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KHU VỰC DUYÊN HẢI – ĐỒNG BẰNG BẮC BỘ**

**CHUYÊN ĐỀ THAM GIA HỘI THẢO DUYÊN HẢI BẮC BỘ  
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**ENHANCING ELOQUENCE IN SPEAKING SKILLS  
FOR GIFTED STUDENTS**

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## **I. INTRODUCTION**

### **1. Rationale of the study**

In our increasingly interconnected world, English, which is considered “the international lingua franca” (Mauranen, Hynninen, and Ranta, 2010), is the key to success in different fields. Mastering four core skills of English, namely listening, speaking, reading, and writing ultimately leads to the ability to communicate fluently and effectively (Chikh & Dich, 2016). However, Crystal (2016) highlighted that an eloquent speaker extends beyond “speaking efficiently, making the points clearly, but there has to be something extra, something more than the intrinsic content of the message”, it is the speaker’s perspective and personality that shine through, great speeches reflect the speaker’s thought and feelings.

Gifted students possess an exceptional ability and intellectual capacity that set them apart from their peers (National Association for Gifted Children, 2020), they often thrive in environments that demand strong communication such as academic presentations, debates, and leadership roles. However, they may struggle to express their thoughts effectively, captivatingly engaging their audience, and leaving a lasting impression. Thus, provided opportunities and skills to enhance spoken eloquence, gifted students are empowered to voice their thoughts clearly and compellingly. This helps them become not only exceptional learners but also influential leaders who can motivate and guide others (Gallo, 2022). In the globalized world that requires people to communicate clearly, eloquence becomes a crucial tool to ensure one’s success in both academic and professional fields.

By focusing on developing eloquence in speaking, this study will bridge the gap between gifted students’ potential and their ability to communicate confidently and persuasively. Through various strategies and easy-to-follow steps, this study can pave the way for gifted students to become eloquent speakers, influential leaders, and change-makers in society and for teachers to create a communication-friendly environment to improve students’ speaking competence.

### **2. Objectives of the study**

This study is investigated to

- Identify some key factors that contribute to eloquence in speaking
- Examine problems facing gifted students when speaking English
- Suggest some techniques and strategies to refine gifted students’ spoken eloquence
- Evaluate the impact of the strategies used in the English curriculum at Lao Cai High School for gifted students on students’ speaking skills.

### **3. Scope and significance of the study**

This research mainly focuses on problems gifted students encountered in the researcher’s school while communicating in English and suggests some practical activities to develop students’ eloquence in speaking.

The research potentially benefits students, educators, and future researchers. Students are expected to be able to articulate their ideas clearly and persuasively, which is essential for their academic achievement, social skills, and future careers. The study also provides teachers valuable insights and practical strategies to help gifted students improve their speaking skills. Additionally, the study encourages further research on the development of eloquence and its importance for gifted students.

### **4. Summary of the paper**

The paper is comprised of four main parts as follows:

Chapter I – Introduction offers a summary of the paper, the study’s rationale, its aims, scope, and significance.

Chapter II – Development acts as a theoretical framework that discusses related studies, defines the concept of eloquence in speaking, clarifies the components of an eloquent speech, and investigates speaking-related problems encountered by students

Chapter III – Application presents some innovative strategies to develop gifted students’ spoken eloquence at our school and evaluates the impacts of the methods on students’ speaking skills.

Chapter IV – Conclusion summarizes the study, discusses the limitations that remained in the study, and gives some suggestions to enhance the efficacy of the methods on a larger scale.

## **II. DEVELOPMENT**

### **1. Eloquence in Speaking**

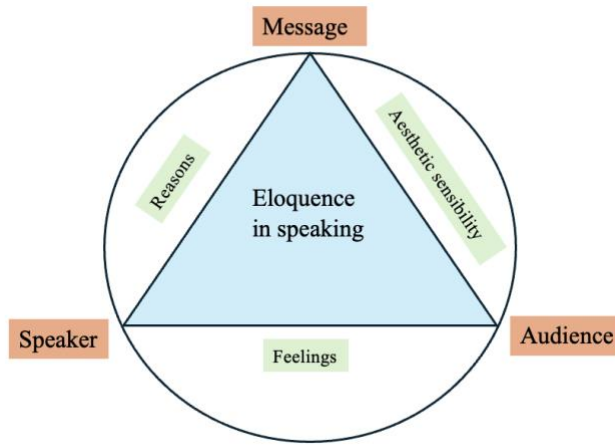
#### ***1.1. Definition***

If we go way back to ancient Greek and Rome, we can find a closely related concept of modern “eloquence”, which is rhetoric. Defined as “the art of guiding the soul by means of words” (Plato, as cited in The University of Texas at Austin, 2016), rhetoric aims to persuade or influence people. Cicero, a Roman Statesman considered rhetoric “one great art comprised of five lesser arts: inventio (invention), dispositio (arrangement), elocutio (style), memoria (memory), and pronuntiatio (pronunciation), a general art of speech that joins “wisdom and eloquence” (sapientia et eloquentia)”. For some, eloquence is the pinnacle of rhetoric, a means to rhetorical ends, as Dickinson (1879) argued that “the proper product of rhetoric is eloquence”. However, Donoghue (2008) claims that eloquence is distinct from rhetoric as “it has no aims, it is a play of words or other expressive means” (p.3). In other words, eloquence focuses on the beauty and effectiveness of language itself.

No definition encompasses all the essential characteristics of eloquence, each author’s definition highlights a different facet of the concept. Ralph (1909) saw it as “the power to translate a truth into a language perfectly intelligible to the person to whom you speak”. Similarly, William J. Bryan viewed eloquence as “The speech of one who knows what he is talking about and means what he says – it is thought on fire” (as cited in McFarland, 1961). He also emphasized the importance of enthusiasm when stating that eloquence comes when a speaker is “tremendously enthused about worthwhile things concerning which he is thoroughly informed”. Additionally, Socrates believed “all men speak eloquently when they have a thorough knowledge of their subject” (as cited in Dickinson, 1879).

In essence, eloquence is not just about fancy words, it comes from a speaker who possesses deep knowledge, genuine passion, and the ability to translate ideas into a message that resonates with the audience. A famous quote by Maya Angelou perfectly embodies this lasting impact: “ People will forget what you said, people will forget what you did, but people will never forget how you made them feel” ( as cited in Manner of Speaking, 2015). D’Alembert offered a similar perspective, defining eloquence as “the ability to cause a sentiment with which the mind is deeply penetrated to pass with rapidity into the souls of others, and imprint itself there with force and energy”. Campbell echoed this purpose of eloquence, viewing it as “the art or talent by which the discourse is adapted to its end, and the end of discourse is to move the will” (as cited in Dickinson, 1879).

Employing Crystal’s definition of eloquence (2016) as “an appeal to our reason, our feelings, and our aesthetic sensibility”, this paper investigates eloquence as the art of communication, the ability to not just convey information, but to captivate the audience, evoke their emotions, and leave a powerful memory in their minds.



## 1.2. Components of an eloquent speech.

### 1.2.1. Command of language

Command of language is the building block of eloquence. It provides the foundation for clear, effective, and persuasive communication

- **Lexicon and pronunciation:** an extensive vocabulary allows speakers to choose the most precise and evocative words to express their ideas. Eloquent speakers can use their words to paint vivid pictures and use descriptive language that resonates with the audience. However, it is recommended that speakers work to improve one word's power rather than only expand the vocabulary. Dickinson (1879) suggests "never using a word unless you know what you are pronouncing it correctly and that it means what you think it means". This rule refers to the accuracy of both pronunciation and meaning of the word to convey the intended message. Moreover, Crystal (2016) proposes the choice of words should reflect the speaker's thoughts and feelings and be familiar with the audience's understanding, not show off their range of vocabulary. Some strategies, suggested by Dickinson (1879), to refine lexicon and pronunciation are proofreading and learning from mistakes, utilizing dictionaries, practicing clear pronunciation, analysing a successful speaker's speech, and practicing reading aloud. Following these steps, speakers can deliver their presentations more confidently, making the message more impactful and persuasive.

- **Grammar and syntax:** Proper use of grammar and syntax creates a smooth flow of language, making it easier for the audience to understand the message. Moreover, varying sentence lengths and structures enable speakers to emphasize ideas and engage the audience. For example, short, punchy sentences deliver a powerful call to action, while longer, descriptive sentences can be used to paint a vivid picture.

### 1.2.2. Delivery

As Beveridge highlights: "The two indispensable requisites of speaking are, first, to have something to say, and second, to say it as though you mean it." (p.152, McFarland, 1961). Whitney echoes this, emphasizing that effective delivery should be seamless, enhancing ideas without becoming the focus itself. Thus, the speaker's delivery style should be a clear and natural tool so that the audience will be captivated by the message, not the main attraction.

There are two types of delivery, working together to create a captivating presentation:

#### a. Verbal delivery

Verbal delivery refers to the way of using voice to communicate. It includes elements like speed, volume, pitch, and pauses.

**Speed:** The rate at which information is presented plays an important role in speaking. Nikitina (2011) warns that rushing through the speech can overwhelm audiences, causing them to lose track and get bored. On

the other hand, speaking too slowly can leave the audience disengaged, their minds wandering off to their thoughts. Thus, varying the pace, adjusting the speed throughout the presentation, and ensuring clear enunciation at all times help listeners absorb key points and retain the information presented.

**Volume**, the loudness or softness of the voice, is also an effective delivery. Belknap (2015) suggests that listeners gravitate towards speakers who vary their volume as a constant volume can be monotonous, making the audience distracted. Grice and Skinner (1998) advise adjusting the volume of the speaking environment. In a large room, project the voice enough to reach everyone, while in a smaller setting, a quieter tone can create a more intimate atmosphere. By mastering volume control, the speaker can keep his audience captivated and ensure the message reaches everyone in the room.

