



**Oliver Plant a student of Colleen Bassett's as Captain Wishbone at the recent Dramarama organised by Judi Bilcliff-Cantlon in place of the cancelled Te Awamutu comps.**



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## CUE DEADLINE

**The deadline for the Summer issue of Cue is Sunday, December, 13, We would love to read your regional news, receive photo's and publish any pearls of wisdom you may have in Teachers' Speak. Articles and book reviews/recommendations would also be welcome.**

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# Korero.....

Kia ora koutou

Here we are in October – and it’s Spring. A time of rebirth and new life everywhere we look. Of course, in my backyard, Ambury Farm park, there are calves and lambs, and ducklings. So, I am so fortunate to see the “new world” as it unfolds.

At this time, I want to send best wishes and kind thoughts to various whanau: Dianne Jones, who has been battling ill-health for several months, our own legendary beloved Sister Leonie, and to Lisa McLean (our administrator) and Annette Dalziel, with recent bereavements.

Congratulations to Julie Taylor with her recent theatre successes as a director in the Waikato. Congratulations to Annette Dalziel, who has breathed new life into the Southland Branch, where Julie Dawkins was elected as chairperson and Annette Dalziel was elected to take dual role Secretary/Treasurer. Janne Wilcox Clarke (previous Secretary) presented Mary Burt with a basket of fruit to show the branch’s appreciation of Mary’s long and active membership and wished her well in her retirement. Congratulations to Northland teachers, who ran a fun, friendly, and very successful Performing Arts Festival, when so many have been cancelled this year, due to COVID.

Congratulations to Trinity College who have recently trained and appointed NZ Trinity examiners.

We are looking forward to having the examination rounds in Auckland at the end of the year, having waited all year for the opportunity for our students to demonstrate their learning. Thanks to SpeechNZ for their ongoing support of our teachers with their ZOOM sessions, new flexi syllabus, and expertise in the examination rounds. We are fortunate to have two wonderful supportive examining bodies.

Last weekend, I stayed with Diane Radford in Wellington, and went to see the preview of Sir David Attenborough’s witness statement, the Netflix documentary: David Attenborough: A Life on Our Planet. It will be available to stream

on Netflix from Sunday 4 October 2020.

It charts the devastating changes that the broadcaster and conservationist has witnessed during his lifetime. His career has seen him visit every continent, and share



much of the world’s natural wonders with millions of people around the globe. This new film brings together those historic moments with his views on the current problems our natural world faces and how we can solve them. I would strongly advise you watch this, when you get the chance.

Just as the COVID pandemic has, this film makes us realise the importance of evaluating where we are currently, and what changes we might have to undertake to solve issues.

It’s been a very hard year for many of us – creating a range of complications, and cancelling many social and theatre events which bring us together as a community – something we value.

Evaluation is particularly relevant in the light of our SCA membership crisis, which is setting up serious questions as “where to next?” Are we still valid as a niche identity, or should we consider amalgamation with a like-minded body for instance?

As we approach our AGM, please consider whether we value our SCA community enough? What can we do to create new life in our community?

Ka kite ano  
**Glenda**

## Youth Leadership Course- February-March 2020 at St Columba's Church

**‘Better Listening, better thinking, better speaking.’**

By **Judith Bartlett**

Earlier this year my Church St Columba's in Havelock North combined with the Hastings Toastmasters to implement a Public Speaking and Leadership Course with students who came from Havelock High School, Hastings Girls' High School, Iona College, Lindisfarne and Karamu High School.

I agreed to be the lead co-ordinator together with assistance from my husband Rex, Ian Wright, Jeannie Wright and Fariddy Yunis all keen Toastmasters.

We also had a couple of visits from one of our keen ASTU members, Donna Jones.

We sent out letters and advertised in the schools in the near vicinity, as well as on Neighbourly and Face Book and were ready mid- February to commence our eight- week course. This was run on Tuesday evenings from 5.15pm to 7.15pm in the church foyer.

The first evening began with several shy students who presented at the door to be warmly greeted by ourselves before a snack, fruit juice and a chat. Every student was presented with a Student Manual which outlined the requirements and projects of the Public Speaking and Meeting sections. This was helpful not only for the course but for future reference as well.

The meetings were student- centred which meant that gradually all students learnt how to chair, evaluate and present speeches at the meetings themselves.

They also learnt how to evaluate each others' speeches, lead or take part in an Impromptu Speaking Session each meeting and to evaluate the entire meeting itself.

Their Students Manuals took them step by step through the skills they were learning. Specifically we covered speaking without notes, impromptu speaking( each week), evaluations, ice-breakers, demonstrations, persuasive and social speeches were all covered as well as story-telling.

