THE INTENTIONALITY MODEL OF PRESENTATIONS:

TOWARDS A SPEECH ACT AND GENRE ANALYSIS OF BUSINESS PRESENTATIONS

PhD Dissertation

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Abstract

This dissertation investigates the highly popular and, in historical terms, relatively new genre of business presentations. It has three basic aims: first, to build a theoretical model capable of defining and describing the genre; second, to conduct empirical analyses of presentations with the application of an analytical system which results from the theoretical model; third, to enrich the methodology and materials for teaching presentation skills with the findings of the empirical and theoretical research. The theoretical framework is based on the notion of intentionality and combines aspects of speech act theory and genre analysis as well as other theories of communication to create an Intentionality Model of business presentations. The model and the resulting analytical instrument are applied to the analysis of 53 English business presentations. The findings indicate that greater attention needs to be paid in instruction to the rationale and context of the communicative event, the teaching of which could be enhanced through a process-oriented approach and with a greater exposure to authentic materials. This would help students to acquire the pragmatic competence for making appropriacy judgements in relation to the genre.

TABLE OF CONTENTS

APPENDICES

LIST OF TABLES AND FIGURES

Acknowledgements

It has been six long years since I embarked on this journey of discovery and learning and many things have changed since that spring of 2003. I started with a light heart and curious mind never for a moment imagining that the research would become the focal point of my life: dominating my time and consciousness, encroaching on my work and private life, transforming my views, shaking my faith and straining my health. And yet, giving up was never an option because I always knew that I could rely on the help and support of those around me. I would like to take this opportunity to thank them individually.

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1 INTRODUCTION

1.1 WHY SHOULD PRESENTATIONS BE RESEARCHED?

Presentations are a distinctly modern and relatively recent type of communication. In their present form, they appeared in the early 1900s and since then have become increasingly more popular and widespread. The boom of the genre has been closely linked to the development of visual aid technology. Today, they are so common that we come across presentations in all kinds of situations: at schools and universities to convey information or as part of oral assessment; at the office with colleagues working on a project; at medical and technology conferences displaying the latest developments in the field; and at supermarkets and shopping malls showcasing the latest products. They have even encroached into our homes through television and door-to-door sales.

The increasing popularity of presentations has also led to a greater need for presenters and public speakers to hone their skills, resulting in a deluge of presentation skills manuals, textbooks and trainings on offer. Advice on how to improve one's delivery is easy to come by these days: from online trainings to business consultancies and training agencies; from courses introduced in schools and educational institutions to one-on-one specialised guidance; from PowerPoint manuals and Internet sites to video and DVD accompanied textbooks. There is an abundance of guidelines and information on how to improve one's verbal communication and impress an audience, which presenters rely on to achieve a variety of aims.

Yet, despite the widely available diversity of materials on offer, it seems that a great deal of the courses, trainings, manuals and textbooks are to a large extent intuitive and based on the personal experience of the instructors and authors. This experience may be extensive, varied and solidified by practice in many cases. Nevertheless, there is still a need to supplement this practically gained understanding with academic, systematic research. It seems that the attempts to discover and formulate the theoretical underpinnings of the genre have so far been lagging behind the swell of practical handbooks and trainings. There has been some research into the field of presentations, particularly focusing on scientific and medical talks (Bullard, 1981; Souillard & Kerr, 1987; Van Naerssen, 1982), as well as some publications on academic and business presentations (McGee, 1999; Rogers, 2000; Rowley-Jolivet, & Carter-Thomas, 2005; Tractinsky & Meyer, 1999); however, these have mostly been short articles and sporadic studies.

1.2 HISTORY OF PRESENTATIONS

The type of presentations dealt with in this study is a relatively new genre that emerged somewhat over a century ago in the form we would recognise today. The development of this form of communication is closely associated with the advancement of the technology of visual aids. According to Yates and Orlikowski (2007), presentations in the early 20th century were mostly read out manuscripts and were quire rare. Their frequency increased as it became gradually more possible for speakers to become independent of the script by relying for guidance more on the notes and graphics on display for the audience. As the production of equipment for graphic displays advanced, so did the popularity of the genre, which in turn fuelled the demand for ever more technically sophisticated visual aids even further. Hence, the growth of the genre became inextricably tied to the development of display technology to the extent that today the mere thought of a presentation immediately brings to mind a PowerPoint slide show.