**Pitch**, the highness or lowness of the voice, significantly impacts how well the audience absorbs and remembers the message. Hahn (2004) shows that audiences exposed to lectures with natural variations in stress and pitch demonstrated a much better ability to recall information than those who heard monotone or poorly intoned versions. This is especially true for learners of a non-tonal language like English, where their native tongue uses pitch-for-word meaning, not emphasis. As Wennerstrom (1994) argues, these learners often speak in a monotone, missing the natural pitch variations that enhance understanding. However, it is noted that dramatic shifts in pitch, particularly upward inflections at the end of statements when not asking a question, can sound exaggerated and undermine credibility (UNCG University Speaking Center). Therefore, it is necessary to use inflection strategically to emphasize key points, convey emotions, and maintain audience interest.

**Pauses**, temporary stops in speech, are potent tools. A well-timed pause after a significant statement allows the audience to absorb its message, fostering a deeper understanding. A pause can also mark a transition, signaling a shift to a new idea or section in the presentation or heightening anticipation for the upcoming revelation. However, resist the urge to fill pauses with verbal fillers like “um” or “uh”, these detract from the message and erode the credibility. A simple solution is a mental rehearsal for the speech, marking spots for pauses. Reading the speech with each thought on a new line can serve as a visual cue to pause at the end.

### ***b. Nonverbal communication***

Non-verbal communication, or body language, includes facial expressions, posture, gestures, eye contact, and movement. Just like words, body language conveys a powerful message. Research shows that these nonverbal cues make up around half of the message delivered to the audience (Nikitina, 2011) as they subconsciously reinforce the message.

**Facial expressions** are an important element of eloquence in speaking. They allow speakers to convey emotions that align with their message. For example, a genuine smile while sharing positive news or a furrowed brow during a serious discussion adds depth and credibility to the words. Moreover, like music sets the mood in a movie, facial expressions can establish the emotional atmosphere of the speech. For instance, a presenter who initiates their presentation with a warm smile will establish a positive and welcoming atmosphere. Conversely, a concerned expression can prepare the audience for a more serious topic. Thus, appropriate facial expressions can guide the audience’s emotional journey throughout the presentation.

**Eye contact** is a powerful tool that creates a sense of connection and trust with the audience. Lucas (2015) suggests aiming for 80% of the speech time to be spent making eye contact with each audience. This creates a more intimate and interpersonal experience, fostering a sense of rapport and transparency. Maintaining eye contact with the audience fosters a strong connection and facilitates a more profound reception of the speaker’s message.

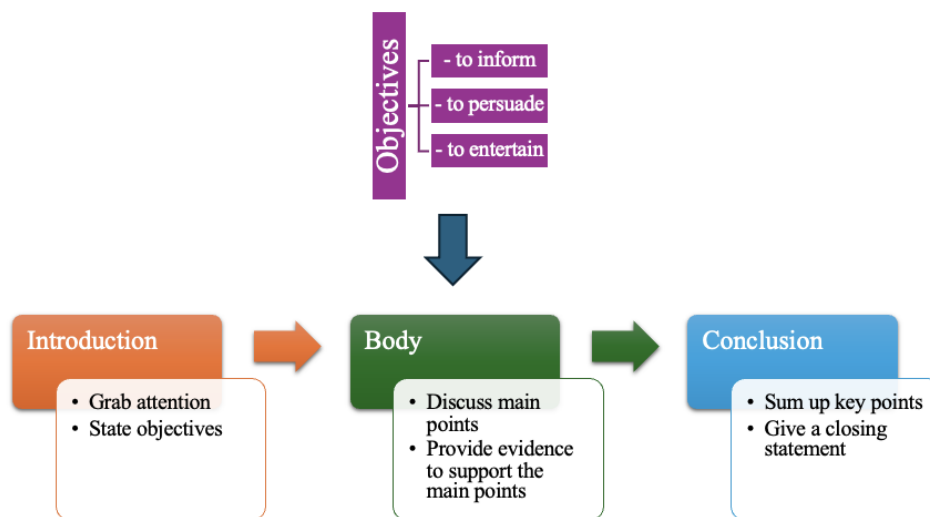
**Gestures**, the movement of hands and arms, is another tool to elevate the presentation from informative to truly captivating. Imagine an orchestra conductor, their movements guide the musicians and enhance the music’s emotional impact. Similarly, gestures can guide the audience’s attention in a presentation and telegraph

meaning to the audience. To maximize the effectiveness of gestures, it is noted that each movement of hands and arms should be deliberate and chosen to complement and emphasize the spoken message. Moreover, they should be incorporated into the speech naturally and authentically to add emphasis without feeling forced. However, awkward positions like crossed arms or fidgeting hands should be avoided as they distract the audience from the message.

Good **postures** allow speakers to hold eye contact more easily, and increase their confidence level, moreover, solid grounding and proper posture help speakers project their voice more effectively. However, public speaking can lead to awkward postures that distract the audience such as shifting the body back and forth, twisting the feet or ankles together, or standing stiff with locked knees. The ideal posture involves feet shoulder-width apart for stability and slightly bent knees for comfort and flexibility. A speaker’s physical comfort and kinaesthetic awareness contribute significantly to the confident delivery of their message. Research by Cuddy (2012) suggests that adopting a “power pose” – standing tall with wide legs and hands on hips (like a superhero) – can bolster confidence as this pose might trick the brain into feeling more assured.

**Movement** is a silent language, communicating the speaker’s feelings towards the audience and the message itself. Strategic positioning builds trust. For instance, moving closer fosters intimacy, which is ideal for establishing rapport or sharing personal stories. This physical closeness conveys comfort and a desire to connect. Conversely, taking a step back projects confidence, perfect for delivering key points. It creates a more formal atmosphere, showing the speaker’s control of the information. Besides, movement can signal topic transitions. For example, a purposeful walk across the stage, with weights evenly distributed, subtly cues a shift in topic while maintaining a graceful posture to ensure the delivery remains polished. Deliberate changes in movement can reflect mood changes. For instance, during a heated argument, a speaker who leans forward can be seen as attempting to bridge the physical distance with the audience. This movement emphasizes the importance of the point, drawing the audience closer and inviting them to share the speaker’s passion.

### 1.2.3. Speech structure



The first and most crucial step in preparing a speech is determining its *objective* (Dickinson, 1879). The objective dictates the content, style, and delivery of the speech. A speech aims to fulfill one of the three main objectives: to inform, to call for action, and to entertain. Informative speeches aim to educate the audience on a specific topic. Examples of informative speeches are lectures, presentations, and explanatory speeches. The action speech aims to motivate the audience to take action, for example, sales speeches, political speeches, and motivational talks are used to persuade, inspire, or urge the listeners to do something. Nevertheless, Dickinson (1879) also acknowledges that these categories are not mutually exclusive, speeches can have a blend of



objectives. For instance, informative speeches can inspire action, or facts can be presented engagingly by using humor or stories to keep the audience interested.

Dickinson (1879) suggests a well-structured speech typically follows a three-part format including *the Introduction, the Body of the Speech, and the Conclusion*.

An introduction acts as an opening of a presentation to grab the audience's attention and establish the speaker's credibility. While an introduction can include "softening-up" material to connect with the audience, the essential element is a clearly stated objective. This objective should frame the message as a solution to a problem encountered by the audience.

The body is like the heart of the speech, where the speaker develops the main points, provides evidence to support his claims, and engages the audience with the message. However, it is noteworthy that a speech should be built around two to four key points to deliver the message, making the speech more focused and impactful. Besides, a topical outline is recommended to structure the speech. The outline lists the main points and subtopics, ensuring a logical coherent flow. This clarity benefits both the speaker and the audience. It helps the audience follow the speaker's train of thought and understand the connections between ideas, while for the speaker, it serves as a memory aid, helping him remember the key points to be delivered.

Conclusion is the closing statement, where the speaker summarizes the key points, leaves a lasting impression, and potentially calls the audience to action. The speaker should tailor the conclusion for each type of speech. For informative and entertaining speeches, the conclusion can be a lighter note, with a story, a quote, or a well wish. Meanwhile, for action speeches, the conclusion inspires the audience to take action.

#### ***1.2.4. Visual aids***

Public speakers know the truth: "A picture is worth a thousand words". Images demonstrably boost information retention. Beqiri (2018) defines visual aids as anything illustrative that enhances spoken communication, namely charts, photos, and videos. Studies by Nikitina (2011), and Haque (2016) show audiences recall information six times better with visuals, and presentations improve by 60 -70%. Compelling visuals grab attention, hold interest, and make complex information easier to follow and remember. They also serve as speaker prompts, replacing memorization with simple models and graphics. Explaining data can be nerve-wracking for speakers and confusing for audiences, but visuals can make information clear and smooth to convey.

However, incorporating visual aids in public speaking requires careful planning and execution. Dickinson (1879) recommends some tips for using visual aids eloquently. First, speakers must make sure everyone in the audience can see the visual aids presented. Second, ensure the smooth operation of slides or visuals as technical problems can be distracting to the audience. Third, visuals should enhance the speech, not to be the main attraction, thus, speakers should focus on key points and avoid overloading the slides with too much text or complex visuals.

#### ***1.2.5. Storytelling skills***

Nikitina (2011) claims that public speeches can be enhanced by incorporating true or fictional stories, which can be funny anecdotes from everyday life to lighten the mood, personal experiences to illustrate a point, or tales of triumph by others to motivate and inspire the audience. Harrison (2015) suggests that facts delivered with stories are 22 times more likely to be memorized than those by charts or statistics. A captivating narrative can evoke the audience's emotions, grab their attention throughout the speech and enhance memorability by creating a vivid picture in their minds. Utilizing storytelling enables speakers to build a connection with the audience, allowing the message to resonate deeper and making the speech truly eloquent and impactful.



