. They deliver focused and coherent presentations of their own that convey clear and distinct perspectives and solid reasoning. They incorporate gestures, tone, and vocabulary tailored to audience and purpose.

2.0. SPEAKING APPLICATIONS (GENRES AND THEIR CHARACTERISTICS): Students deliver polished formal and extemporaneous presentations that combine traditional rhetorical strategies of narration, exposition, persuasion and description. Student speaking demonstrates a command of standard American English and the organization and delivery strategies outlined in Listening and Speaking Standard 1.0.

Using the Grades 11/12 speaking strategies outlined in Listening and Speaking Standard 1.0, students:

- 2.1 Deliver reflective presentations:
- 2.2 Deliver oral reports on historical investigations:
- 2.3 Deliver oral responses to literature:
- 2.5 Recite poems, selections from speeches, or dramatic soliloquies with attention to performance details to achieve clarity, force, and aesthetic effect and to demonstrate an understanding of the meaning.

Say It Right!

a cross-curricular reading exercise which emphasizes pronunciation

SUBJECT APPLICATION MATTER

Examples...

Math/Science: selections from textbooks, theorems, postulates, and lab procedures.

Social Studies: selections from textbooks, primary source material, excerpts from news magazines and newspapers.

English: selections from textbooks, novels, plays, poems, and even literary criticism.

Foreign Language: selections from textbooks, readings, and literature.

Physical Education: selections from textbooks, articles on anatomy, and kinesiology (a great activity for the beginning of the semester or rainy days!)

Art: selections from art history and art criticism books.

Computer Science: selections from textbooks, explanations of programs or algorithms.

Music: lyrics, selections from music theory and criticism.

PROCEDURE

- assign students a passage (6-10 lines) from a text or selected readings.
- give students 10 minutes to prepare their readings
 - let students know what they will be graded on by handing out the scoring guides
 - students may want to ...
 - consult with the teacher or a dictionary for proper pronunciation
 - mark the passage to indicate pauses or words to emphasize
 - practice with another student
 - practice some more!
- students read aloud their passages as you and/or other students score them using the scoring guide.

EVALUATION

Say it Right! Scoring Guide

Name _____ period _____

Oral reading of _____

	3-got it!	2-almost	1-what?
pronunciation saying the words right	3	2	1
enunciation saying the words clearly	3	2	1
inflection emphasizing the right words	3	2	1
rate pausing in the right places	3	2	1

Comments:

Readers' Theater

SUBJECT MATTER APPLICATION

Excerpts from books or plays.

Can be used in English and Modern Language.

PROCEDURE

- Explain how to set up the staging area

Narrator 1 Narrator 2
Character 3 Character 4

- Each person holds his/her script with both hands and reads
- Participants are always on stage - may put head down or turn back to audience when not in scene
- Characters should have an off stage focus - no eye contact with audience or other participants
- Narrators should make eye contact with audience.
- No costume or props are necessary
- Have the class groups practice a simple poem such as Shel Silverstein's "The Crocodiles's Toothache" - see example below
- Have the groups choose an excerpt from a literary work studied in class and completed the assignment sheet requirements (see handout)

TIPS FOR THE TASKMASTER

After trying this simple exercise, the instructor might want to have students present an entire work using props, costumes, and having students move in and out of the staging area.

The Crocodile's Toothache

To prepare the poem -

- Assign Narrator 1 to read narration about the dentist
- Assign Narrator 2 to read narration about the crocodile
- Character 3 is the crocodile
- Character 4 is the dentist

The Crocodile's Toothache

by Shel Silverstein

The Crocodile

Went to the dentist

And sat down in the chair,

And the dentist said,

“Now tell me, sir,

Why does it hurt and where?”

“I'll tell you the truth,

I have a terrible ache in my tooth,”

And he opened his jaws so wide, so wide,

That the dentist, he climbed right inside.

Continue in this manner for the remainder of the poem. After the last line has been read, all four people could repeat it.