Apart from helping the speaker memorise the talk, one of the central reasons that led to this chain reaction and the close link of the business presentation genre with visual aids was the notion that charts and graphs could be used as compelling evidence in making an argument. This is noted at the beginning of the 20th century in *Graphic Methods for Presenting Facts* (Brinton, 1914), the first textbook to mention the use of graphs as support in presentations. Later on, in the early 1920s, the use of charts and graphs was promoted to an even greater extent by DuPont, which created a special viewing room displaying over 350 graphs and charts (Yates & Orlikowski, 2007) which would be referred to during discussions and decision-making. Various experts would be called upon to explain the charts contributing to the growth of the business presentation as a distinct genre.

The biggest boom in the rate of presentations was seen in the second half of the 20th century when the genre became a common, everyday occurrence. The equipment for the visual representation of graphics that assisted this expansion included slide projectors, whiteboards, flipcharts and overhead projectors, which were particularly popular in the 1980s before the advent of the personal computer.

The genre at this point also diversified its communicative purpose. Presentations that were very similar to demonstrations of how products work were used as sales techniques by travelling and door-to-door sales representatives. This developed into the very recognisable style of the commercial or sales presentation that is still the hallmark of multi-level marketing and direct sales companies. These businesses rely on their corps of sales people to present their products directly to the consumers usually at their home, but sometimes in other informal settings as well. A combination of this technique and the ubiquity of television in the second half of the 20th century led to a spin-off genre of sales presentations: infomercials (in the US) and teleshopping (in Europe). These are between 3 and 30 minute television commercials that advertise various products and ask viewers to call in directly and order the items. In these television presentations, one or two speakers usually demonstrate the usefulness of a product and often give special deals to entice viewers to call immediately by offering either discounts or additional products for free. These hard sell tactics along with other pitches of this type of presentations have had a spill-over effect on the sales presentation in general to such an extent that we closely associate the genre with these enticement techniques. These ploys include overly and overtly complimenting the product, comparing it to other "ordinary" competitors and finding it far superior, providing money-back guarantees, claiming that supplies are limited, emphasising that the call is free of charge and using the "but, wait, that's not all!" phrase to add extra qualities or incentives to give the viewer the feeling of getting a real bargain. The sales presentations given by representatives of multi-level-marketing and direct sales companies have nowadays adopted many of these strategies for tempting customers to buy products on the spot.

In the late 20th century, with the advent of the personal computer, the business presentation genre received a huge boost in popularity as a result of the innovation of programmes for graphic representation like Microsoft's PowerPoint and Apple's Keynote. These tools are also sometimes referred to as "persuasive technology" (Fogg, 2002) due to their ability to influence the audiences' attitudes and behaviour. Presenters rely to a great extent on these visual aids to get their message across and convince the listeners to agree with their arguments or comply with their requests. PowerPoint 1.0 first appeared in 1987 and was integrated into Microsoft's Office software in 1993 (Yates & Orlikowski, 2007), which allowed it to dominate over its competitors to such an extent that by 2001 it accounted for a stunning 95% of the market for presentations graphics. It is estimated that in the same year there were about 30 million PowerPoint presentations a day worldwide