## **2. Challenges encountered by gifted students in speaking skills**

Research indicates gifted students, who possess an exceptional ability to perceive knowledge and supreme skills in certain areas, can become more successful in their chosen professional fields if they gain the right communication skills (Ahmet, 2020). However, studies show that their communication skills are not compatible with their high academic performance (Diezmann & Watters, 1995; Clark, 1997). They often struggle with communication in both their first and second language due to internal and external factors.

### ***2.1. Internal factors***

One significant internal factor is social disconnect, often stemming from asynchronous development or uneven development. Gifted students' advanced mental abilities can create a gap between them and their same-age peers. They might perceive themselves as different, even superior, leading them to socialize with older individuals with whom they can connect intellectually (Davidson Institute, 2021). This social isolation presents a challenge for them to find friends who share their interests and inhibits their ability to participate effectively in group discussions (Coleman & Cross, 2000). Imagine a gifted student in an English class who has grasped symbolism and deeper themes in a story while others are still discussing basic plot points. However, the fear of being misunderstood stops them from sharing their insights. If they try to explain their theory about the symbol, they may be labeled a "show-off" by their peers. Thus, the gifted student may stay silent in class discussions, limiting their potential to articulate their ideas.

Moreover, gifted students' exceptional abilities are accompanied by perfectionism, hypersensitivity, and low self-acceptance. These characteristic features may contribute to their difficulties in social interaction and hinder their communication skills (Hewitt & Flett, 1991, Downey & Feldman, 1996, Roedell, 1984, as cited in Kocak, Kizilkaya, Koclar, 2023). While perfectionism may initially be perceived as a positive trait of high standards, it can morph into the fear of making mistakes. This fear can extend beyond content to the pressure to deliver flawlessly, causing gifted students to hesitate to speak up for fear of being judged or misinterpretations (Hewitt & Flett, 1991, as cited in Kocak et al, 2023). Further complicating matters is their hypersensitivity. They can be more sensitive than their peers in various aspects, from emotional to social, making it difficult for them to relax and express themselves naturally as they constantly evaluate social situations, fearing misunderstandings. These anxieties can be fuelled with a low self-concept. Gifted students may struggle to develop a healthy sense of self, especially when their self-worth is solely tied to academic performance (Coleman & Cross, 1988). Any negative experience with peers or feeling unsupported in school can lead to low self-esteem and a sense of alienation (Rondell, as cited in Davidson Institute, 2021). Feeling like an outsider can further discourage them from voicing their perspectives and creative thinking.

Thus, it is essential to create supportive environments to encourage effort and learning from mistakes while providing opportunities for gifted students to connect with like-minded peers. Through appropriate support, gifted students can effectively navigate internal challenges and cultivate the communication skills necessary for their academic, social, and emotional development.

### ***2.2. External factors***

In addition to individual anxieties, January, Asib and Suparno (2018) identified some external factors that hinder gifted students' English communication skills in the classroom. These factors include traditional teaching methods and uneven student proficiency levels.

Traditional teaching methods, often characterized by a teacher-centered approach, textbook-based instruction, and an emphasis on exams (Tursunov, 2016, January, Asib & Suparno, 2018, Dinh & Cao, 2023), fail to meet the needs of gifted students. These methods rely heavily on direct instruction and rote memorization of grammar rules and vocabulary, which can be redundant for gifted students who perceive concepts quickly without explicit instruction (Vanguard Gifted Academy, 2020). Gifted learners need opportunities to delve

deeper into complex topics and engage in discussions that challenge their existing knowledge (Dinh & Cao, 2023). However, traditional classrooms often lack this interactive element, leaving gifted students intellectually unfulfilled and disengaged, leading to their reluctance to participate in speaking activities. Thus, to empower students to enhance their speaking skills, it is recommended to construct a student-centered approach like Project-based learning in which students are provided opportunities to take ownership of their learning and promote collaboration, creativity, and critical thinking (Dinh & Cao, 2023).

Furthermore, uneven proficiency levels within classrooms pose another obstacle to gifted students' speaking skills (Elizondo, 2014). When surrounded by peers with varying levels of understanding, gifted students may hesitate to articulate their complex ideas for fear of being misunderstood or ostracized. In another circumstance, in a mixed-proficiency setting, gifted students might be hesitant to contribute their ideas due to the presence of more vocal classmates who have a strong grasp of the material. The fear of being interrupted or overshadowed can prevent them from participating in discussions, hindering their chance to practice and develop their speaking skills (Sorgo & Nijak, 2018). There is no one-size-fits-all method to address the issue of the mixed-level learning environment. However, teachers can provide differentiated instruction, where lessons are tailored to meet the individual needs of each student, to create a more inclusive learning environment. Additionally, providing opportunities for gifted students to engage in advanced discussions or serve as peer mentors can refine their communication abilities. This not only reinforces their knowledge but also nurtures their leadership potential.

### **III. APPLICATION**

#### **1. Strategies for developing students' eloquence in speaking**

##### ***1.1. Poetry recitation contest***

*“Poetry is simply the most beautiful, impressive, and widely effective mode of saying things”*

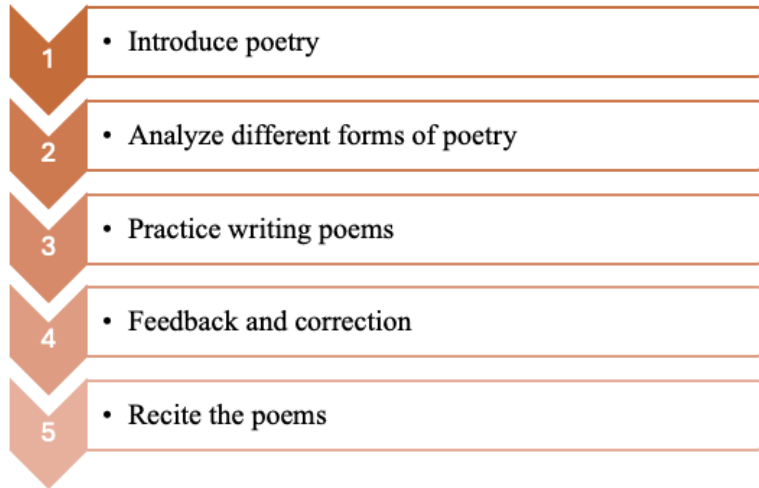
*- by Matthew Arnold*

While some may view eloquence as an inherent talent, poetry reading contests offer opportunities for everyone to develop this skill (Crystal, 2016). A poem recitation competition is an event in which participants present a memorized poem or a selection of poems with proper rhythm, intonation, and pronunciation to unveil the beauty of the poem. Internalizing a poem's message and embodying it through performance helps reciters gain a deeper understanding of the language and emotions it evokes. As a result, they learn how to elevate even “commonplace thoughts” with powerful delivery like a poet transforming their ideas into something exquisite (Forsyth, 2013). This sharpens their ability to articulate their own thoughts clearly and impactfully, making poem recitation a valuable tool for anyone seeking to become an eloquent communicator.

Moreover, poetry recitation allows participants to learn how to project their voice, use pauses and pacing for emphasis, and use body language to connect with the audience emotionally, which are invaluable for spoken eloquence in any circumstances. Besides, reciting a poem in front of an audience builds confidence in speaking skills as participants learn to command the listeners' attention and convey their message with precision, leading to enhanced eloquence and mitigation of public speaking anxiety. Thus, hosting a poetry reading competition for students is an effective speaking activity for cultivating eloquence in class.

Furthermore, while employing this activity in a class of students majoring in English, we required students to write their own poems under a theme, and they would be poets performing their pieces before class. This creative layer challenged them to express their thoughts while deepening their language proficiency. Writing their own poems further solidified their understanding of how word choice, rhythm, and imagery can evoke emotions and convey messages. More importantly, transforming their written words into a spoken performance requires students to consider pacing, vocal variety, and body language. This combination of writing and performance will nurture their ability to use language effectively to captivate the audience.

\* *Steps to conduct a poem reading show*



❖ **Step 1: Introduce poetry**

- Introduce poetry with Amanda Gorman’s *The Hill We Climb* (the inaugural poem at President Joe Biden’s inauguration in 2021)
  - Give handouts of the poem and the vocabulary. Divide the class into groups of 3 or 4 to read the poem silently and discuss the questions:
    1. What does the title “ *The Hill We Climb*” mean?
    2. Did the poem evoke any emotions? How did it make you feel?
    3. Which lines or phrases stick out to you most? Underline or highlight the lines/phrases you chose.

*Possible answer:*

1. *The challenges and struggles that the United States is facing. / The collective effort of the people to reach a goal./ The Capitol Hill where the poem was delivered at the inauguration of President Joe Biden.*
2. *Hope and optimism (new dawn, deferred dreams) / Sadness and reflection (hurt, battered) / Pride and determination (for while we have fallen short, we still rise; we will rise from the sun-baked South)*
3. *Answers will vary.*

This activity sparks students’ interest in exploring the power of words and emotions within poetry. By using the contemporary piece, students connect with the language and themes that resonate with their world, making poetry accessible and engaging.

**The Hill We Climb – by Amanda Gorman**

When day comes, we ask ourselves, where can we find light in this never-ending shade?

The loss we carry. A sea we must wade.

We braved the belly of the beast.

We’ve learned that quiet isn’t always peace, and the norms and notions of what “just” is isn’t always justice.

And yet the dawn is ours before we knew it.

Somehow we do it.

Somehow we weathered and witnessed a nation that isn’t broken, but simply unfinished.

We, the successors of a country and a time where a skinny Black girl descended from slaves and raised by a single mother can dream of becoming president, only to find herself reciting for one.

And, yes, we are far from polished, far from pristine, but that doesn’t mean we are striving to form a union that is perfect.

We are striving to forge our union with purpose.

