

SAMPLE OUTLINE FOR AN INFORMATIVE SPEECH - By Mike Busch

Introduction

Attention material A Gallup Poll shows that 60% of the children under 10 listed an E.T. item as their 1st, 2nd or 3rd choice most-wanted Christmas gift the year following the release of Steven Spielberg=s best loved movie.

Motivation material Many of you in this room stood in long lines to see this movie. Chances are if you saw "ET you also saw that same year's biggest horror thriller, "Poltergeist." One man, who has been called a genius, a mad man, an artist and a freak, is responsible for these two films.

Thesis & Overview (transition) This morning I want to take a look at the life of Steven Spielberg to determine how he combines the elements of fear and fantasy, using his (Let's begin with his early life.)

own chil

Body

Thought Pattern: **Topical**

- I. In order to understand the methods behind his madness it is important to examine Spielberg's early life to see what is later reflected in his films.
 - A. Spielberg was not a model child.
 1. He tormented his sisters.
 2. At 12, with his first camera he filmed model train wrecks. (examples and details)
 - B. In high school he was often lonely
 1. He took refuge in the theatre program.
 2. He learned he wanted to make movies. (explanation)
 - C. His 2 years at C.S.U. preceded his 1st jobs.
 1. He got an interview with Sid Sheinberg of Universal TV.
 2. At 20 he became the youngest director with a long-term contract. (narration)
 - D. The rest is history.
 1. "Jaws" - \$410 million
 2. "Close Encounters" - \$250 million
 3. "Raiders" - #310 - million
 4. "Poltergeist" - \$225 million
 5. "ET" - \$390 million and counting (statistics)

(internal summary)
(internal transition)

(So you can see that Spielberg's childhood easily could have led to the super-director he has become today.)
(Now let me show you how he has used his childhood in his films. I'll begin with childhood fears.)

- II. At age 34 Steven Spielberg has childhood fears that some might think are odd.
- A. He fears swimming in the ocean near his Malibu home because of sharks. He fears being trapped in elevators and thinks tidal waves may destroy his home. (examples)
 - B. Spielberg sums up his childhood fears by saying: "... " (testimony)
 - C. Spielberg's fears are rooted in his films.
 1. All his childhood fears are shared by the audience in "Poltergeist."
 2. In "Jaws" his fear of sharks emerges. (examples)

(internal
horror --

(internal
transition)

(One reason for the believable horror in Spielberg's movies is the use of real life summary) his own fears and ones the audience can relate to. Richard Corliss calls his use of fear, "....." (testimony) (But what about his use of fantasy?)

- III. In his 3 biggest films Spielberg uses fantasy to increase involvement in the plot.
- A. "Close Encounters" brings out the child in the man when Richard Dreyfuss pursues his fantasy of finding the spaceship with which he has had a "close encounter." (example and analysis)
 - B. In "Poltergeist" Carole Ann, the 6 year old who is swallowed by the spirits, uses childhood innocence in her meeting with the other world. This child-like character is typical of Spielberg films, turning even ghosts into friends for the moment. (example and explanation)
 - C. In "ET" a shy, lonely boy is in desperate need of a friend when one suddenly drops out of the sky. This creature, also in need of a friend, leads Eliot to assume a fatherly role. In a reversal of "Close Encounters," Spielberg brings out the man in the child, warming our hearts with tender emotions of the child. (example)

(internal
summary)

(By taking our dreams, our fantasies, Spielberg provides a unique relationship not between his films and his audience but between his characters and his audience.

Conclusion

Underview

By taking the fears and fantasies of his childhood, Steven Spielberg has given his audience a unique kind of horror and dream.

Last Thought

How does he do it? (testimony of Richard Corliss)

- The specific purpose of this speech (for the audience) is?

TO INCREASE APPRECIATION FOR SPIELBERG'S ART.

I want to inform them, in an entertaining way, how this man became a super-director and why his films are so successful -- so they will enjoy his films more.

- The Thesis of this speech (in one or two sentences) is:

Steven Spielberg combines the elements of fear and fantasy, based on his own childhood fears and current dreams, to bring an emotional magic to the screen that the audience will relate to.

Works Cited

"A Conversation with Spielberg," ROLLING STONE. 22 Jul. 2012, pp. 18-24.

Richard Corliss, "Comment," NEW YORKER. 14 Jun. 1992, pp. 119-122.

"Sandcastles," FILM COMMENT. May/Jun. 2002, pp. 237-238.

"Spielberg's Summer," TIME. 31 May 1982, pp. 54-60.

"A Summer Double Punch," NEWSWEEK. 24 May 1982, p. 49.

I have viewed many Spielberg films in the last several years including all those mentioned in the speech.