(Parker, 2001). Today the PowerPoint application has become so synonymous with a presentation that some people even use the two terms interchangeably, resulting in curiosities like presentations being emailed and read by the recipients without the speaker even being present. Also, whilst in the 1980s visual aids like flip charts and OHPs were used primarily to support the speaker and the design was simple and practical, today it seems that presenters feel tempted to use every single option that PowerPoint provides, creating slides that dominate the show and put the presenter in a minor role. Sounds from drum-rolls to wind-chimes and effects from angular appearances to slow fade-outs seem to take the lead in the show and obscure the main message of the presentation. Presenters often darken the room to make the screen more visible and are themselves completely out of the audiences' view, losing the opportunity for eye contact and important body language cues that usually characterise presentations. This process has led to a type of backlash against the overuse and complete reliance on PowerPoint slides to convey the point of the talk. Yates and Orlikowski (2007) list a whole array of articles (Schwartz, 2003; Stewart, 2001; Tufte, 2003; among others) on the perceived damage PowerPoint is doing to the genre. These articles are written by people who are frustrated with the constant bullet-points that oversimplify the message. Schwartz (2003) claims that the quality of presentations is deteriorating and that the level of the discourse is on the decline due to over-reliance on simple visuals. Tufte (2003) goes even further and claims that the cognitive style of the charts and graphs may lead to a confusing message although Yates and Orlikowski (2007) seem somewhat sceptical of this line of argument. Reynolds (2008) notes that by around the year 2000 people had got so tired of PowerPoint that the phrase "Death by PowerPoint" had been coined and started circulating. He also lists the success of marketing guru Seth Godin's (2001) *Really Bad PowerPoint* as testimony to the fact that audiences have simply had enough of badly-designed slides. The ubiquity of PowerPoint according to Yates and Orlikowski (2007) might also have led to a blurring of the definition of the genre, fusing its communicative purpose with a business report. This blending of genres and lack of a clear definition of what exactly constitutes a business presentation needs to be addressed in academic research.

The influence of technology on the style of the presentation has at times also led to a lively debate on the presentation techniques of the designers of the slide-show software, the leaders of the two best known companies in the filed: Bill Gates, the co-founder of Microsoft and Steve Jobs the Chairman and CEO of Apple. Garr Reynolds, the author of *Presentation Zen* (Reynolds, 2008), a guide on presentation skills, has compared the styles of these two technology gurus in his blog and website that accompany the book. His blog entry entitled Learning from Bill Gates and Steve Jobs (Reynolds, 2007) explains the striking difference in the approach of the software giants which could have influenced the design of the presentation applications and had a spill-over effect on the consumers and users of the programmes. While Bill Gates has arguably even greater credibility as an entrepreneur than Steve Jobs, his presentations are notoriously unremarkable and tedious. His language is very abstract, the visuals are over-crowded with uncreative bullet points and they are usually not essential to the talk itself. Jobs, on the other hand, is praised on this website and other Internet debates for having a very engaging style. Apple's product launches like the iPod in 2001 and the iPhone in 2007 are large media events dominated by stunning presentations by Steve Jobs, who has come to symbolise the company. His language is straightforward and concrete, and he highlights the practical use of the new product accompanied by well-designed, yet simple visuals usually consisting of large screens displaying close-ups of his demonstration of the product features. Gates' bullet-pointed approach seems to be built in to the templates of PowerPoint and probably contributed much to the PowerPoint backlash mentioned by Yates and Orlikowski (2007). In any case, the very fact that the topic is being so hotly debated can be seen as a confirmation of the undoubtedly close link between visual technology and presentations as well as the popularity and relevance of the genre.

Technology has not only had an impact on the structuring and visual aspects of presentations, but also on the delivery mode. Nowadays, speakers can reach global audiences and need not necessarily be present at the same place and time as the viewers. Presentations can be beamed on television, recorded on video or DVD and broadcast on the Internet. Sites such as YouTube and Google Video offer amazing access to talks by speakers, both famous and unknown, on any conceivable topic. A recent testimony to the widespread reach, popularity and diversification of the genre is its use in the film and entertainment industry. Former US Vice President and Nobel Prize winner Al Gore used an innovative approach in his 2006 documentary *An Inconvenient Truth* (Guggenheim, 2006). The film won two Academy Awards and successfully fuses the documentary and presentation genres. Al Gore's simple and convincing delivery of the facts on global warming accompanied by a huge screen in the background displaying the evidence and proof in the form of graphs, charts, statistics, pictures and film of melting icebergs succeeded in bringing his environmental campaign into the forefront of popular culture and global awareness. The film is a further indication not only of the popularity of presentations as a genre, but also of the effectiveness of presentations in conveying a message and of their strong impact on the audience.