To compose a country committed to all cultures, colors, characters and conditions of man.  
And so we lift our gaze, not to what stands between us, but what stands before us.  
We close the divide because we know to put our future first, we must first put our differences aside.  
We lay down our arms so we can reach out our arms to one another.  
We seek harm to none and harmony for all.  
Let the globe, if nothing else, say this is true.  
That even as we grieved, we grew.  
That even as we hurt, we hoped.  
That even as we tired, we tried.  
That we'll forever be tied together, victorious.  
Not because we will never again know defeat, but because we will never again sow division.  
Scripture tells us to envision that everyone shall sit under their own vine and fig tree, and no one shall make them afraid.  
If we're to live up to our own time, then victory won't lie in the blade, but in all the bridges we've made.  
That is the promise to glade, the hill we climb, if only we dare.  
It's because being American is more than a pride we inherit.  
It's the past we step into and how we repair it.  
We've seen a force that would shatter our nation, rather than share it.  
Would destroy our country if it meant delaying democracy.  
And this effort very nearly succeeded.  
But while democracy can be periodically delayed, it can never be permanently defeated.  
In this truth, in this faith we trust, for while we have our eyes on the future, history has its eyes on us.  
This is the era of just redemption.  
We feared at its inception.  
We did not feel prepared to be the heirs of such a terrifying hour.  
But within it we found the power to author a new chapter, to offer hope and laughter to ourselves.  
So, while once we asked, how could we possibly prevail over catastrophe, now we assert, how could catastrophe possibly prevail over us?  
We will not march back to what was, but move to what shall be: a country that is bruised but whole, benevolent but bold, fierce and free.  
We will not be turned around or interrupted by intimidation because we know our inaction and inertia will be the inheritance of the next generation, become the future.  
Our blunders become their burdens.  
But one thing is certain.  
If we merge mercy with might, and might with right, then love becomes our legacy and change our children's birth right.  
So let us leave behind a country better than the one we were left.  
Every breath from my bronze-pounded chest, we will raise this wounded world into a wondrous one.  
We will rise from the golden hills of the West.  
We will rise from the windswept Northeast where our forefathers first realized revolution.  
We will rise from the lake-rimmed cities of the Midwestern states.  
We will rise from the sun-baked South.  
We will rebuild, reconcile, and recover.  
And every known nook of our nation and every corner called our country, our people diverse and beautiful,

will emerge battered and beautiful.  
 When day comes, we step out of the shade aflame and unafraid.  
 The new dawn blooms as we free it.  
 For there is always light, if only we're brave enough to see it.  
 If only we're brave enough to be it.

Repetition	Rhyme	Alliteration	Inclusive language
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**Vocabulary for The Hill We Climb**

1. inception (n) beginning	7. benevolent (adj) kind-hearted	13. nook (n) alcove, crevice
2. glade (n) meadow	8. grieve (v) mourn	14. weathered (v) endured
3. legacy (n) inheritance	9. prevail (v) win, succeed	15. forge (v) establish
4. periodically (adv) repeatedly	10. reconcile (v) resolve	16. redemption (n) compensation
5. blunder (n) fault	11. pristine (adj) spotless, unspoiled	17. nook (n) a hidden place
6. inertia (n) inaction	12. descended (v) originate from	18. wondrous (adj) magnificent

- Let students watch Gorman’s performance on Inauguration Day and encourage them to notice how she uses her voice, hand gestures, and facial expressions to emphasize an important idea.

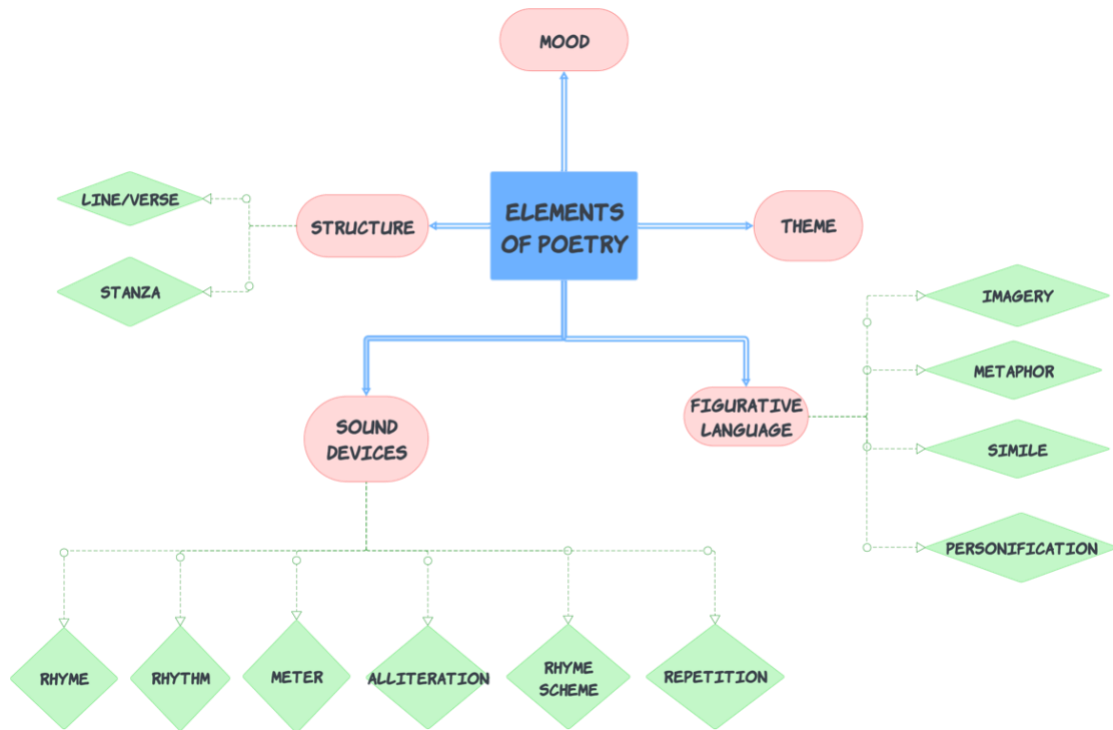


**WATCH: Amanda Gorman reads inauguration poem, 'The Hill We Climb'**

*(Retrieved from: <https://www.youtube.com/watch?v=LZ055ilIiN4&t=1s>)*

This activity helps students visualize how Gorman’s voice, hand gestures, and facial expressions can amplify her written words, highlighting the role of non-verbal and verbal communication in conveying emotions and ideas. Moreover, exposing students to a powerful performance like Gorman’s can motivate students to appreciate the diverse ways poetry can be performed and experienced.

➤ **Elements of poetry**



**ELEMENTS OF POETRY**

Element	Definition
Theme	the central or unifying idea that is developed in a work. - <i>Types of theme: Love/ Death/ Religion/ Nature/ Beauty/ Aging/ Desire / Self/ Travel/ Apocalypse/ Dreams/ Celebration/ Wellness/ Birth/ Failure/ War/ Immortality</i>
Mood/tone	the expressions of the author’s attitude toward the subject matter. <i>Example: stunned/ critical/ apologetic/ apprehensive/ affectionate/ eulogistic/ sympathetic</i>
Line/verse	a single line of words in a poem
Stanza	a group of lines in a poem. <i>Example:</i>  <div style="display: flex; align-items: center; margin-left: 40px;"> <div style="margin-right: 10px;"><b>Stanza</b></div> <div style="font-size: 3em; margin-right: 10px;">{</div> <div style="margin-right: 10px;"> <p>The way a crow Shook down on me The dust of snow From a hemlock tree</p> </div> <div style="margin-right: 10px;">}</div> <div style="margin-right: 10px;">→</div> <div style="color: red;">Line</div> </div> <div style="margin-left: 40px;"> <p>Has given my heart A change of mood And saved some part Of a day I had rued.</p> <p style="text-align: right;"><i>- Dust of Snow – by Robert Frost</i></p> </div>



Rhyme	two or more words that repeat the same end sounds. <i>Example: send, bend, trend.</i>
Rhythm	the alteration of stressed and unstressed syllables in language. <i>Example: Regular rhythm. The syllables in red are stressed.</i> <i>In the <b>deep</b> dark <b>night</b>, the <b>bats</b> will <b>fly</b>,</i> <i><b>Past</b> the <b>trees</b> and the <b>clouds</b> on <b>high</b>.</i> <i>In the <b>deep</b> dark <b>night</b>, the <b>moon</b> will <b>glow</b>,</i> <i><b>Reflecting</b> its <b>light</b> on the <b>earth</b> below.</i>
Meter	a pattern of stressed and unstressed syllables in poetry <i>Example: Shall I / compare / thee to / a summer's day. → 5 meters</i>
Rhyme Scheme	the pattern of end rhymes denoted by lowercase letters (a, b, c, d...) where each letter represents a new rhyme. <i>Example: Alternate Rhyme <u>A</u> <u>B</u> <u>A</u> <u>B</u></i> <i>The people along the <b>sand</b></i> <i>All turn and look one <u>way</u>.</i> <i>They turn their back on the <b>land</b></i> <i>They look at the sea all <u>day</u>.</i> <i>- Neither Out Far Nor In Deep - by Robert Frost</i>
Repetition/ Refrain	a word, phrase, line, or group of lines that is repeated, for effect, several times in a poem. <i>Example:</i> <i>Seen my lady home las' night,</i> <i><u>Jump back, honey, jump back.</u></i> <i>Hel' huh han' an' sque'z it tight,</i> <i><u>Jump back, honey, jump back.</u></i> <i>Hyeahd huh sigh a little sigh,</i> <i>Seen a light gleam f'om huh eye,</i> <i>An' a smile go flittin' by —</i> <i><u>Jump back, honey, jump back.</u></i> <i>- A Negro Love Song - by Paul Laurence Dunbar</i>
Alliteration	the repetition of initial consonant sounds. <i>Example: On the <u>b</u>ald street <u>b</u>reaks the <u>b</u>lank day.</i>
Imagery	the use of images, often <b>figurative</b> ones, that appeal to one of the 5 senses. Images can be olfactory (smell), auditory (sound), tactile (touch), visual (sight), or gustatory (taste). <i>Example: Sense of sound:</i> <i>He roared, he grumbled, he stomped around,</i> <i>His deafening footsteps shook the ground.</i> <i>Sense of sight:</i> <i>The ugly troll was fat and green,</i> <i>His nose was large, his eyes were mean</i>
Metaphor	an implied comparison in which the figurative word is substituted for the original term (in contrast to the explicit comparison of a simile).