“But what is one dentist, more or less?”

“But what is one dentist, more or less?”

Reader's Theater Assignment Sheet

1. Choose a portion of the book/play that you think your audience would enjoy hearing. You need to think about the number of people in your group. One could be a narrator and can play minor parts. The rest should have about equal time presenting.
2. Try to show something specific in the 5-10 minute presentation. You might concentrate on showing conflict between or among characters. You might want to show characterization of a specific character and how he/she reacts to others, or you might want to show plot twists.
3. On your Worksheet for Reader's Theater, write down the specific pages, list the characters involved, briefly describe the action. Write a paragraph telling why you think this would be enjoyable for your audience.
4. As a group, go over all of the suggestions made on the worksheets. Pick one scene and fill out the Reader's Theater scoring guide you will be given. Staple all of the suggestions to this form. This is a part of your grade. The recorder will note on the form anyone who did not complete this portion of the assignment. He/She will not be allowed to participate in the oral presentation. **THIS IS MANDATORY!**
5. Working together, decide what material might to be edited or cut out to fit the time limits. Your audience will get bored with rambling narration, for example. Be sure you do not change the author's intent. 10 minutes is maximum.
6. As you practice, be sure that you stand correctly, enunciate your words, and are serious about your presentation.
7. As a group, write a short recommendation for the end of your presentation that would attract readers not familiar with the work. It could be a poem, a rap presentation, an exchange of original dialogue between characters, or anything you like---make this original and interesting.

Worksheet for Reader's Theater

Names of the members of the group

Date _____

Name of the story: _____ Author: _____

Scene from the story/book: Chapter _____ Pages _____

Brief description of the scene: _____

What is the significance of this scene? What does this scene show about the character(s) or the central conflict of the story?

On the back of this worksheet, write a paragraph telling why this scene would be enjoyable for your audience.

Reader's Theater Scoring

	Name of						Date
	5	4	3	2	1		
	Academ Award	Only Nominati	Expect Call	Nice	Don't call we'll call		
Participant	Volume	Variety	Characterization	Enunciation	Posture	Preparation	Comment

When evaluating the presentation, keep the following

- Group
- 1 Was the selection 5 4 3 2 1
 - 2 Did they show something specific (re: conflict, plot twist) 5 4 3 2 1
 - 3 Was the author's intent 5 4 3 2 1
 - 4 Was the group's closing effective (original) 5 4 3 2 1

Comment

The Duolog

An exercise in writing and delivering effective dialogue to give better understanding to literary characters or historical figures

PROCEDURE

- Write a duolog
 - Find a partner to work with and write at least two pages of dialogue between two people, two literary characters, two historical figures, etc.:
 - all information about names, setting, and action must come from the dialogue
 - the dialogue must be realistic
 - the dialogue must have a beginning, middle, and end
 - set it up in a play or dialogue format
 - skip lines between characters
- Revision
 - Have two people read your duolog to you and your partner
 - Listen carefully and ask yourselves the following:
 - Does it make sense?
 - Does it sound natural and realistic?
 - Are there lines or words that need changing?
 - What needs to be added or deleted?
 - Revise and type up a manuscript
 - Make three copies (give one to the instructor)
- Performance
 - Practice the following: eye contact, smoothness of delivery, rate, expression, and volume
 - Present to the class

EVALUATION

- grades will be based on two things:
 - written work
 - performance...see Duolog Scoring Guide

TIPS FOR THE TASKMASTER

- The instructor may give students free rein as to the subject. e.g. see the example duolog entitled “Your Basic Quaddie.”
- Each student may be assigned a particular character from a literary work: e.g. a dialogue could be crafted between the two fathers from Romeo and Juliet at the end of the play.
- Each student may be assigned a historical character to depict in the dialogue. e.g. Lincoln chats with Washington about slavery.