Add to this motions, amendments chairmanship in general, vocal variety and body-language and we have a fairly tight structure. Yet it was fun!

Weekly we could see the students' confidence growing, as well as the sense of camaraderie with each other and with us. By the end they literally came dancing through the door.

We had four Toastmasters to assist me the

coordinator and at least two members of our church congregation who provided not only the venue but the tasty pre-meeting snacks for the students.

The whole secret to the success of the course is the fact that the students learn to run it themselves.

We made it through five meetings with three to go when we ran smack into the Covid Close-down. That was sad but we were able to complete the course in August just after the Bench Mark Exams and before the Term Four Count-Down. All but one returned.

Graduation Evening saw the presentation of each student with a certificate and a book to mark their success. We also presented three trophies. Hagen Neumegen a very early graduate of Youth Leadership at Karamu High School, and now practising Law in Hastings was our guest speaker.

This was a great PR exercise between church and community and many of the students see it as an opportunity to clock up some points for their Duke of Edinburgh Award.

I could certainly say- "in moments of enjoyment we learn."

In particular I would like to thank husband Rex for his encouragement and support as a Toastmaster in this venture.

While I have co-ordinated many Youth leadership Courses within a particular school I have never done so within the community as a stand-alone course . I loved the mixing of schools and nationalities in particular.



**Judith and Rex Bartlett (left and second from right) with participants in their Youth Leadership course.**

# LOCKDOWN TASK

submitted by **Margie Hardy** (Iona College, Havelock North)

## EXPLANATION

During lockdown teachers at Iona College, Havelock North carried on with lessons as best we could with Zoom meetings and the use of Google docs and Schoology.

I was teaching a Y7 Oral Communication class (10 and 11 year olds) who were preparing for the Junior level exam. For storytelling I would normally have used a collection of puppets, toys and props in the classroom, but as you can see from the task I sent them they were asked to be creative with what they could find.

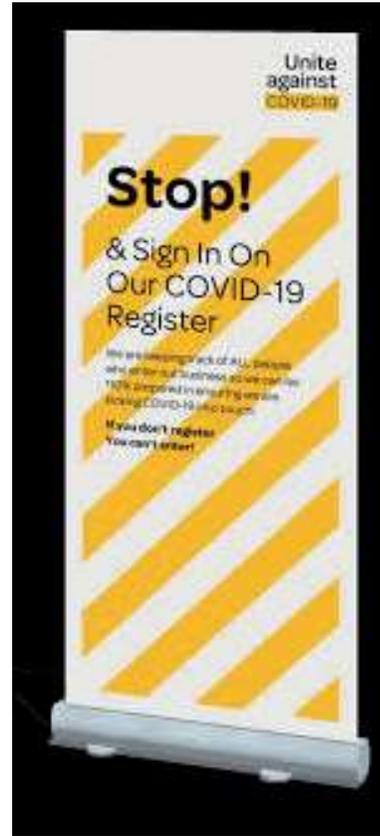
In a Zoom meeting I told a story using some soft toys I had at home. Away they went and came up with some surprising and creative ideas. Alyssa used her father's fish tank as the background. Molly went outside and used the orchard and even the dog! Some printed backgrounds from the internet. Others used several different characters. One student even used her crutches, from an injury she was coping with, as a prop.

Not everyone reached this level of imagination and expertise, but most extended their creativity. For some, the internet was not always available. Some parents were too busy with their own work to give a hand. However, through Zoom and other methods of contact they were usually able to help each other with tech and any other problems and share ideas.

When we got back to school they loved watching what their friends had come up with and even if they had not videoed their story, they performed it live for the class. I think they learned a lot from each other about being resourceful, giving something a go and that it's not always the cleverest academically who come up with the fun ideas.

Here are the video links: <https://youtu.be/mn5gIVDImzQ>

<https://youtu.be/ZN5vtUhDY7I>



“Love all, trust a few,  
Do wrong to none: be able for thine enemy  
Rather in power than use; and keep thy friend  
Under thy own life's key: be check'd for silence,  
But never tax'd for speech.” All's Well that Ends Well,  
(Countess Roussillion, Act 1 Scene 1)

## Shakespeare behind the wheel: Wellington College students 'get deep in the Macca's carpark'

Written by **Kate Green**

Submitted by **Sarah Entwistle**

Logan Forsyth, Joshua Kemp Whimp, and George Kenward Parker have been granted coveted spots in the SGCNZ 2020 National Shakespeare Schools Production for their modern take on Shakespeare's Henry IV, Part 1, act one, scene two.