Simile	An explicit comparison of one thing to another using the connecting words <i>like, as, than, similar to, resembles</i> or <i>sees</i> . <i>Example: He is <b>like</b> a lion in the field.</i>
Personification	giving human characteristics to an animal, object or abstract concept. <i>Example: <b>The wind whispered</b> mysteries through the branches</i>

(adapted from Academic Centers for Enrichment – Middlesex Community College – Poetry Terms)

❖ **Step 2: Analyse different forms of poetry (number of lines and syllables and rhyming pattern)**

- **A couplet** is a simple form of poetry, including *two rhyming lines* usually of the same length. A couplet is “closed” as both lines create a *meaningful, complete sentence*.

Example:

“ Twinkle, Twinkle, Little **Star,**  
How I wonder where you **are.**”

Couplets can be placed together to form longer poems.

Example:

**A Minor Bird – by Robert Frost**

I have wished a bird would fly **away,** A  
And not sing by my house all **day;** A

Have clapped my hands at him from the **door** B  
When it seemed as if I could bear no **more.** B

The fault must partly have been in **me.** C  
The bird was not to blame for his **key.** C

And of course there must be something **wrong** D  
In wanting to silence any **song.** D

- **Quatrain** is a four-line stanza, following one of four rhyming patterns: AABB, ABAB, ABBA, or ABCB.

Example:

**Mary Had A Little Lamb – by Sarah Josepha Hale**

Mary had a little **lamb,** A  
Its fleece was white as **snow;** B  
And everywhere that Mary **went** A  
The lamb was sure to **go.** B

It followed her to school one **day,** C  
Which was against the **rule;** D  
It made the children laugh and **play** C  
To see a lamb at **school.** D

- **Haiku** is a traditional form of Japanese poetry, which has three lines following a 5-7-5 syllable pattern

Example:

**Old Silent Pond – by Matsuo Bashō**

An old si-lent pond...  
A frog jumps in-to the pond,  
splash! Si-lence a-gain.

*Line 1: 5 syllables*  
*Line 2: 7 syllables*  
*Line 3: 5 syllables*

- **Sonnet** is a 14-line poem following a specific rhyme scheme, typically having ten syllables per line.  
Example:

**Sonnet 130: My Mistress' Eyes Are Nothing Like the Sun – by William Shakespeare**

My mistress' eyes are nothing like the sun;	A
Coral is far more red than her lips' red;	B
If snow be white, why then her breasts are dun;	A
If hairs be wires, black wires grow on her head.	B
I have seen roses damasked, red and white,	C
But no such roses see I in her cheeks;	D
And in some perfumes is there more delight	C
Than in the breath that from my mistress reeks.	D
I love to hear her speak, yet well I know	E
That music hath a far more pleasing sound;	F
I grant I never saw a goddess go;	E
My mistress, when she walks, treads on the ground.	F
And yet, by heaven, I think my love as rare	G
As any she belied with false compare	G

- **Cinquain** is a five-line poem with 22 syllables that describe a person, place, or thing. It follows a specific structure

Structure	Example
<ul style="list-style-type: none"> <li>• Line 1: One word – subject/noun</li> <li>• Line 2: Two adjectives to describe the subject</li> <li>• Line 3: Three action verbs – ending with -ing</li> <li>• Line 4: Four words – phrase, feelings</li> <li>• Line 5: One word - synonym for the subject</li> </ul>	<p><b>Cats</b></p> <p>Curious, playful</p> <p>Sneaking, pouncing, sleeping</p> <p>Always fun to cuddle</p> <p>Feline</p>

- **Limerick** is a humorous five-line poem with a specific rhyme scheme (AABBA)  
Example:

**There was an Old Man in a tree - by Edward Lear**

There was an Old Man in a tree,	A
Who was horribly bored by a bee.	A
When they said, "Does it buzz?"	B
He replied, "Yes, it does!"	B
It's a regular brute of a bee.	A

- **Free Verse** is a type of poetry that does not have a specific structure and rhyme scheme, allowing the poet to experiment with language and form.

Example:

**Fog – by Carl Sandburg**

The fog comes  
on little cat feet.

It sits looking  
over harbor and city  
on silent haunches  
and then moves on.

➤ **Student's task:** Choose one poem, and use different colours/symbols to analyze the structure, sound devices, and figurative language used in the poem. Practice reading aloud the poem.

▪ **Annotation strategy**

According to Song, Lee, and Ko (2023), annotation is widely used to improve reading and learning by readers. This includes summarizing passages, underlining key points, and using colours, question marks, and asterisks to highlight confusing words and structures. Studies have shown that these annotations help readers follow the text, reread important sections, and ultimately understand the meaning more deeply. In the classroom, annotations have been used as a strategy for close reading, especially with complex texts like poetry. This approach allows students to unravel the layers of meaning within a poem, uncovering the poet's use of figurative language, sound devices, and thematic elements. Annotation, thus, helps students strengthen their analytical skills and develop a more personal connection to poetry.

▪ **Student's products**

“When day comes, we step out of the shade of flame and unafraid,  
The new dawn balloons as we free it,  
For there is always light, if only we're brave enough/ to see it,  
If only we're brave enough/ to be it.”

**The Tide Rises, the Tide Falls**

BY HENRY WADSWORTH LONGFELLOW

The tide / rises, the/ tide falls,

The twi/light dar/kens, the cur/lew calls;

Along/ the sea/-sands damp/ and brown

The tra/veller has/tens toward/ the town,

And the tide/ rises, the/ tide falls.

Darkness/ settles on/ roofs and/ walls,

But the sea,/ the sea/ in the dark/ness calls;

The lit/tle waves,/ with their soft,/ white hands,

Efface/ the foot/prints in/ the sands,

And the tide/ rises, the /tide falls.

❖ **Step 3: Practice writing poems**

- Students form in groups of three or four and decide on a name.
- Each team randomly picks one theme/word given by other groups and writes a poem based on the theme/word.

No.	Group Members	Group Name	Word/Theme
1	Lương Phương Thảo Huỳnh Đình Dương Lê Vũ Minh Châu	Autism	Without
2	Trịnh Minh Anh Nguyễn Hà My Vàng Minh Hiếu	Aqua	Coconut
3	Do Minh Thanh Nguyễn Thị Văn Khanh Hoàng Thủy Dung	DKT	Fun
4	Vu Huyền Diệu Nguyễn Bui Hai Dang Bui Tran Thuy Linh	Glasses	Goofy
5	Đỗ Việt Hưng Nguyễn Quang Hưng Nguyễn Trần Anh Thư	Goofy	Mouse
6	Mai Duy Thái Trần Phương Thảo Trần Thủy Linh	Unicorn	Active
7	Dương Đức Minh Nguyễn Khanh Vi Seo Ngọc Mân Dang Minh Anh	VAMM	Monkey
8	Hoàng Thủy Dương Nong Gia Khanh Nguyễn Hồng Phúc	Invisible	Unicorn
9	Lưu Thảo Tuấn Hưng Gia Phúc	HTP	Nature
10	Nguyễn Tiến Sơn Nguyễn Gia Ngọc Trần Bảo Châu Nguyễn Thanh Trúc	Mono Caeli	Genius
11	Nguyễn Thanh Thảo Nguyễn Thảo Văn Phạm Quang Huy	THV	Sun

### ➤ Students' final products

Group name: GLASSES

Members:

1. Vu Huyền Diệu
2. Nguyễn Bui Hai Dang
3. Bui Tran Thuy Linh

Word/ Theme given: Goofy (from group Goofy)

Goofy

There is a boy names Goofy  
His best friend is Mickey  
But he is a little bit chubby  
They both love eating candy  
And travel by their money  
One day they meet a money  
Why do they think it's lucky?  
Cause the monkeys are funny

TEAM NAME: THV

Members:

1. Nguyễn Thanh Thảo
2. Nguyễn Thảo Văn
3. Phạm Quang Huy

Theme/Word given:

Sun

The epitome of brightness and kindness,  
Strips off the whole nights darkness,

Very far away from us it stands,  
All the difficulties for us it alone withstands,

"To lighten the world first we have to burn", it teaches.  
It's brightness & burning hides all its glitches,

It's due to the sun that earth has life,  
Be it anything it always rises in sky on time,

We can say that sun is the whole world's guide,  
No one even dares to see it with open eyes,

As the sun rises, everyone gets ready to go 2 work,  
Whether it be the boss or clerk.

Group name: Autism

Members:

- 1, Lương Phương Thảo
- 2, Huỳnh Đình Dương
- 3, Lê Vũ Minh Châu

Word/theme: without (from group Mono Caeli)

Without

Without the sun, the sky is dark,  
No light to guide us through the park.  
Without the moon, the night is black,  
No glow to light our way back.

Without the stars, the heavens are bare,  
No twinkle to show us they're there.  
Without the breeze, the leaves don't sway,  
No rustle to brighten our day.

But even without these things above,  
We still have hope, we still have love.  
For though the world may seem so dim,  
We'll find our way, without or within.

Group name: Mickey

Members:

1. Ly Minh Ngoc
2. Le Bao Anh
3. Nguyen Pham Gia Khanh

Word/Theme given: We (from group VAMM)

We

Friends are treasures, are priceless gems  
You can be yourself when you are with them  
They offer advice with kindness and care  
Through ups and downs, they are always there.