Duolog Manuscript Scoring Guide

Names _____

	5-publish it! again	4-minor revisions	3-acceptable	2-needs work	1-try	
						comments
INFORMATION about names, setting, and action come from dialogue.	5	4	3	2	1	
REALISTIC dialogue	5	4	3	2	1	
STORY has clear beginning, middle, and end.	5	4	3	2	1	
MANUSCRIPT is in clear form and three copies have been made	5	4	3	2	1	

Duolog Oral Scoring Guide

Names _____

	5-academy award	4-nominated for award	3- expect call back	2-nice try	1-don't call us; we'll call you!	
						comments
EYE CONTACT w/ partner	5	4	3	2	1	
WELL REHEARSED	5	4	3	2	1	
VOLUME/PROJECTION	5	4	3	2	1	
VOCAL VARIETY	5	4	3	2	1	
RATE	5	4	3	2	1	
EMOTIONAL CONTENT	5	4	3	2	1	
OBVIOUS TEAMWORK	5	4	3	2	1	

YOUR BASIC QUADDIE

A sample duolog

“Could you believe what Stacey was wearing today?”

“Oh gawd! I know! She looked like such a sleaze!”

“Well, that’s ‘cause she is! Didn’t you hear about her and that guy in Biology?”

“Which guy?”

“That totally cute one that sits in back.”

“Oh, him! He’s soo rad!”

“Yeah, well, they did IT!”

“Reeally?”

“Yea, she’s a total wench!”

“Gee, I guess so!”

“Well, I don’t wanna talk about that sleaze anymore. Don’t you think John is sooo cute!”

“Hey, yes! And he has, like, this totally awesome body!”

“What happened to David?”

“Oh, him. he doesn’t even have a car. We had to ride in his mom’s station wagon everywhere. It was, like, soo embarrassing!”

“What kinda car does John have?”

“A BMW! It’s soo hot! I’m soo glad I broke up with David yesterday!”

“Oh, gawd! Here comes that slimebag Stacy!”

“Oh, I know. Look at the way she walks!”

“Ooh, hii, Stacey! How are you? I loove your dress! It, like, totally fits your personality!”

Oral Interpretation of Biography/Autobiography

A cross-curricular activity designed to present biographical information with students speaking in character

SUBJECT MATTER APPLICATION

This activity can be used across the curriculum in art, music, science, math, social studies, foreign languages, literature, and business.

PROCEDURE

- the instructor may want to assign specific books or allow the student to choose the biography/autobiography
- students read the book and write a report (see example of assignment sheet)
- students write an outline (see example)
- students present speeches in character

EVALUATION

The instructor grades written report, outline and oral presentation.

Scoring Guide for Oral Interpretation Biography/ Autobiography

Name _____ Person _____

5-fantastic! **4**-above average **3**-good **2**-needs revision **1**-try again!

voice and body language	5	4	3	2	1	
eye contact w/ audience	5	4	3	2	1	
vocal projection		5	4	3	2	1
character is fully-developed	5	4	3	2	1	
use of props and/or costumes	5	4	3	2	1	

Comments:

Biography/Autobiography assignment sheet

1. Select a biography/autobiography. Suggestions will be provided by instructor.
2. Read the book!
3. Compose a written report (see form)
4. Prepare an outline which will help you present this person to the class. Depending upon the subject, the divisions in the body are up to you, but consider chronological order and/or family background, formal / informal education, contribution to mankind, impact on society, etc.
5. Develop a visual image for your character and a suitable costume and props to portray his image. [This can be made optional]
6. Present the report to the class by becoming the character you have studied. Use the information developed on the outline. If appropriate, wear your costume and use your props so that the audience really gets the feel of the character. The report should be between 4-6 minutes.
7. Remember you are the star!

Paper Due _____ **Outline Due** _____

Speeches Begin _____

Self-Evaluation of Oral Biography/Autobiography

Name _____

Period _____

1. Name your book and its author
2. How well do you think you portrayed your character?
3. How much did you practice? Would more have helped?
4. Give a justification for what grade you think you deserve.