Young New Zealanders will know there's nowhere better for a heart-to-heart than the McDonald's drive-through.

When Covid-19 shook up the format of the Sheilah Winn Shakespeare Festival, three year-13 students from Wellington College used the opportunity to get off the stage and onto location. Year-13 Wellington College students Logan Forsyth, Joshua Kemp Whimp, and George Parker decided to film a scene from Shakespeare's Henry IV, Part 1, in a car.

The boys were old hands at the competition, having entered every year for the past five years. Wellington College year-13 students, from left, director George Parker, actors Logan Forsyth, and Joshua Kemp Whimp, have done well in the Sheilah Winn Shakespeare Festival with their modern take on Shakespeare, filmed in a car. The competition was usually done in person, with students performing a scene on a stage.

This year, due to Covid-19 bans on gatherings, all submissions were to be made in the video form. The camera had to be static, but the rules didn't specify it was to be set on-stage.

The students threw out their existing scenes, and used the opportunity to stand out.

Set about 450 years before the first McDonald's restaurant even opened, Henry IV, Part 1, act one, scene two is a conversation between the soon-to-be king, Henry, played by Whimp, and his friend Sir John Falstaff, a charismatic thief, played by Forsyth.

Parker, as director, had wanted to juxtapose the

dramatic dialogue with a casual situation.

"Getting deep in the Macca's carpark," Whimp joked.

Wellington College is usually known for its sporting achievements, but the three year 13 winners have been entering religiously for the past five years.

But first, they discovered none of them were actually licensed to drive passengers, and therefore Parker's vision of driving casually through the drive-through on camera was out the window.

They opted for a static car, with Parker's hand making an appearance as the drive-through assistant.

After filming and submitting their work, Parker was asked by the festival organiser if a reshoot was possible - they'd done exceedingly well, but the footage was a bit dark.

They had two days to do it, and so a tense reshoot was scheduled one morning, the day growing steadily lighter as the scene wore on.

Shoot complete, Parker discovered the final hitch; the scene was about 20 seconds too long.

Three hours of painstaking editing later, speeding up and cropping gaps, the entry was five minutes and one second long.

For their efforts, the students were awarded the prize for outstanding delivery of the text, and the two actors who showed the strongest and most truthful connection between them.

They were also given coveted spots in the SGCNZ 2020 National Shakespeare Schools Production, which teacher Kirsty Hazledine said was "quite an accolade".

Next school holidays, the students would attend nine days of workshops, tutoring and rehearsals in Dunedin, with (Covid permitting) the ultimate end prize of travelling to London's Globe Theatre.



## BOOK REVIEW

**SIT DOWN DRAMA**

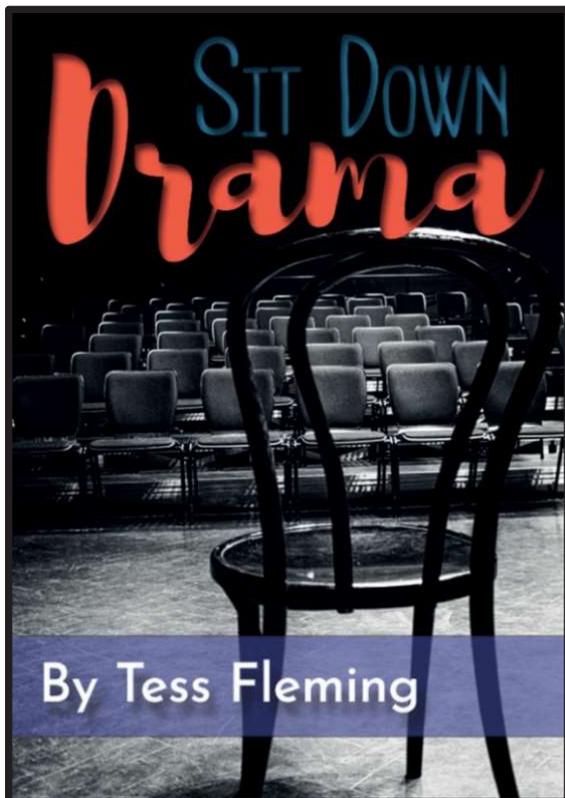
by Tess Fleming (Ocean Books Ltd: 2020)  
(reviewed by Dianne Yates, August 2020)

My first impression on leafing through 'Sit Down Drama' was how colourful and attractive the production and printing was. It has some beautiful diagrams, illustrations and photographs.

It is a book that young teenage students will be drawn to. The book is obviously geared toward secondary school drama students and it addresses the New Zealand drama curriculum well.