As presentations are becoming an ever more common and popular form of communication, nowadays Presentation Skills courses are often taught as part of pre-service or in-service Business English (BE) modules. Accordingly, they belong to the branch of English for Specific Purposes (ESP) and together with other skills, such as negotiating and debating, are considered to be a highly specialised form of communication, the instruction of which entails a greater degree of focus and more advanced expertise than general English courses. Widdowson defines ESP as “an activity which is directed towards the provision of English for people who need the language as a means of achieving their occupational and academic purposes” (Widdowson, 1984, p. 201). This separation of the learners into those who need English for occupational purposes and ones who need it for academic goals, is also reflected in Jordan’s (1997) division of ESP into English for Occupational / Vocational / Professional Purposes (EOP / EVP / EPP) and English for Academic Purposes. In terms of presentations, what this division means is that there are also occupational, vocational and professional presentations (e.g., a flight attendant giving safety instructions, a tourist guide addressing a group of visitors, a sales presentation, or a press conference) and academic presentations (conference presentations on research in specific areas such as medicine or science, or in-class student presentations). This indicates a growing variety of the courses on offer and the diversification of the presentation genre. As the communication form grows in popularity, many new varieties of the form are continuously emerging.

1.3 POPULARITY OF PRESENTATIONS MANUALS AND TEXTBOOKS

Of course, the increasing introduction of Presentation Skills courses can be expected to be accompanied by an abundance of textbooks and handbooks giving speakers all sorts of advice on improving their talks. Apart from the millions of presentations performed daily worldwide, these courses and books are another demonstration to the growing popularity and relevance of the genre.

A large proportion of the books on presentations are unsurprisingly PowerPoint manuals with catchy titles like: *PowerPoint 2003 for Dummies* (Lowe, 2003); *Killer Presentations: Power the Imagination to Visualise Your Point with PowerPoint* (Oulton, 2005); *Absolute PowerPoint* (Parker, 2001); *Basic PowerPoint 2000* (Heathcote, 2001); *PowerPoint Advanced Presentation Techniques* (Wempen, 2004) and *The PowerPoint Bible* (Wempen, 2003). These are just a few off-the-cuff examples, but there are literally hundreds of volumes available on the use of PowerPoint, Keynote and other presentation software. As one might easily suppose, all these manuals focus on the technicalities of presentations and on using the high-tech equipment. From slide templates and chart generators to special effects and sound options, these books give step-by-step instructions on the design and use of effective visuals. Hardly any of these books, however, attempt to define the genre of presentations or give the reader any advice on structuring the talk, considering the communicative purpose of the speech and conveying the message to the audience more effectively.

Apart from technical manuals, there are also books in the fields of management, public speaking and language learning that deal with presentations. Of the management books covering this topic, probably one of the most interesting examples is Bienvenu's (2000) *The Presentation Skills Workshop: Helping People Create and Deliver Great Presentations.* This is a manual for presentation skills trainers who conduct workshops at companies. It uses the so-called "Strategic Communication Model" (Bienvenu, 2000) to take the trainees through the process of preparing for a presentation, considering the communicative purpose of the talk as well as taking into account the needs of the audience. This model has five stages:

1) Analysing the environment – learning everything about the current situation, identifying the primary audience and the decision-makers, defining the global and specific aims as well as the hidden agenda;
2) Considering the options – including how the message should be delivered (media options), who should make the presentation (source) and timing concerns;
3) Selecting and organising information to meet the presenter's objectives with that specific audience;
4) Delivering the message with confidence;
5) Evaluating feedback to ensure future improvement.

The book also gives advice on designing the workshop and provides three example syllabi. It provides the trainer with practical ways of taking the participants through the preparation steps and the logistics of presentations, through research, structuring and timing issues, to the verbal and non-verbal skills of delivery. It also includes chapters on giving and receiving feedback on presentations, male-female communication issues and evaluating the workshop course. To help trainers along, there are two complete packages of ready-to-use handouts and transparencies, and one of the appendices leads the trainer through the steps of selling the course to potential participants and decision-makers.

One of the most useful aspects of this book is the advice on establishing credibility (Bienvenu, 2000). There are four dimensions in which the presenter can be credible: first and foremost is having goodwill towards the audience, taking their needs into consideration and making them feel unique and important; second is expertise, the presenter's education, experience and knowledge; third on the list is power, the speaker's status, prestige and success; and finally, the presenter must exude confidence through both body language and voice. On the whole, this is a very practical book for trainers and the process approach of the workshops is one that is a rare example of considering the communicative purpose and contextual aspects of the genre which is seldom found in other presentation skills textbooks. On the downside, the book is not really targeted at a wider readership of trainees or students who would like to improve their presentation skills. There is almost no evidence of research supporting the design of the workshop as there is no referencing or a bibliography. There are frequent, admittedly interesting personal stories by the author, but the book seems to be based solely on her own clearly very extensive experience.