Biography/ Autobiography Written Report

I. Publication Information (you may just list)

- title
- author
- date of publication
- number of pages
- name of person being studied

II. About the book (please respond in complete sentences and paragraphs for the rest of the paper)

- summary (don't try to tell us everything--keep it brief)
- conflicts (include page #'s w/ quotes to support who/ what/ why)
- solutions (what solutions come up or fail to surface?)
- time (when in history did/does the person live)
- place (where does the person live?)
- significance of time/place (what events in the person's life were shaped by the time and place in which they happened?)

III. Theme of a person's life

- cause of prominence (what led to this person's fame?)
- turning points (what experiences, ideas, or self-realizations caused this person to change?)
- theme of person's life (how would you sum up the controlling idea of the person's life?)
- what you learned (what did you learn about life by reading about this person)

IV. Point of View

- is the narrator's point of view first person ("I") or third person ("she/he")?
- is this a primary or secondary source?
- does it have a subjective or objective viewpoint?
- what difference does point of view make to the story?

V. Evaluation

- write one well-developed paragraph expressing your personal evaluation of the book.
- what did you learn from it?
- was it worthwhile?
- support your point of view with examples.

Persuasion Without Rhetoric

An exercise in persuasion that takes a text which is void of rhetoric and adds body movement and voice to make it look and sound persuasive

PROCEDURE

- Bring your math/science book.
- Copy 2 sentences which are void of rhetoric onto a sheet of paper.
sample... “In a single covalent bond just two electrons are shared between two atoms. In a double covalent bond, four electrons are shared.”
- Students may want to ...
 - consult with the teacher or a dictionary for proper pronunciation
 - mark the passage to indicate pauses or words to emphasize
 - practice with another student
 - practice some more!
- MEMORIZE--15 minutes of pacing and reciting
- Deliver your sentences to a group AND let them coach you and give feedback
- Tips for performers:

Do:	Don't:
stand and move with poise	step backwards
have eye-contact with audience	shift weight
use effective hand gestures	look at the ceiling, floor, wall
use appropriate facial expressions	smirk
	have hand contact w/body
	(e.g. don't play with your hair)
- Each individual in each group performs in front of the class for a grade... (everyone's allowed one “choke” for only a 2pt. penalty). *Optional* Group with the highest cumulative score earns 10 bonus pts.

Persuasion w/o Rhetoric Scoring Guide

Name _____

Period _____

	3-got it!	2-almost	1-what?
pronunciation saying the words right	3	2	1
enunciation saying the words clearly	3	2	1
inflection emphasizing the right words	3	2	1
rate pausing in the right places	3	2	1
body language proper movement, eye contact, gestures	3	2	1

Storytelling

an experience which develops speaking and listening skills while encouraging the exchange of cultural/ethnic heritages

SUBJECT MATTER APPLICATION

•English/Theatre: (any level) when studying literature such as The Iliad, The Odyssey, Huckleberry Finn, Canterbury Tales, Catcher in the Rye, Cannery Row, Beowulf, Bean Trees, Bless Me Ultima, To Kill a Mockingbird, The Pigman, The Pearl, When the Legends Die.

•Modern Language: when studying a particular culture, including mythology, fables, folklore, and oral traditions in the language being studied.

•Social Studies: when studying historical figures, events, legends, and cultures.

•Art: when studying famous works of art or when sharing original creations.

•Music: when studying ballads or singing tales.