Tess Fleming obviously knows her readers and students and has come up with a text that they will enjoy. Even the vocabulary used – while explaining drama terminology in many cases – is at a level that students from year 9-13 will comprehend. The examples used, particularly Romeo and Juliet, and dialogue and journal extracts are suited to this age group. The school syllabus does require a 'once over lightly' study of drama including everything from acting, to voice techniques, to staging, to producing, to costumes, to props and to play devising. This book does the same.

Each chapter begins with the explanation of conventions and terms and each paragraph includes questions which will stimulate classroom/theatre discussion, observation and improvisation, and written work. Stanislavski gets ten pages! Some mention of the followers of Stanislavski including later directors and film actors might



have added interest.

The chapter on Performance Conventions Used in Drama includes several pages on choruses – voices, movement – and on dance and music.

This emphasis is particularly useful when dealing with class and group activities. Despite the title being "Sit Down Drama" there are good suggestions here for movement and interaction.

The book is a good text for New Zealand students of drama, for teachers of drama and budding actors and actresses.

It is a must for drama classrooms and for school libraries.

My criticism is largely that in adhering to the curriculum it is a rather potted or fragmented overview of drama, acting and the stage. The book, will, however, provide the overview that the syllabus requires.

When the book is reprinted I suggest that a more thorough proof reading takes place. Arthur Miller, playwright, is spelt wrongly on the same page, as is Tybalt from Romeo and Juliet, and there are other less obvious "typos" scattered throughout. The Table of Contents is clear, but I would also like an index.

Generally I recommend Sit Down Drama as a 'must have' text for drama teachers and students and congratulate Tess Fleming on its production.

Copies available from [www.actupdrama.com](http://www.actupdrama.com) - \$40.00 plus postage

# The Five Communication Styles



Image by: Danielle Scott

Permission given by the author, Claire Newton, for Cue publication  
[www.ClaireNewton.co.za](http://www.ClaireNewton.co.za)

Contents

- [The Five Communication Styles](#)
- [The Benefits of Understanding the Different Styles of Communication](#)

Learning to identify the different communication styles - and recognising which one we use most often in our daily interactions with friends, family and colleagues - is essential if we want to develop effective, assertive communication skills. But how can we tell the difference between the styles, and is there a time and place for each one in certain situations?

**Being assertive means respecting yourself and other people. It is the ability to clearly express your thoughts and feelings through open, honest and direct communication.**

Becoming more assertive does not mean that you will always get what you want - but, it can help you achieve a compromise. And even if you don't get the outcome you want, you will have the satisfaction of knowing that you handled the situation well, and that there are no ill feelings between you and the other person or people involved in the discussion.

Communicating assertively is not a skill reserved for the very few – anyone can do it - but, it does take time and practice if it is not how you are used to communicating. Fortunately, it is a technique you can practice and master at home in your own time – either by yourself or with a friend you can trust to give you honest feedback.

Remember to also think about how the person you are talking to may react and how best you might cope with this.

Before deciding that you would like to communicate assertively, you need to have an understanding of what your usual style of communication is. There are five communication styles, and while many of us may use different styles in different situations, most will fall back on one particular style, which we use as our 'default' style.

## The Five Communication Styles

- Assertive
- Aggressive
- Passive-aggressive
- Submissive
- Manipulative

Different sorts of behaviour and language are characteristic of each.

## The Assertive Style

Assertive communication is born of high self-esteem. It is the healthiest and most effective style of communication - the sweet spot between being too aggressive and too passive. When we are assertive, we have the confidence to communicate without resorting to games or manipulation. We know our limits and don't allow ourselves to be pushed beyond them just because someone else wants or needs something from us. Surprisingly, however, Assertive is the style most people use least.

### Behavioural Characteristics

- Achieving goals without hurting others
- Protective of own rights and respectful of others' rights
- Socially and emotionally expressive
- Making your own choices and taking responsibility for them
- Asking directly for needs to be met, while accepting the possibility of rejection
- Accepting compliments

### Non-Verbal Behaviour

- Voice – medium pitch and speed and volume
- Posture – open posture, symmetrical balance, tall, relaxed, no fidgeting
- Gestures – even, rounded, expansive
- Facial expression – good eye contact
- Spatial position – in control, respectful of others

### Language

- "Please would you turn the volume down? I am really struggling to concentrate on my studies."
- "I am so sorry, but I won't be able to help you with your project this afternoon, as I have a dentist appointment."