There will be moments of laughter and tears  
To the adventures we'll have in the coming years  
With laughter and memories, we paint our days  
Forever grateful, for this beautiful maze.

❖ **Step 4: Feedback and correction**

- Give feedback and corrections for each team's poem

Group name: The Valley  
 Members:  
 Le Viet Dung      Can Trung Dung      Le Duy Phu

Winners  
 In the realm of winners, there's a trait they all share  
 It's the sweat on their brows, the grit and the dare  
 For winners are hard-working, with fire in their souls  
 They heed no obstacles, they tango with the goals

With relentless dedication, they chase their dreams high  
 They push through the barriers, reaching for the sky  
 No task too daunting, no challenge too tough  
 They embrace the hardships, never shouting "enough"

They rise before dawn, with a mission in mind  
 Their determination unwavering, leaving no trace behind  
 With focused minds, they toil through the day  
 Putting in the hours, for success they will pay

They know that every setback is just a stepping stone  
 To propel them further, to carve their name in stone  
 For champions are not born, they are carefully crafted  
 Through ceaseless effort, their destiny is drafted

Through sweat and tears, they shape their destiny  
 They harness their strengths, immerse in tenacity  
 They understand that winning is not a moment, nor a whim  
 But a culmination of hard work, where greatness begins

So let us celebrate the winners, for they show us the way  
 That with dedication and perseverance, we too can have our  
 say  
 For winners are hard-working, a beacon of inspiration  
 That with an unwavering spirit, we can conquer any situation

Comment [A1]: omg

Comment [A2]:

❖ **Step 5: Performing the poems**

- **Rules**

+ Recite poems from memory

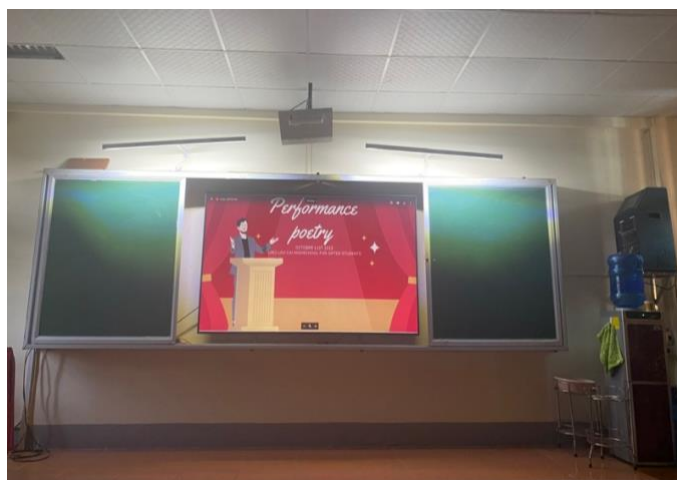
+ Timing: a maximum of three minutes to read one poem. If the poet exceeds the time limit, points will be deducted from the total score. The poem will lose 0,5 point off of their score for every 10 seconds they go over

+ Attire and Music: The poet may use costumes, pre-recorded/taped music, or musical instruments to enhance the mood of the poem

- **Scoring criteria** (adapted from Poetry Slam Rules – Ventura College)

Evaluation criteria	Criteria Explanation	Max. Score/Criteria
<b>1. Poem</b> - Form - Poetic language - Content - Creativity	- effectively applied rules of form - the poem is well-crafted and has effective use of figurative language and/or rich vocabulary to create vivid images - clear and coherent ideas and points of view - captures and conveys human emotion and experience - unique and original	<b>4 points</b>
<b>2. Interpretation</b> - Physical presence - Energy and emotion	- appropriate movements, facial expressions and gestures for the ideas and mood of the poem - appropriate energy and emotions to enhance the ideas and mood of the poem	<b>2 points</b>
<b>3. Performance</b> - Eye contact - Memorization - Verbal delivery - Preparation	- exceptional eye contact with audience - clear memorization of the poem and flawless recitation - effective use of voice, tone, pace, volume and pauses - performance shows rehearsal and practice	<b>4 points</b>

## ➤ Student's performance



## ➤ References

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- <https://www.poetryfoundation.org>

### 1.2. Speaking competition

The ability to speak confidently and persuasively in public has always been invaluable for people in all walks of life. Recognizing the importance of public speaking, we suggest a competitive environment for students to develop their public speaking skills through a multifaceted competition. Through prepared presentations and impromptu speeches, the contest not only refines students' eloquence in speaking and critical thinking but also creates a more engaging and interesting experience for all participants.

The preparation of meticulously crafted presentations helps develop spoken eloquence in students. They refine their ability to organize information logically, structure arguments persuasively and translate complex ideas into clear and concise language. This process strengthens their background knowledge and allows them to experiment with different delivery styles to figure out the approach for effective audience engagement.

Moreover, incorporating impromptu speeches into the competition format injects a challenging element to force students to think critically on their feet. As Nikitina (2011) suggests impromptu speeches require the speaker to think critically and formulate ideas under pressure with little or no prior preparation. This format requires a deep understanding of the topic, and their ability to organize thoughts spontaneously, fostering students' adaptability and sharpening their ability to articulate their ideas effectively and naturally.

The focus on research, organization, clarity of delivery, and audience captivation pushes students to hone their abilities in a supportive and constructive setting. This activity develops eloquence, critical thinking, adaptability, and audience engagement, empowering students to become more confident and articulate communicators. Thus, we hosted a competition for the students of class 10 English, in which students were



divided into seven groups of five to compete in a series of prepared speeches and impromptu speaking challenges to find a winner.

❖ **Format of rounds**



▪ **Round 1: Preliminary**

- Each team records a video of a maximum of 7 minutes of presentation on a given topic.
- The video with embedded subtitles will be submitted to the class’s YouTube channel.
- The speech must be students’ own writing.
- Editing video, adding voice-over audio, applying filter and transition effects, and inserting text, and images are allowed but the quality of the video and audio must be ensured.

**Preliminary Rounds**

<b>Format</b>	(Video recording submission) A 7-minute prepared speech * Upload the video on the class’s YouTube channel
<b>Topic</b>	Social issues
<b>Deadline</b>	November 18 <sup>th</sup> , 2022 (Friday), 23:59 * Avoid last-minute submissions as late submissions will not be accepted

▪ **Round 2: Semi-final**

- Competition teams will deliver a seven-minute prepared speech on the theme set out for the semi-final
- Contestants should deliver their presentations within the allotted time, avoiding exceeding or falling short of more than 30 seconds.
- The speech is immediately followed by a 3-5 minute question period. Questions may come from other teams or the adjudication panel.
- The team will be scored according to the round’s scoring criteria for prepared speeches by judges.
- The team that makes critical questions to the presenting team will receive additional points.
- The top three scored competition teams will progress to the Final Round.

**Semi-final Round**

<b>Format</b>	(Face to face) A 7-minute prepared speech & a 5-minute Q&A session
<b>Topic</b>	Investing in people’s skills and knowledge & impromptu questions
<b>Date</b>	December 1 <sup>st</sup> , 2022 (Thursday)
<b>Venue</b>	Class 10 English (Room 204)

▪ **Round 3: Final**

- The top three teams will deliver a seven-minute prepared speech on the designated topic for the final
- The rules relating to timing, marking scheme, and adjudication apply to the Final exactly as they apply to the Semi-Final
- In addition to the presentation, the teams must answer questions from the jury and one question from the opposing team, in the form of a random draw to see which team will ask the question.
- The adjudicators select a winner and a runner-up

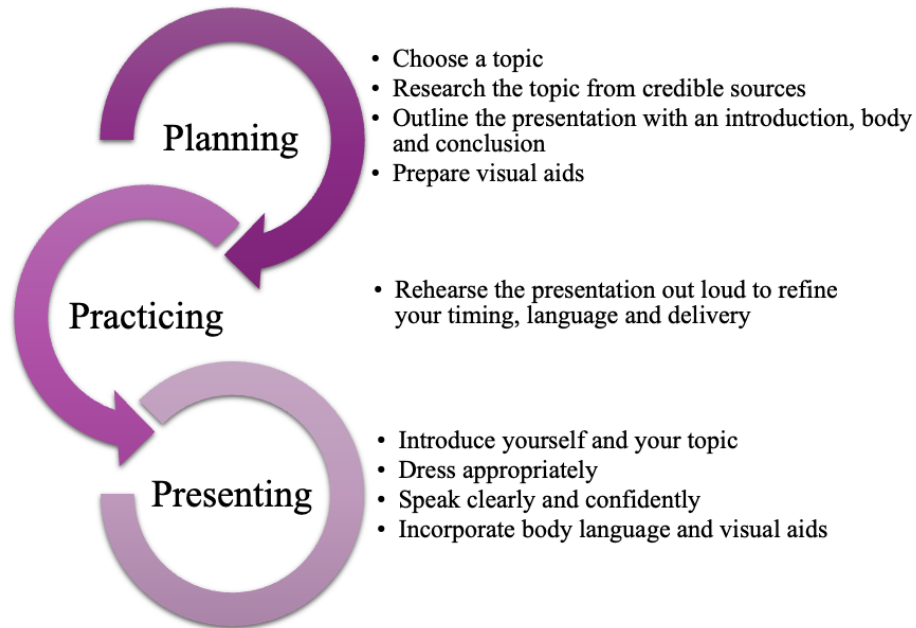


- Live voting: a live voting session will be held at the end of the Final to select the “Audience Favourite Award” in the contest venue.

