

Hints and Tips to Help the New Speech Coach

New Coaches Workshop 2016




Great Resources Abound...

- All kinds of resources at the IESA website
- The "Speech Manual" can tell you the rules and regulations
- "New Coaches Handout" will give you all sorts of great hints and tips to get you started
- Both are found at <http://www.iesa.org/activities/sp/>
- Review these resources – they are a big help in your coaching process

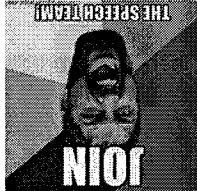
What this Workshop is About...

- What isn't covered in the manuals and handouts...
- Expectations and the realities of coaching
- Getting the best out of your players
- Choosing the right players for the right scripts
- Developing your catalogue of scripts
- Making the most of your practice times
- And other important stuff...



2016 Team Improv Games


- > Hitchhiker
- > Freeze/Switch
- > Movie Critics
- > The Brain
- > Line Talk



Generate Student Interest

- > Before the season, after the season – you're scouting for talent
- > Use speech games in class, when appropriate
- > The new "Team Improv" games are good for this
- > Integrate it into the classroom material, review games
- > Improv duet - fun last 5 min of class
- > Integrate script writing into classroom units, small group writing and directing

Speech Kid



What my coach thinks I do

What I think I do

What my friends think I do

What my parents think I do

What society thinks I do

What I actually do

Developing Your Catalogue

- Inherited a metric ton of olde, tired scripts?
- Good scripts are there, but many have been done to death – time to retire them...
- Problem of running with the oldies but goodies
- Older pieces not exciting anymore, subconsciously judged against previous performances by students, coaches
- Keeping the oldies year after year is not challenging to coaches
- If you don't know which are oldies, just ask the previous speech coach...


Buying Scripts

- Who can help with the co\$t?
- PTO, boosters, parent donations to program, participation costs for kids, pay for it yourself, pray to the gods
- A couple new scripts a year add up!
- Catalogue sites listed on the IESA – others out there
- Always recommend getting samples first
- At contest, write down script titles you saw and liked, pick them up for next year
- Anthologies, kid's magazines, lots out there (Amazon)

Free Stuff

- Libraries – remember those?
- Get your kids to transcribe some scenes from appropriate (classically funny) films (*The Holy Grail*)
- Humorous blogs on the internets
- Audio tracks - comedians
- Public domain material
- Edit existing pieces. Or get the kiddos to do that...
- Write it yourself! Yes, you can do this...
- Kids can write their own material (uh-oh)

Scheduling Practices



- > Many different approaches
- > I use an open schedule - 1 hour or 1/2 hour blocks of time before and after school
- > New blank schedule opens up every Monday, posted on my door, first come first serve
- > They would fit speech into their weekly schedule
- > I get times filled and far fewer missed practices
- > Worked well with parents too
- > Use what makes sense for your situation

Choosing Scripts for Performance

- > If you know your scripts, suggest specific pieces for specific students
- > Seems like certain kids were "made" to fill particular roles
- > Again, try and filter out the tired scripts
- > Let the kids know how they will be judged, share the ISEA rubric, reinforce in practice
- > Some kids want a part they are not right for - "Will you be able to bring it to this role?"
- > OK to redirect them to another part

Writing Scripts

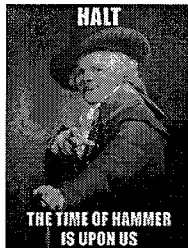
- > Students can do this - you just have to play the editor
- > Monologues, poetry (Original Script), duets (Original Duet Script) are your options
- > Schedule practice times to review their work
- > Don't be afraid of drastic re-writes, takes time
- > Worry less about time for memorization
- > Excellent expression of creativity
- > Chance to let the students "direct" their piece
- > Great relationship builder, students will remember your efforts

Practice Times

- > Suggest 30 to 60 min periods, not 15 – but whatever works
- > Practice twice a week to start, then more as needed
- > Fill up empty practice time slots
- > Memorization dates
- > Strict policies – miss three and you're out, etc.
- > Be aware of eligibility issues – see them coming, avoid disappointments

Coach Assistants


- > Get help if needed, but not babysitters
- > Parents, high school speech kids, other teachers can "assist" – be aware of district guidelines for assistants at your district
- > As a coach, you're ultimately responsible – don't give away your kids to people that you may feel are not able to help
- > If you have a co-coach, you're in a better spot to share the load



Improvisation

- > Tips on developing an improv team
- > 1. Practice together, and trade up partners until you find good duos that gel well together
- > 2. Take one night week (Friday, for ex.) and have a 1.5 to 2 hour block – it goes fast!
- > 3. Team improv: learning the games is a blast; get fluent and pick your best 4-6 players
- > Note that in order to compete in group improv, you need to also have a scripted performance

More on Contest



- > Judging is highly subjective, but they are supposed to be fair and consistent
- > Receiving a "1" is not "average" – and the Judge will explain why it's not a "1"
- > Reasons for a "1" ranking is clearly noted in the IESA speech manual
- > "Judge's Choice" awards are given to particularly outstanding performances

Performances at Contest

- > At contest, getting a "1" rating is exceptional
- > This means the players went above and beyond, bringing something outstanding
- > They exceeded the rubric standards as interpreted by the judge
- > Expect judges to be working from this mindset
- > Always shoot for a "1" – and often it boils down to commitment, practice, hard work

Preview Night

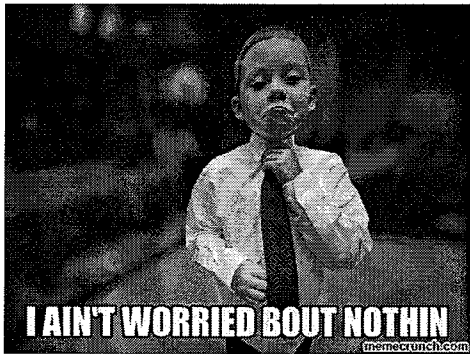
- > Consider having a preview night for your players
- > An evening sometime soon before contest
- > Let the players show off their performances in front of friends & family
- > Get rid of those performance jitters
- > The more public performances they get the better
- > Get the PTO to sponsor this, provide treats, help set up

Post Contest

- > Have that all important debriefing with judge's notes in hand
- > The speech player needs to know where she succeed and where she needs improvement
- > This is especially true for returning students
- > Additionally, have kids give you the names of pieces they saw and liked, want to do next year

Good Luck! Have Fun!

- > You gotta love to coach, love the process - if you don't it's not for you
- > You won't know unless you try
- > It gets into your blood – as a teacher you're already a natural performer
- > In time, you'll develop your own way of doing things and be up here talking about it!
- > Consult the IESA materials for the basics, too many new coaches ignore those resources



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