### People on the Receiving end Feel

- They can take the person at their word
- They know where they stand with the person
- The person can cope with justified criticism and accept compliments
- The person can look after themselves
- Respect for the person

## The Aggressive Style

This style is about winning – often at someone else's expense. An aggressive person behaves as if their needs are the most important, as though they have more rights, and have more to contribute than other people. It is an ineffective communication style as the content of the message may get lost because people are too busy reacting to the way it's delivered.

### Behavioural Characteristics

- Frightening, threatening, loud, hostile
- Willing to achieve goals at expense of others
- Out to "win"
- Demanding, abrasive
- Belligerent
- Explosive, unpredictable
- Intimidating
- Bullying

### Non-Verbal Behaviour

- Voice – volume is loud
- Posture – 'bigger than' others
- Gestures - big, fast, sharp/jerky
- Facial expression – scowl, frown, glare

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- position - Invade others' personal space, try to stand 'over' others

### Language

- "You are crazy!"
- "Do it my way!"
- "You make me sick!"
- "That is just about enough out of you!"
- Sarcasm, name-calling, threatening, blaming, insulting. People on the Receiving end Feel
- Defensive, aggressive (withdraw or fight back)
- Uncooperative
- Resentful/Vengeful
- Humiliated/degraded
- Hurt
- Afraid
- A loss of respect for the aggressive person
- Mistakes and problems are not reported to an aggressive person in case they "blow up". Others are afraid of being railroaded, exploited or humiliated.

### The Passive-Aggressive Style

This is a style in which people appear passive on the surface, but are actually acting out their anger in indirect or behind-the-scenes ways. Prisoners of War often act in passive-aggressive ways in order to deal with an overwhelming lack of power. People who behave in this manner usually feel powerless and resentful, and express their feelings by subtly undermining the object (real or imagined) of their resentments – even if this ends up sabotaging themselves. The expression "Cut off your nose to spite your face" is a perfect description of passive-aggressive behaviour.

### Behavioural Characteristics

- Indirectly aggressive
- Sarcastic
- Devious
- Unreliable
- Complaining
- Sulky
- Patronising
- Gossips
- Two-faced - Pleasant to people to their faces, but poisonous behind their backs (rumours, sabotage etc.) People do things to actively harm the other party e.g. they sabotage a machine by loosening a bolt or put too much salt in their food.

### Non-Verbal Behaviour

- Voice – Often speaks with a sugary sweet voice.
- Gestures – Can be jerky, quick
- Facial expression – Often looks sweet and innocent
- Spatial position – often too close, even touching other as pretends to be warm and friendly

### Language

- Passive-aggressive language is when you say something like "Why don't you go ahead and do it; my ideas aren't very good anyway" but maybe with a little sting of irony or even worse, sarcasm, such as "You always know better in any case."
- "Oh don't you worry about me, I can sort myself out – like I usually have to."

### People on the Receiving end Feel

- Confused
- Angry

- Hurt
- Resentful

### **The Submissive Style**

This style is about pleasing other people and avoiding conflict. A submissive person behaves as if other peoples' needs are more important, and other people have more rights and more to contribute.

#### **Behavioural Characteristics**

- Apologetic (feel as if you are imposing when you ask for what you want)
- Avoiding any confrontation
- Finding difficulty in taking responsibility or decisions
- Yielding to someone else's preferences (and discounting own rights and needs)
- Opting out
- Feeling like a victim
- Blaming others for events
- Refusing compliments
- Inexpressive (of feelings and desires)

#### **Non-Verbal Behaviour**

- Voice – Volume is soft
- Posture – make themselves as small as possible, head down
- Gestures – twist and fidget
- Facial expression – no eye contact
- Spatial position – make themselves smaller/lower than others
- Submissive behaviour is marked by a martyr-like attitude (victim mentality) and a refusal to try out initiatives, which might improve things.

#### **Language**

- "Oh, it's nothing, really."
- "Oh, that's all right; I didn't want it any more."
- "You choose; anything is fine."

#### **People on the Receiving end Feel**

- Exasperated
- Frustrated
- You don't know what you want (and so discount you)
- They can take advantage of you.
- Others resent the low energy surrounding the submissive person and eventually give up trying to help them because their efforts are subtly or overtly rejected.

### **The Manipulative Style**

This style is scheming, calculating and shrewd. Manipulative communicators are skilled at influencing or controlling others to their own advantage. Their spoken words hide an underlying message, of which the other person may be totally unaware.