### Final Round

<b>Format</b>	(Face to face) A 7-minute prepared speech & a 5-minute Q&A session
<b>Topic</b>	Learning is empowering
<b>Deadline</b>	December 1 <sup>st</sup> , 2022 (Thursday)
<b>Venue</b>	Class 10 English (Room 204)

### ❖ Three main stages of making an oral presentation



### ❖ Questions and Answers:

The Q&A sessions following the speech assess the speaker’s understanding of related topics and evaluate their ability to actively listen and respond to questions. To effectively prepare for this part, speakers are advised to anticipate different viewpoints to their arguments. They should formulate clear and concise responses to the questions. Although questions are generally not intended to be combative, the speaker should still be ready to defend their position. During the session, speakers should follow the following steps:

- Active listening
- Acknowledge the question
  - + “Thank you for your question”
  - + “That’s a great question”
  - + “That’s an important point to consider. Thank you for raising it”
- Rephrase the question for better understanding and to gain time to think
  - + For clarification, are you asking....
  - + To ensure everyone heard it, can I rephrase it as.....
  - + That’s a great point. You’re asking if ....
- Answer clearly and concisely
- Check for comprehension with the questioner and the audience and expand if needed.

Moreover, Burt, Lorna et al. (1994) suggest utilizing the PREP formula for impromptu speaking to provide clear and coherent answers as follows:

<b>P – Point</b>	• State the main idea/claim
<b>R – Reason</b>	• Explain why holding the view
<b>E – Example Evidence</b>	• Illustrate the point with specific stories/ facts/ data
<b>P – Point</b>	• Restate the point

➤ Example of students’ answer using the PREP formula

*Question: What are some practical and cost-effective methods to deliver education to disabled students so that they can raise their voices and speak their thoughts?*

*Answer:*

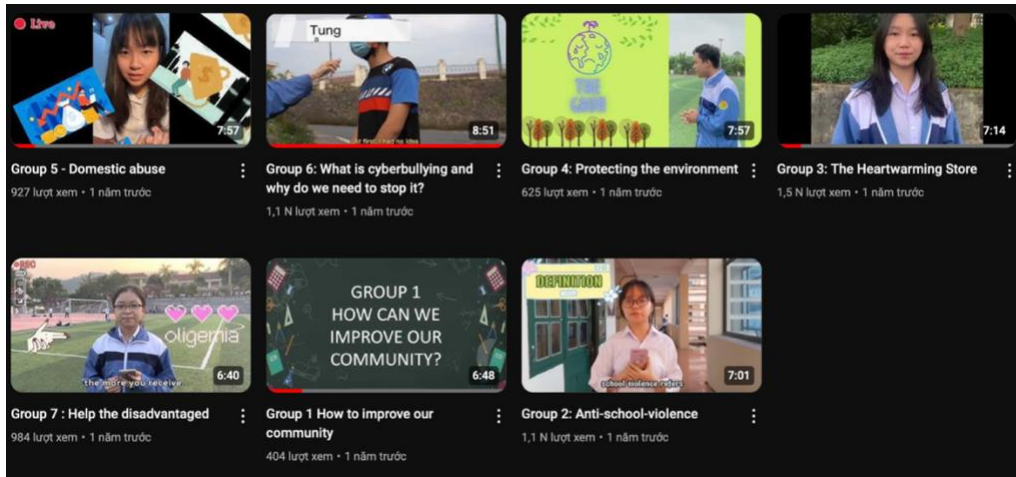
<b>To empower disabled students to raise their voices and speak their thoughts, we believe that this particular group needs tailor-made curriculum using assistive technologies and differentiated instruction to suit their own needs. Technologies provide alternative ways to access information and participate in learning. For example, text-to-speech software can benefit students with visual impairments while those with motor difficulties can take advantage of speech recognition tools. On top of that, teachers trained in special education can use different teaching styles to reach every students. This might involve using sign language, mind maps or interactive activities to encourage students to learn and express themselves. All in all, we think utilizing technology and training educators are practical and cost-effective methods to foster inclusive learning environments.</b>	<b>- Point</b>
	- Reason
	- Example
	- Reason
	- Example
	<b>- Point</b>

❖ **Scoring rubric for semi-final and final round** (adapted from *Speak To Lead English Speaking Contest*)

I	Main Evaluation criteria	Criteria explanation	Max. Score/Criteria
1	Presentation Content: - Content - Organization	<ol style="list-style-type: none"> <li>1. Have a clear and coherent structure with introduction, main body, and conclusion parts</li> <li>2. Have creative and highly practical ideas.</li> <li>3. Ideas are well developed and connected with logical sequence</li> <li>4. Given insightful and comprehensive information</li> <li>5. Use evidence and examples effectively and persuasively</li> </ol>	4
2	Grammar and Vocabulary - Accuracy - Variety	<ol style="list-style-type: none"> <li>1. Accurately use grammar and structure</li> <li>2. Have diverse and flexible use of structure</li> <li>3. Use correct vocabulary that is appropriate for the topic and context</li> <li>4. Have diverse vocabulary</li> </ol>	1,5

3	Pronunciation - Speed - Volume - Clarity - Intonation	1. <i>Appropriate speaking speed</i> 2. <i>Appropriate speaking volume</i> 3. <i>Accurate and fluent pronunciation</i> 4. <i>Appropriate and attractive intonation</i>	1,5
4	- Presentation skills - Body language	1. <i>Effective use of body language</i> 2. <i>Has a confident, charismatic demeanor</i> 3. <i>Support tools are used reasonably and effectively</i>	2
5	Answering questions	1. <i>Flexibility to improvise.</i> 2. <i>Answers are appropriate and persuasive.</i>	1
<b>II</b>	<b>Supplementary criteria</b>	<i>Have critical questions</i>	0,5
			<b>10,5</b>

➤ *Students' preliminary round videos*



➤ *Example of student's tape script*

We, the \_\_\_\_ team, plan to cooperate with other teams in the final round of \_\_\_\_ to jointly run a project to broaden public speaking education and project guidance for students. Firstly, we will teach students public speaking skills, current issues, and solutions in Vietnam through online workshops. Secondly, we will help them draft their own initiatives to change their communities. Last, in our annual in-person meetings, students will discuss how their initiatives are being implemented with feedback from mentors and fellow students.

**So how does our initiative empower youths?  
Firstly, it inspires them through control and hope.**

"I'm only 17, I can't do it." That may be the thought of many young people facing the challenges of the 21st century

"You're only 17, you can't do it." That may be what we hear from adults/ who so often disregard our ideas/ because of our age.

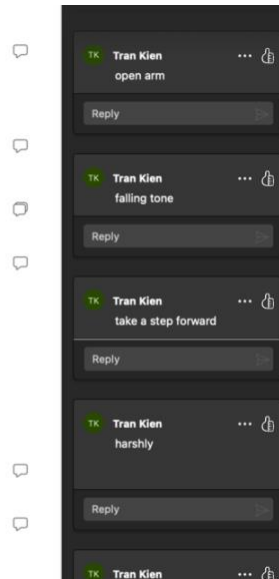
To overcome those doubts, each student is taught public speaking and given a chance to stand in front of a crowd like the 3 of us right now, so they feel respected and appreciated.

By sharing how young people like us here today can be a force of change, others will follow.

**Secondly, our plan empowers through knowledge and skills.**

Once students have acknowledged their innate abilities and are inspired, we move to the second step: helping them to fully take advantage of their rights/ by providing knowledge and skills. Public speaking hones confidence and communication skills. It also uniquely compels students to research about problems in their communities and discuss possible solutions. Then, they can turn their wakened dreams into concrete plans.

**Finally, our initiative empowers through real actions.**



In this tape script, a color-coding system is employed to distinguish each speaker's line (Student 1 – Blue, Student 2 – Red, Student 3 – Green). Underlined words and phrases within the script highlight key points for emphasis. Additionally, the script incorporates delivery cues (hand gestures, postures, eye contact, pauses) to enhance audience engagement. The color-coding system makes it easier for students to practice speaking eloquently.

### 1.3. Making vlogs: News report

The proliferation of mobile technology has empowered young people to become content creators. Vlogs, or video blogs, allow them to share their experiences, interests, and perspectives with a global audience. The potential for financial gain and even online celebrity motivates young people to create and share vlogs (Wulandari, 2018). In addition to its social aspects, vlogging offers a promising tool for educators. The format combines written ideas and spoken expressions fostering a more engaging learning environment compared to traditional text blogs. Furthermore, vlogs' visual and auditory elements, including music and animation, can enhance audience interest.

The integration of vlogging into teaching English has proven effective in developing students' speaking skills. Mandasari and Aminatun (2020) stated vlogs increase students' motivation and enthusiasm for learning English and develop students' language proficiency. In addition, students develop autonomy as they self-monitor their work and gain confidence through the freedom to manage their projects (Anil, as cited in Wulandari, 2018).

In terms of speaking skills, the process of vlogging requires increased talk time, allowing students to refine their communication skills by providing them numerous opportunities to express themselves verbally. Moreover, this process encourages self-reflection and analysis. Students can review their recordings, identifying problems in their pronunciation, fluency, and clarity. This self-assessment fosters a conscious approach to speaking, leading to more articulate expression. Last but not least, vlogging often involves audience engagement. Whether through comments from viewers or peers and teachers, students receive constructive feedback about their strengths and weaknesses in speaking styles. Thus, by integrating vlogging into the curriculum, we aim to develop well-rounded communication skills and a deeper understanding of digital tools in our students.

#### ❖ Requirements

- Students are divided into seven groups of five members
- Each member read aloud a paragraph of an assigned text, video-record, and send it to the team leader. The first member to read the text briefly introduces their group members, the title of the passage, and the author.
- Students are required to focus on their pronunciation, facial expressions, and body language while reading.
- The team leader collects their team members' videos, makes a video of the whole group, and shares it on the class's YouTube channel

#### ❖ Example of students' vlog.

- Tapescript (*From "Expert Proficiency", Student's Book, Pearson, 2015*)

#### A dancer's lot

All across London, they emerge from underground stations and buses; bags slung over their shoulders and taut stomachs beneath thick winter overcoats. Nobody recognises them, as they head for freezing upstairs rooms in tatty gymnasiums or slink into backstage theatre doors, even though they appear regularly in sold-

out musicals and favourite television shows. They earn precious little, even those who perform live with famous singers, and have no real prospects, doing what they're doing, despite having hustled and sweated themselves to the heights of one of Britain's most demanding professions. But still they go, every morning, to their **grim upstairs rooms** in gyms and their backstreet backstage doors, to dance.