PROCEDURE

1. Give some background on storytelling and/or tell a story yourself to the class. (See **Background for Storytelling**)
2. Give the students guidelines in storytelling including:
 - Character dialogue should never be summarized. It need not be memorized word-for-word, but the characters should speak. i.e. The hen said, "Get out of here!" NOT "The hen told the fox to leave."
 - The moral at the end of a fable **MUST BE MEMORIZED ACCURATELY**.
3. Make numerous copies of several of the fables in Fables, written and illustrated by Arnold Label, published by Harper & Row.
4. Divide the class into equalized groups. Suppose you have four groups (A,B,C,D) of four students each:
 - Give all four members of Group A a copy of "The Bear and The Crow"
 - Give all four members of Group B a copy of "The Bad Kangaroo"
 - Give all four members of Group C a copy of "The Elephant and His Son"
 - Give all four members of Group D a copy of "The Frogs at the Rainbow's End"
 - Two other fables that work well for additional groups are: "King Lion and the Beetle" and "The Young Rooster."
5. Introduce **Group Student Practice and Procedure**.
 - Move among the groups as they work.
 - To avoid over-memorization, do not allow the students to take the copies home with them.

GROUP STUDENT PRACTICE AND PROCEDURE for Storytelling

1. READ THE FABLE SILENTLY – each student reads the fable silently.
 - READ THE FABLE ALOUD-One group member at a time may read a section; one can read the narration and others can read characters. ALL must be involved in the reading. Read the fable a minimum of two times.
 - DISCUSS - Discuss the fable with major emphasis on the sequence of events and the meaning of the fable.
 - READ ALOUD AGAIN - Share the reading again, allowing time for at least two read-throughs. Remember stories are easier to understand when we hear them several times!
 - FLESHOUT - Talk about the characters' attitudes, their dialogue, the appropriate voice for each character, images in the fable, and the setting of the fable.
 - GROUP TELL – Place the fable face down on your desk. One group member should start the fable, using dialogue where appropriate. Stop. Let the next person pick up where you left off and continue in this way until the fable has been told. All members repeat the moral.
 - INDIVIDUAL “TELL THE WALL” – Stand and face a wall with at least an arm's length between you and the person next to you. (All members of your group should be at the same wall; do not mix groups.) DO NOT take a copy of the fable with you. Practice telling the entire fable to the wall.
 - SHARING THE FABLE – Now, change groups so that each group has an A, B, C, and D member. Tell your fable to the other members of the new group. DO NOT use your script.
 - PRESENTATION – Re-united with your original group. You will be asked to step outside and come into the room, one at a time, to present your fable. The listeners will critique each person.

INDIVIDUAL STUDENT PRACTICE AND PROCEDURE:

1. Locate a story, fable, tale, myth, or legend to present on your own.
2. Using the process for preparing to tell a story and what you learned in the group practice, prepare to present the story to the class.
3. Present your tale to the class, with a short introduction that includes the title, author, and source of your tale. You may wish to include the background of the story or the reason for choosing it.
4. Provide a copy for the teacher.

BACKGROUND FOR STORYTELLING

One of the finest books on storytelling is

Favorite Folktales from Around the World ed. Jane Yoen

“...tales are meant to be told. That simple statement is correct both in the etymological sense – ‘tale’ comes from the Anglo-Saxon ‘talu,’ which means ‘speech’. . .in a historical sense, storytelling, that oldest of arts, has always been both an entertainment and a cultural necessity. Laws, news, customs, even royal successions encapsulated within the bodies we kept alive by this process of mouth-to-mouth resuscitation, the storytellers breathed life into human cultures. . .The accumulated stories from the world’s many societies are a veritable Sears catalogue of people, places, events – and wonder. . .Each place, each culture, each teller leaves a mark. As Italo Calvino has written, the folktale ‘tends to absorb something of the place where it is narrated – a landscape, a custom, a moral outlook, or else merely a very faint accent or flavor of that locality.’”

A Harvest of World Folk Tales ed. Milton Rugoff

“Where is there a literary tradition that has developed characters as popular as the heroes and gods, the wise men and fools the inspired beasts and birds, the demons and bony-legged witches, the princes and beggars, the faithless wives and cunning tricksters of the folk story? . . .A literary masterpiece becomes famous only among the few who are sufficiently literate; the audience for a folk tale is all mankind.”