#### **Behavioural Characteristics**

- Cunning
- Controlling of others in an insidious way – for example, by sulking
- Asking indirectly for needs to be met
- Making others feel obliged or sorry for them.
- Uses 'artificial' tears

#### **Non-Verbal Behaviour**

- Voice – patronising, envious, ingratiating, often high pitch
- Facial expression – Can put on the 'hang dog' expression

## Language

- "You are so lucky to have those chocolates, I wish I had some. I can't afford such expensive chocolates."
- "I didn't have time to buy anything, so I had to wear this dress. I just hope I don't look too awful in it." ('Fishing' for a compliment).

## People on the Receiving end Feel

- Guilty
- Frustrated
- Angry, irritated or annoyed
- Resentful
- Others feel they never know where they stand with a manipulative person and are annoyed at constantly having to try to work out what is going on.

Source: The Anxiety and Phobia Workbook. 2nd edition. Edmund J Bourne. New Harbinger Publications, Inc. 1995.

## The Benefits of Understanding the Different Styles of Communication

A good understanding of the five basic styles of communication will help you learn how to react most effectively when confronted with a difficult person.

It will also help you recognise when you are not being assertive or not behaving in the most effective way.

Remember, you always have a choice as to which communication style you use. Being assertive is usually the most effective, but other styles are, of course, necessary in certain situations – such as being submissive when under physical threat (a mugging, hijacking etc.).

Good communication skills require a high level of self-awareness. Once you understand your own communication style, it is much easier to identify any shortcomings or areas which can be improved on, if you want to start communicating in a more assertive manner.

If you're serious about strengthening your relationships, reducing stress from conflict and decreasing unnecessary anxiety in your life, practice being more assertive. It will help you diffuse anger, reduce guilt and build better relationships both personally and professionally.

Remember the first rule of effective communication: The success of the communication is the responsibility of the communicator.

# Five Classic Debate Techniques To Help You Nail Your Next Pitch

Written by Karla Cook

@krla\_cook



You might be asking, "What the heck does debating have to do with pitching prospects?"

A lot, actually.

Winning new business for your agency comes down to **developing a logical, watertight pitch that combines data and emotion, resists opposition, and impresses your prospects.**

Winning a debate hinges on those same things.

We've compiled a list of five debate tips you can steal to turn out a stellar pitch. Check them out below to make your next pitch a winner.

## Five Debate Techniques for Better Pitches

1) Decide on a single resolution, and stick to it.

**Resolved:** This agency can make your business more money.

If you ever took a debate class while in school, you might be familiar with the format of the above statement. **Resolutions** are positive statements used to focus the main subject of the debate. One side argues for the resolution, and one side argues against.

When your team is developing a pitch, try to establish a resolution statement that directly reflects your prospective client's priorities and goals. If you're unsure where to start, [interview your prospect](#) to gain a greater understanding of what they're seeking in an agency, and tailor your resolution statement to their business needs.

One of the biggest mistakes agencies and freelancers make when pitching prospects is trying to prove too much without proper support.

**Using a resolution statement can help focus your ideas and evidence into a single, straightforward premise**, e.g.: "Our agency can get you more leads," or "Our agency can expand your social reach."

If you channel all your energy into proving one strong statement -- rather than a series of disjointed statements -- it will be easier for your prospect to see the substantive value in your proposal.

2) Develop structured arguments, not just claims.

The best debaters know that a sound argument is made up of three main components: the claim, the data, and the warrant.

**The claim** is the central idea you're asserting. It usually takes the form of a specific statement that directly supports your main resolution, e.g.: "Conversion optimizing your website will bring in more leads for your business." When presented on its own, the claim is essentially worthless to your argument. **It doesn't prove anything, it's just a statement.**

**The data** is the evidence that supports your claim. Think of yourself like a lawyer stating your

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case: Without the right facts to back up your claims, your case is pretty much meaningless.

Data doesn't have to mean hard statistics. Draw from your previous client success stories, case studies, or even industry trends to beef up your case.

**The warrant** is the bridge that connects your data to your claim, e.g.: "Because many other companies in your industry have found success with conversion optimization, we believe that conversion optimizing your website will bring in more leads for your business." The "because" statement explains why exactly the data backs up the claim.

Before your pitch, plan out your main arguments by identifying the claim, data, and warrant for each point. **This system can help you identify weak spots in your presentation.** If you can't adequately support one of your claims, it's a good sign you need to dig in deeper or scrap it completely.

### 3) Anticipate opposition, and consider how to counter it.

Your prospects aren't exactly the opposition (you want to end up working with them, after all), but they will be looking for places in your presentation that seem weak or opposed to their goals. And the best way to prepare for the inevitable onslaught of questions is to **think like your very worst critic.** There are two fundamental kinds of opposition you're likely to face. The first is a **rebuttal**, which is data or evidence that disagrees with one of your claims.