Another presentations book from the management field is J. Rotondo and M. Rotondo's (2002) *Presentation Skills for Managers.* Unlike the previous volume, this book has much less on the context and process of the presentation and focuses more on the visual aids to which it devotes a total of 4 out of its 11 chapters. It is divided into three general areas focusing on content, design and delivery. Much less attention is focused on defining the goals of the talk, meeting the specific needs of the audience and establishing credibility. On the other hand, this textbook is targeted at presenters, not trainers, and has plenty of hands-on advice for speakers. A noteworthy element in this book is that it provides a definition of a presentation which is surprisingly not often found in similar textbooks. According to the authors, a presentation is "a visual and aural event intended to communicate for the purposes of providing information, helping to understand, gaining agreement, and/or motivating to act" (J. Rotondo & M. Rotondo, 2002, p. 2). They admit that this is only a rough and general definition, but in keeping with that definition, even an educational film would be considered to be a presentation, though most people would consider these two to be distinct genres. There are some references to sources used and listings of further readings, so there seems to be some evidence of solid grounding to the advice, though not necessarily research based.

Zelazny's (2006) *Say It with Presentations: How to Design and Deliver Successful Business Presentations* is a much more colourful edition with a very remarkable approach. Although there is again a great deal of information on slides and PowerPoint matters, Zelazny, who is the director of visual communications at McKinsey & Company, also includes a chapter on defining the situation of the talk. His approach to visual aids is refreshing and goes way beyond the technicalities of designing the slides. It asks the presenter to consider the message of the speech and illustrate it through the visuals using metaphor, art, music, humour, animation, images and audience participation. If this imaginative approach that links the communicative purpose to the visuals were applied more often, it might go a long way to appeasing the worries of the PowerPoint sceptics, who form the backbone of the backlash movement mentioned previously. The drawback of the book is similar to the others: there is very little if any referencing and no bibliography, and one has the feeling that the author based the material predominantly on his own experience, though admittedly this experience is exceptionally substantial, spanning over four decades.

The previously mentioned Garr Reynolds takes a somewhat more philosophical approach to presentations in his *Presentation Zen* (Reynolds, 2008). He starts off with a bewilderment of the inadequacy of over-crowded, bullet-pointed PowerPoint slides in relating to an audience in a mindful, connected and aesthetic way. Such considerations would be more akin to the principles of Zen which is where the author gets the title of the book from. Reynolds advocates avoiding a template that attempts to fit all situations in favour of a more unique approach to each individual presentation and context. This book does not offer a practical, hands-on, simple-to-follow method, but a novel approach based on the idea that each case is different. Challenging the conventional wisdom on presentations, Reynolds proposes: "Restraint in preparation. Simplicity in design. Naturalness in delivery" (Reynolds, 2008, p. 7). The author's knowledge of presentations and communication skills in general is extensive, and he frequently refers to the works of others. The book is well-written and insightful. It offers depth for the more thoughtful presenter willing to invest time in reading and reflecting on the particular situation at hand. Reynolds' approach does take some getting used to and certainly offers few straightforward solutions for beginner presenters, but the refreshing aspect of this book is that it is not an easy-fix recipe as most other textbooks in the field openly claim to be.

Hager and Scheiber's (1997) *Designing and Delivering Scientific, Technical and Managerial Presentations* deals only partly with presentations for managers, as the title itself suggests. It begins with an overview of the types of professional presentations, the techniques and the planning process. In fact, about a third of the book is devoted to helping professional presenters set the aims and objectives for the talk, as well as researching, organising and drafting the script. It also includes chapters on audio and visual aids, logistics and delivery styles. At the end, models of scientific, technical and managerial presentations are provided. Although the models are separate, the rest of the book deals with all three types of presentations simultaneously, which at times seems to be an overreach since the communicative purposes of scientific and technical presentations can be very different from managerial presentations. Business presentations, on the whole, tend to have a much more persuasive tone and usually require that the audience engages in some way with the presenter after the talk. The other two types of speeches can have more of an informative nature and are usually meant to inform or train the audience.