Most have left behind warned parents in faraway towns and villages; made repeated promises to look after themselves and taken trains, in their late teenage years, for London. There's much to **despise** about the city where talent and a reptilian grade of resilience, although **prerequisites**, provide no guarantee of success. Even auditions are becoming rare. Conscious of deadlines and **financial constraints**, choreographers call in talent from the blessed pool of their own chosen. If you aren't the right height, don't have the right face, hair or sartorial style, then don't expect a look in. Although choreographers occasionally seek out the beautiful, they're mostly instructed to **hunt the bland**: those least likely to **outshine the stars**. And, as many dancers will tell you, it's getting to the point where **mediocrity** is acceptable; there'll be someone over there out of sync, someone over there who can't hold her arm still.

And if they get a part, increasingly dancers are turning up for jobs where the choreographer just stands there and works them endlessly, fingers clicking: 'Again, again, again'. As one dancer, Melanie Grace says, 'You dance for the love and the passion, and keep your mouth shut because you don't want to get a reputation: It's not always easy though. You think the television shows provide changing rooms? For dancers? Even the big budget ones have them **disrobing** in a corner of the canteen - and **the pay's lousy**. But you have to ignore it, keep your head down. You're in London now. You're one of many: one of nothing. The sooner you accept that the better you'll get on. Of the fleets of talented dancers who try, only a quarter make it, the rest simply can't process the **ruthlessness** - to dance in London is hard on the soul.

Yet most of the dancers have agents, who you might think would negotiate a better fee or conditions for their dancers, but no. You'll never meet a dancer who thinks their agent deserves their twenty percent cut of the fee. Mostly you'll just get a text or email notifying you of an audition and a single agent might have as many as two hundred dancers on their books. As Melanie says, 'It's catch-22, because you won't hear about the auditions without one: Here's the job, take it or leave it, and if you leave it, they'll just hire someone straight out of college and pay them even less.

Oh, the annual churn of the colleges. The dancers hear it constantly, the sound of the machine in the distance, its outlessly grinding gears that. With every coming year, push out hundreds of new dancers, each one younger and hungrier and less **jaded** than you. And with every release of fresh limbs into the stew of the city, things get harder. The worst thing the kids can do is accept a job for no pay. They do it all the time. One website has become notorious for television and popvideo production companies **scrounging** for trained people to work for nothing but 'exposure'. And if the youngsters are fresh out of dance school, despairing of their blank CV and **craving** the love of those ranks of sparkle-eyed strangers, they'll **leap at the chance**. It's the reason things are getting harder. How to describe the London dance scene today? The word Melanie chooses is 'savage'.

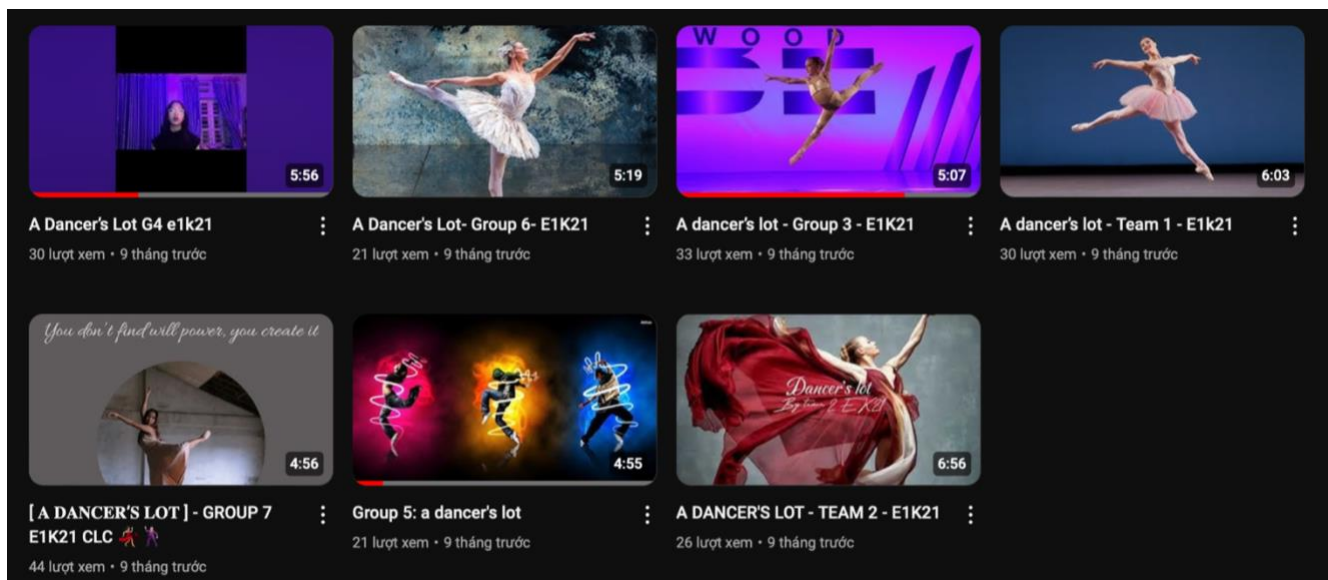
▪ **Useful vocabulary**

taut (stomach) (adj) tense, tight	jaded (adj) exhausted, weary
reptilian (adj) unpleasantly strange and unfriendly	prerequisite (adj) essential, indispensable



(person/behaviour)	requirement
mediocrity (n) stagnation	disrobe (v) to undress
(financial) constraints (n) restrictions/limitations	ruthlessness (adj) tenacity, single-mindedness
outshine the stars (v) to eclipse, to surpass	crave (v) to desire
bland (adj) dull, unremarkable	ceaselessly (adv) persistently, constantly
grim (rooms) (adj) poor, gloomy, dreary	scrounge (v) hustle, forage
lousy (pay) (adj) very bad, awful	leap (at the chance) (v) accept an opportunity quickly and eagerly
despise sb (v) look down on sb	tatty (gymnasium) (adj) neglected, unkempt

➤ **Students' final products**



**2. Outcome of the study**

After a period of applying these strategies, some preliminary success has been achieved:

One of the significant outcomes is the boost in the student's confidence as they can articulate their ideas clearly and persuasively. This ability fosters a sense of self-assurance that empowers them to participate in discussions and share their perspectives actively. Moreover, their confidence inspires their peers to become better communicators and stimulates classroom environments.

Another notable impact is the heightened teamwork and collaboration. When gifted students communicate effectively, they can share their knowledge and expertise with their peers, creating a supportive learning environment. Their ability to explain complex concepts allows them to work together towards a common goal, appreciating different viewpoints and navigating discussions productively.

Furthermore, by adopting the strategies, students can use words effectively and precisely to convey their message. Though students may possess a vast vocabulary, these practical methods equip them to tailor their vocabulary based on the context and audience.

The ability to produce engaging presentations is another key outcome when applying these methods. By providing students with opportunities to present their knowledge in captivating formats, such as poetry or

multimedia presentations, students learn how to engage their audience while deepening their understanding of the subject matter.

Finally, students establish their habit of self-reflecting. By encouraging peer feedback and self-evaluation on delivery techniques, the use of language, and content, students become more aware of their communication strengths and weaknesses. This self-awareness empowers them to identify what to improve and try different strategies to enhance their communication skills.

## **IV. CONCLUSION**

### **1. Summary**

The study has provided an exhaustive insight into eloquence in speaking, aiming to empower gifted students to become fluent and captivating communicators. By recognizing the crucial role speaking plays in language acquisition and suggesting the key components of an eloquent speech, the paper has proposed practical strategies for fostering eloquence in speaking both inside and outside the classroom. Additionally, the research indicates a noticeable improvement in ESL students' speaking competence following the utilization of the strategic activities.

The study acknowledges that eloquence is the harmonious combination of language, delivery, and structure. An eloquent speaker possesses a rich vocabulary, effortlessly embroidering vivid imagery and weaving figurative language to paint pictures in the listener's mind. Moreover, the speaker needs to determine the purpose of the speech and understand the structure of an eloquent speech. Besides, incorporating visual aids and captivating narratives can elevate the message, fostering a deeper connection with the listener.

The paper explores the obstacles faced by gifted students in speaking skills. The challenges can be categorized into internal and external factors. Developing effective speaking skills requires addressing both the anxieties in the learning environment. Therefore, creating a supportive classroom atmosphere and utilizing diverse learning materials that focus on communication skills for gifted students is essential.

The study outlines various strategies for enhancing students' spoken eloquence inside and outside a foreign language classroom, including technological integration and in-class activities to enrich vocabulary, improve pronunciation, delivery, and storytelling skills, and build confidence in public speaking. Moreover, collaboration and self-assessment contribute to a more polished and effective communication style.

In essence, the paper advocates for an integrated approach to teaching speaking skills, emphasizing the use of technological applications and tailored activities to deal with speaking-related challenges encountered by students. By implementing the strategies suggested in the paper, teachers can empower students to develop eloquence in speaking and ultimately, enhance their overall language proficiency.

### **2. Limitations and recommendations**

Although the study highlights various practical methods for developing student eloquence, there are some limitations to consider. First, due to the small sample size and focus solely on gifted students, the study results may not generalize to a wider population of students. Thus, further research should investigate the effectiveness of the strategies with students of different learning styles and abilities. Second, the study emphasizes the positive outcomes of these strategies, but it would be beneficial to understand the challenges encountered during implementation for a better approach. Researching these difficulties, such as student anxiety during presentations or limited access to technology, would offer valuable insights. By analyzing both success and challenges, future studies can create a more comprehensive framework for fostering student eloquence in diverse classroom settings.



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