For example, if you presented the claim that conversion optimizing your prospect's website will get them more leads, a rebuttal to this claim would be an anecdote about a business that conversion optimized their website and didn't generate more leads. **This evidence is in direct opposition to your claim.**

The second kind of opposition you might face is a counterclaim. While a rebuttal refutes a claim you presented with new evidence, a counterclaim brings up a new claim that directly opposes your own. For example, if you presented the claim that conversion optimizing your prospect's website is the smartest way to yield more leads, a counterclaim would be that SEO is in fact the better strategy.

How can you prepare for rebuttals and

counterclaims? **Comb through your presentation with a ruthless eye and create your own list of opposing points.** Then practice how you would address them before the pitch. This will ensure you aren't forced to think on your feet when the stakes are high.

### 4) Address all questions head-on.

In debate, if you fail to fully address an argument from the opposing team, it's taken as a concession. **It's essentially the same thing as admitting their argument is correct.** This is called a **drop**, as in: You completely dropped the ball.

During your pitch, it's easy to become so focused on crushing your presentation that you stumble when the prospective client expresses concerns or raises questions you hadn't considered. It's important that you give a complete, honest answer to each of their questions, even if the answer is, "I'm not sure right now, but I will find out and get back to you."

Glossing over a concern or not fully answering a question will look far worse to the prospect than attempting to answer to the best of your ability and stumbling a bit. At least it lets the prospect know that you heard them, you understand where they're coming from, and you're interested in getting them the right information.

### 5) Remember that your "judges" are human.

Although forming logical arguments is central to debates, **logic isn't the whole picture.** At the end of the day, you have to impress the judges, and that means delivering your statements with an acute **awareness of your audience's emotions.** Pitches are similar. Your prospects will be impressed by sound arguments that prove your resolution, but they also need to be wooed a little. There needs to be an emotional element that draws them in and makes them truly believe in your proposal.

This doesn't mean you need a flashy gimmick, however, it just means you need to present your pitch in a compelling, human way. If you start to sound robotic, ask yourself: **How would I explain this idea to a friend?** Stepping back and reevaluating your narrative is key to developing an accessible pitch.

# TEACHERS' SPEAK

## Space Jump

By **Lucinda Heslin-Wightman**

I initially devised this game for a class of junior students who were very self-conscious and lacking in confidence in even getting up and speaking in front of the class. I wanted to take the focus off themselves, so that standing up and being part of the spotlight was less daunting and became a more normalised, positive part of our routine in class.

My central aim was to make it fun and creatively challenging for all so that they would begin to look forward to and learn to enjoy their moment (and others moments) up on stage.

I also wanted them to be able to give and receive direct positive feedback in response from myself and the class as part of this circle of support and rapport.

I found three to five household objects (these can literally be anything at all!)

So, for example:

I might put down a plastic cone, a telephone and a bucket and spade.

These are spaced in a line across the floor.

Then the class sit down in front of the objects and I invite them to come up one by one to pick an object up.

The rules were that they say Good Morning to everyone and introduce themselves by name.

The audience then reply Good Morning -----  
(name)

The student chooses an object and “Space Jumps” with it. They tell the class what the object seems to be “This looks like a bucket and spade but space jump (they would hold it up and jump or they would hold it up and turn around in a circle) and it is actually a .....”

The child then devises a name and use for the transformed object and demonstrates it to the class.

class respond accordingly by clapping and often laughing as I quickly discovered that the innovation, creativity and humour of these young space jumpers knows no bounds!

If the child is confident enough at that point to remain standing and respond (the ones more lacking in confidence will initially sit back down immediately after they have done it.) I will ask some open ended questions about their object and the audience can put up their hand and ask any questions also.

I found this game to be a wonderful icebreaker and so popular and frequently requested that I would often promise them a game of space jump after we had done our other work in class.

An excellent way to start or finish the class on a high note. Interestingly this game caught on with my older students as well and we started to have some really sophisticated transformations of these very ordinary daily objects.

It became a very good tool for building their tool kit for devising, improvisation and mime.

I developed this concept further with the seniors and we would then select the most “classic” space jump creation of the day and incorporate it into an improvisation or storytelling session.

The younger students who had been reluctant to even get up in front of the class lost their self-consciousness and suddenly couldn't wait to put their hands up to go first.

As we had made introducing themselves to the class (making eye contact) an essential part of the game they all automatically learned to do this smoothly and confidently as time went on.

I think the core aim of this game is to create an environment where the student realises that standing up and having their turn in the spotlight is actually a wonderful moment that they learn to look forward to within the class.