The Folktale by Stith Thompson

“This oral art of taletelling is far older than history, and it is not bounded by one continent or one civilization. Stories may differ in subject from place to place, the conditions and purposes of taletelling may change as we move from land to land or from century to century, and yet everywhere it ministers to the same basic social and individual needs.”

Homespun: Tales From America’s Favorite Storytellers by Jimmy Neil Smith

“Everyone has a story to tell. And while we could spend a lifetime learning the art and technique of storytelling – perfecting our style and performance – for most of us, it is the simple telling of a tale that’s important. Something as ordinary as the events of the day, an old joke, or a traditional story we heard as a child. Storytelling comes from the heart, not the head, and nothing should keep us from the exhilaration and sheer pleasure of telling a story.”

Storytelling – “Once Upon a Time” by C. Madeleine Dixon

“The attention of the group plays like a wind on the storyteller’s instrument. He tunes it and sets the key to fit the particular group in front of him; he adjusts his material to the composite listening ear of his group. No two groups are alike nor is the same group in like mood twice running. The art of the storyteller is the most fluid of all the arts.”

The Story-teller's Start-up Book – Finding, Learning, Performing, and Using Folktales by Margaret Read MacDonald.

“The folktale has so much to teach us. It brings us the voice of the past and the voices of distant people. The tale speaks with human wisdom, it bounces into the lives of our children carrying the joy of another age, another people. Or it slides into our hearts bearing their sorrows, their wanderings. It should be received as tales have always been, as a simple gift dropped from one mouth to another. Use the folktale as a springboard into the worlds of cultures distant and past. Talk of the story and assess the humaneness of its actions. Wonder about its motives, its mysteries, its madness. . .”

There is an excellent video of storytelling – By Word of Mouth: Storytelling in America produced by Connecticut Public Television released in 1990. There is an original African-American, modern version of Cinderella, a terrific Brer Rabbit tale, and an amusing duo story -- available through Wombat Film and Video, 930 Pitner Avenue, Evanston, IL 60202, 1-800-323-5448.

STORYTELLING SCORING GUIDE

Name _____ Period _____ Date _____

STORY/FABLE/TALE/MYTH/LEGEND _____

- 4 - Exceptional Achievement**
- 3 - Adequate Achievement**
- 2 - Some Evidence of Achievement**
- 1 - Limited Evidence of Achievement**

					Comments
INTRODUCTION (prepare audience for tale)	4	3	2	1	
USE OF CHARACTERS (use of specific dialogue)	4	3	2	1	
PHYSICAL INVOLVEMENT (gestures, movement, facial expression, eye contact)	4	3	2	1	
VOCAL INVOLVEMENT (volume, rate, diction, feeling, emphasis)	4	3	2	1	
NARRATION (story easy to follow, exciting)	4	3	2	1	
OVERALL EFFECT (Does the total performance make the story exciting/funny/dramatic/come alive, etc.)	4	3	2	1	

Overall Comments:

Did You Say That?

a speaking activity emphasizing inflection

PROCEDURE (Warm up)

- Read the sentence “I didn’t tell John you were stupid.” aloud several times each time emphasizing a different word in the sentence.
- Ask the students for the meaning of each sentence as you change emphasis.
- Assign each student a sentence and a desired meaning and have the student reading the sentence with the emphasis on the correct word to bring out the meaning assigned.

PROCEDURE (Group activity)

- Read the sentence “I didn’t tell John you were stupid.” aloud several times each time emphasizing a different word in the sentence.
- Discuss the meaning of each sentence as you change emphasis (CONSIDER INFLECTION)
- Each group would be assigned a sentence and several meanings.
- The students work together to determine the emphasis that provides the correct meaning. (Allow a fixed amount of time, say 10-15 minutes for this.)
- Each student is asked to read their assigned sentence using emphasis to obtain one of the assigned meanings.
- Ask the other groups for the meaning of each sentence as the student reads it.