Presentations Plus: David Peoples' Proven Techniques (Peoples, 1992) is another presentation skills manual aimed at the business and management community. From the approach, it is quite obvious that the author is indeed himself a successful and experienced presenter for the whole book abounds in techniques that are closely associated with "hard-sell" promotional talks. Catchy chapter titles like "The Seven Deadly Sins: Guaranteed ways to give a dull, dry and boring presentation", "Hot Drugs for Sweaty Palms: Getting butterflies to fly in formation" and "60 Tips in 60 Minutes: For those in a hurry" reflect the simplified, practical-minded, "easy fix" approach to the topic. There are also plenty of illustrations, lists, DOs and DON'Ts, charts and cartoons to not only catch the attention of the reader, but to demonstrate the tricks of the trade and make it easier for the reader to relate to the subject-matter. On several occasions, Peoples makes filleting references to Aristotle's three modes of persuasion: ethos, establishing credibility; pathos, appealing to the emotions of the audience; and logos, well-structured evidence and facts. The ideas, however, are not developed or explained in detail. The focus is not on the philosophical approach as was the case with the *Presentation Zen* (Reynolds, 2008), but on providing simple solutions and ready-to-use templates. This very engaging and entertaining manual is full of practical and useful tips for anyone wanting to give a talk and especially for inexperienced speakers. Experienced presenters, on the other hand, might find the book lacking in deep and detailed guidance on gearing their talks to specific audiences or for specific purposes.

Just as with the PowerPoint manuals, the managerial books dealing with presentations that are reviewed here are only a small selection of the most recent and widely used volumes, though the market abounds with similar titles and presentation skills trainings, which are widely available both through consultancy agencies and Internet sites.

Other books on presentations can be found in the field of public speaking, which has obvious overlaps in subject matter with presentations. For example, Lamerton's (2001) *Public Speaking: Speak in Public with Confidence* contains chapters on specialised talks like social speeches, speaking at weddings and speaking to the media. Still, the other chapters have much in common with business presentations, and the book can be very useful for practitioners of this genre as well. It has a chapter on the context and the background of the presentation and issues pertaining to the aim of the talk and the audience. Unsurprisingly, Lamerton advises the speaker to research the needs and background of the audience as well as possible to match the aim of the talk to their requirements. The chapter on planning and structure is quite interesting with practical illustrations of building mind maps and route maps to research and structure the talk. The sections on coping with the venue and troubleshooting are also very useful, and the book is full of tips for further reading, particularly from Internet sites. Another practical and fun feature of the book is the list at the back of useful quotations from famous people, grouped according to topics, so that the speaker can liven up the talk or offer the audience something to think about.

Apart from presentation books for managers and public speakers, there are also many textbooks for students or for learners of English. In the former category we find McCarthy and Hatcher's (2002) *Presentation Skills: The Essential Guide for Students* and Reinhart's (2002) *Giving academic presentations*. Both these books stand out from other presentations textbooks in the seriousness of their approach and the depth of research in which they are grounded. McCarthy and Hatcher's (2002) book is heavily referenced with detailed notes on sources and a solid further reading list at the back. It also takes a rather theoretical approach to the subject matter drawing again, like Peoples' (1992) *Presentation Plus*, on Aristotle's rhetorical notions of ethos, pathos and logos. These concepts, though, are discussed in much greater depth in this book and prove the theoretical foundation for the whole approach. At the beginning the authors define the three terms: "*Ethos* refers to the credibility of the speaker… *Pathos* refers to the emotional appeal made by the speaker to the listeners… *Logos* refers to the logic of the speaker's argument" (McCarthy & Hatcher, 2002, p. 28). They further develop these ideas in great detail, providing case studies and recommending a balanced mix of all three elements for a successful presentation. The book also provides a definition of presentations, or rather a list of situations that could be considered presentations:

> Our term *presentation* covers a wide variety of instances. We mean any opportunity you get to communicate your point of view to listening others. Any such opportunity should be seized, and should be used to enhance your credibility with those listening, within your organisation or without. The opportunity to share your ideas at a meeting is a presentation; prepare for these listeners with the same care that you would for those in a formal situation where you are the single focus of attention. The opportunity to discuss formally in a one-to-one situation is also a presentation… When you present to a larger group you will usually feel more pressured than in a one-to-one situation, and that is why we will concentrate on the more formal presentation of one to several in this book. (McCarthy & Hatcher, 2002, pp. 1-2)

This lengthy definition illustrates that the concept of a presentation is difficult to pin down precisely and clearly. Obviously, the term is very wide and needs to be narrowed down and more clearly defined through research. Yet, according to the authors, even a loose and wide definition might prove adequate as "most speaking situations have persuasive elements, even if the speaker is not wholly conscious of them" (McCarthy & Hatcher, 2002, p. 2). It is this persuasive aspect of presentations that they address by providing speakers with advice on how to convince an audience of their aims. Apart from these persuasive strategies, the book also deals with issues such as anxiety attitudes, ethics, co-active persuasion, audience demographics, defining the context, listening and learning styles. It recommends borrowing tools from psychology and even using Maslow's (1943) hierarchy of needs from safety to self-actualisation (as cited in McCarthy & Hatcher, 2002) to tap into the audience's wants. The authors propose structuring the talk to the needs of the listeners according to a particular theme and recommend strategies such as use of imagery, metaphor, analogy accompanied by non-verbal cues and voice techniques for specifically tailored impact. There is also a chapter on speaking across cultures with advice on handling language difficulties for non-native speakers, as well as a heading on developing leadership through speaking. All the chapters contain case studies with extracts from presentations or speeches (sometimes whole speeches) which are analysed in detail from the aspect of the topic that the particular chapter deals with. Most of the case studies are drawn form the Australian cultural context, which is understandable as the authors are based in Queensland, but this does not distract from the value of the examples as it is easy to relate them to other contexts as well. This serious and extensive book of 267 pages is recommended for experts and those who really need detailed and theoretical knowledge of the field, as well as communication skills researchers and professionals. In this respect the title *Presentation Skills: the Essential Guide for Students*, could be somewhat misleading as the book contains much more than just basic advice for beginners.

Reinhart's (2002) *Giving Academic Presentations* deals with academic and not business presentations, but it is included in this review as the only example of a textbook on this topic of presentations which is based on a corpus. It incorporates examples taken from the Michigan Corpus of Academic Spoken English (MICASE), which is the University of Michigan English Language Institute's collection of spoken academic

English. Unfortunately, there is no such corpus of business presentations available, and textbooks that are accompanied by video or DVD material usually have actors performing the business presentations most likely due to legal and copyright issues. However, despite these restrictions, more and more business presentations performed by professionals can be viewed on YouTube, though one must take care with the reliability and the source of the posting. To return to Reinhart's (2002) book, it provides analyses and advice for students on several types of presentations: giving introductory speeches, describing an object, explaining a process or procedure, defining a concept and giving a problem-solution speech. This is a very systematic approach providing guidance on structuring the content of the whole presentation. Most presentation skills textbooks seem to focus primarily on introductions and endings, with the body of the presentation left up to the imagination of the presenter. At most, advice is provided on linking the different parts of the presentation with various signposts. This book's value, therefore, stems from not only its corpus-based approach, but also from its process oriented analyses of and advice on structuring the presentation as a whole.

In the fields of ESP and Business English, there are also several notable publications dealing with presentations. The most recent addition to the repertoire is Williams' (2008) *Presentations in English* accompanied by a DVD of four non-native speaker trainees giving presentations. This is a practical, hands-on book, which can even be used for self-study. It deals with the usual topics of structuring the talk, connecting with the audience, visual aids, language techniques and handling questions. Like most books of this type, it has no references and no evidence of being grounded in research. What might prove motivating, though, for students of English who are at the same time attempting to master the skill of presenting is seeing the examples of students who are in a similar situation.

Non-native presenters can sometimes find it daunting and frustrating when they are provided with a native speaker example of a presenter. The goal might seem simply unattainable. From this point of view, it could be beneficial for students to be able to relate to the presenters on the DVD and to see that even non-native speakers can make considerable progress in improving their public speaking abilities.