Through this “Space Jump” platform we have all built up a positive, encouraging rapport, the students know that their offering will be well received and once their confidence is established their motivation and creativity literally and figuratively takes off!

# TEACHERS' SPEAK

## CREATIVITY

By **John Thrower**: [https://cloudcuckoo.co.uk/jonthrower/improv\\_scen.htm](https://cloudcuckoo.co.uk/jonthrower/improv_scen.htm)

The following exercises are intended as "warm ups for the brain" for either group or individual creativity sessions. They all assume there is one leader who sets the challenge, and facilitates. With all brainstorming exercises, the following rules should be applied:-

- No criticism, of the self or of others
- Build on other people's ideas
- The wackier the idea, the better

For group work, it generally works better if the warm up is appropriate to the general tasks to be performed. For example, if the group task is mainly analytical, then use a puzzle based warm up works best. For more categories and examples for some of the warm ups, see Improvisation Scenarios (refer to website).

## Name 10...

### Description:

Simply get everyone to shout out contributions of items that fall into a particular category as fast as possible.

Write them up on a flip chart or white board.

Vary the target number according to how many people there are in the group. Good for generating energy on a Monday morning.

When they've got ten, get them to produce another two. Some examples are shown below.

- Films linked to monkeys
- Famous Edwards
- Things you can drink out of
- Body parts with three letters in them
- Alternatives to toilet paper

### Variations:

Depending on the group and the context, the leader can try and keep the number below ten by arguing that suggestions aren't in the category (but don't do this if it's a warm up for brainstorming work, or if you're encouraging people to contribute).

It sometimes helps to have slightly odd or ambiguous categories, so that there are three or four obvious ones, and then a leap of lateral thinking is required to get the rest.

### Alternative Uses

Suggest as many possible alternative uses for an every day item as possible. Some suggestions follow. About five minutes should be enough for an individual, and then another five for a group session.

- The little plastic canisters that 35mm film comes in
- A dishwashing brush
- A newspaper
- A child's paddling pool

### Individual Brainstorm

On their own, individuals write down as many things as they can think of within an unusual or comical category.

After five minutes or so, or when everyone's stopped writing, people share the ideas they've had in individual session.

# TEACHERS' SPEAK

The group is then encouraged to come up with additional ideas based on what other people have contributed. Some possible categories are shown below:

- Email Subjects you don't want to see on Monday morning
- Useless Patents
- Superheros that Marvel turned away
- Titles of TV series that were never made
- Unsuccessful shops

## Puzzle

Present the group with a problem or puzzle to solve (refer to website for puzzles). The best ones require some lateral thinking, so that people bouncing ideas around the group will lead to it being solved fairly rapidly.

Be prepared to provide some clues.

## Tear it Down

Take an existing well established product (such as an aeroplane or car).

Provide a description of it, as if it were a brand new product and get the group to come up with as many reasons as possible why this product will never succeed.

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*I have been thumbing through earlier editions of Cue and decided to resurrect some articles that are still relevant today. The late Lindsay Nash wrote these helpful hints in 2006 and his comments are still as relevant today for Speech NZ Public Speaking examinations.*

### **Editor**

#### **Procedural Motions**

Procedural motions (ASB Public Speaking & Communication) are just a means of keeping the meeting going.

The best New Zealand guide to meetings is —Members' Meetings by Mark von Dadelszen, pub Per Ardua Surgam, Havelock North. (2nd edition 2004), but the format can be a bit daunting at first.

But there seems to be a bit of hazy knowledge, so here's a simple guide to some of them:

That the motion be now put: (the closure, the — stopper ). If you think discussion has gone on long enough and is getting repetitive, you can move this.

But there are a few rules. For example, if you have already spoken, you can't move the closure, or you might be seen as attempting to gag your opponents. The chairman can refuse to accept this motion, indeed any of these first three.

That the motion do lie upon the table: You move this if you think more information is needed before a decision is made. So if there is no urgency, it can wait till the next meeting.

That the meeting proceed to the next business: This is a bit of a put down and, if it's carried, it means you end the debate without reaching a decision, probably because you think the matter of minor significance. It can serve as a shake-up call. If it's defeated, the discussion on the main motion, the substantive motion, might then speed up.

There are several other motions to do with the running of the meeting, that is, the procedure. A possibly useful one is, "that the chairman's ruling be disagreed with." This is not a motion of no confidence. It simply means you don't agree with what the chair has ruled, and you seek support from the meeting. And the chairman cannot refuse it.

Most meeting procedure is aimed at getting things done as efficiently as possible, so the more you know, the better you can do this. For ASB, knowledge of the above first three would be a minimum.



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