EVALUATION

- Give a student points for using the proper emphasis on the first try.
- A student may get fewer points for a second try.
- In the group activity, students may be graded individually or as a group.

TIPS FOR THE TASKMASTER

Suggested meanings for “I didn’t tell John you were stupid.”:

I didn’t tell John you were stupid. (*Someone else told him*)

I didn’t tell John you were stupid. (*I’m keeping the fact a secret*)

I didn’t tell John you were stupid. (*I only hinted at it.*)

I didn’t tell John you were stupid. (*I told everyone but John.*)

I didn’t tell John you were stupid. (*I said someone around here was stupid. John figured it out by himself.*)

I didn’t tell John you were stupid. (*I told him you still are stupid.*)

I didn’t tell John you were stupid. (*I merely voiced my conviction that you weren’t very bright.*)

Did You Say That?

Sample Exercises

The following examples can be given to individual students or to groups to obtain the indicated meaning by a change in inflection.

Yes, I like her.

She is probably all right, but I am not eager for her friendship
I'd better say I like her, but I don't believe it.

I'm sure of it.

Whatever others think, she suits me.

I like her, though my friend does not.

I like her, but no more than that.

I like her, but not the other girl

Who said I did not?

I think she is a fine girl.

She's wonderful.

I thought he would fail.

And he has.

Just what I expected all along.

What a mistake I made.

I cannot understand why he hasn't.

How absurd.

Ironically. When obviously he hasn't.

But I don't think it would matter.

But I wasn't prepared for such a complete failure.

But others didn't.

But I wasn't sure.

But not the others.

She saw me.

Asking a question.

Pleased surprise.

Horrified surprise.

Stout affirmation.

Sarcasm.

Oh, he did?

Surprise.

Threat. You'll see about it.

Fear.

Jeering.

You were wonderful.

Warmly.

He was good, the others were bad.

He used to be good but isn't anymore.

Surprised he wasn't pretty bad.

Pleased to learn that he was a success.

He really was pretty bad.

Warm Up Exercises

The inflection lesson (Did I Say That?), enunciation exercise and the tongue twisters can be used as short lessons or as warm ups before a speaking assignment. They may also be used as remediation for students having difficulties with enunciation or pronunciation.

Enunciation Exercise

Students should practice sounding each set of words clearly enough so that a listener can identify which one is being said.

1. a nice house an ice house
2. ice cream I scream
3. night rate nitrate
4. an aim a name
5. lighthouse keeper light housekeeper
6. maiden aim maiden name
7. comic's trip comic strip
8. icy I see
9. eye strain iced rain ice train
10. summer school summer's cool
11. a narrow box an arrow box
12. Nick's car Nick's scar
13. a nice pick an ice pick
14. clock stop clock's top
15. heart throbbing hearth robbing
16. green Nile green isle
17. homemade home aid
18. go for gopher

Tongue Twisters

1. Rubber baby buggy bumpers.
2. She sells seashells by the seashore. If she sells seashells, the seashells are real seashells, I am sure.
3. Red leather, yellow leather.
4. The shell-shocked soldier shot his shotgun
5. He sawed six slick, slender, slippery, silver saplings.
6. A swan swam over the swell; swim, swan, swim. A swan swam back through the swell; well swum, swan!
7. Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb. See that thou in sifting a sieve full of unsifted thistles, thrust not three thousand thistles through through the thick of thy thumb.
8. A tree toad loved a she-toad that lived up in a tree. He was a three-toed tree toad, but a two-toad toad was she. The three-toed tree toad tried to win the she-toad's friendly nod, for the three-toed tree toad loved the ground that the two-toed tree toad trod!
9. A big black bear ate a big black bug.
10. The sixth shiek's sixth sheep's sick.
11. The seething sea ceaseth and thus the seething sea sufficeth us.
12. A tutor who tooted the flute
Tried to tutor two tutors to toot.
Said the two to the tutor
Is it harder to toot, or
To Tutor two tooters to toot?