Two similar, but by now quite out-dated examples of ESP and Business English books are Comfort's (1995) *Effective Presentations* and Powell's (1996) *Presenting in English.* The former is accompanied by a video of actors performing business presentations, but very little contextual information is provided on the presentations. The exercises are useful for business students who need to acquire the basic skills of presenting. Each unit has viewing exercises, and for a long time this has been one of the most popular course books for Presentation Skills courses at business colleges and universities, most likely due to the fact that the video includes both positive and negative examples. This makes it easier for students to identify the differences by contrast. Students usually enjoy using this book, as the video is quite entreating, useful and clear, though at times they complain that the style is very outdated. This is particularly true of the unit dealing with visual aids, which does not even mention PowerPoint and instead shows the presenter using excessively simplistic overhead transparencies. Apart from being outdated, the book suffers from lack of referencing and contextualisation like most other volumes of this type.

Powell's (1996) *Presenting in English* has also been particularly popular in Hungary for a long period now probably supported and promoted by his frequent presentation trainings in Gödöllő. The book is strongly language-oriented and focuses purely on useful expressions for presentations ranging from phrases for starting and ending a presentation, linking and signalling devices, techniques for emphasising, focusing and softening. Tricks of the trade also feature prominently, including the use of rhetorical questions to make the audience think and reflect; dramatic contrasts between the past and the present, advantages and disadvantages, the company's products and the competitors; tripling, providing three adjectives, or three statements or three one-word questions; machine-gunning, listing over six or seven adjectives very quickly one after the other to impress an audience; build-ups, telling a short story with a conclusion or motto at the end which confirms the point of the tale; and knock-downs, short stories with a surprising or contradictory ending. Though these tricks are characteristic of sales presentations and the teleshopping style, which has already been mentioned, they can still be very useful not only for students of English, but even for more experienced speakers. On the downside, the book contains absolutely no information on considering the needs of the audience, on choosing the right content of the talk or of tailoring the speech to the situation. There is also no referencing or even any explanations. This is very much like a language exercise book of the "drill-and-kill" method, but focusing on presentation techniques instead of grammar practice.

Apart from books specialising exclusively in presentations skills, the genre is often covered in Business English courses, where it is integrated with other topics like negotiations, meetings, business letter writing and telephoning. Many business English course books like *Market Leader Advanced English Course Book* (Dubicka & O'Keeffe, 2006; Units 1, 3 and 8) and *Intelligent Business Intermediate Course Book* (Trappe & Tullis, 2005; Unit 3 and DVD) incorporate presentations among the practised skills. This is an integrated approach where the course does not focus on one particular type of business skill, but instead includes several skills practised in various tasks and situations. Sweeney's (2004) *Communication in Business* includes presentations among other oral business skills, like socialising, networking, meetings and negotiations. In fact, almost all business English course books contain at least some exercises on presentation skills and provide learners with at least basic guidance on the subject matter. Finally, even business English teachers are given advice in dealing with the genre, like in Donna's (2000) *Teach Business English* and Ellis and Johnson's (1994) *Teaching Business English*. The former provides a dozen lesson plans for teaching presentations for students from the lower intermediate to the advanced level with topics ranging from introductions, conclusions and questions to visuals, describing changes, phonemics and pronunciation. The latter provides an interesting definition of presentations: "a pre-planned, prepared and structured talk which may be given in formal or informal circumstances to a small or large group of people. Its objective may be to inform or to persuade" (Ellis & Johnson, 1994, p. 222). This is a narrower definition than McCarthy and Hatcher's (2002) much broader view. Even though neither of these business English teaching books deals extensively with presentations, they provide valuable advice for business English teachers who wish to include presentations in an integrated approach.

As we have seen, even though resources for presentation skills are widely available, there are some drawbacks to the textbooks across the field. As already mentioned, few of them seem to be based on research or have any theoretical grounding. Most of the books are based on the personal experience of the authors, which is rich and varied in many cases, but still there is little to back the transferability of their guidance and advice. The lack of references, bibliography or further reading suggestions in almost all of the textbooks implies perhaps a need for greater academic research and theoretical exploration in the field. Another shortcoming in many of the books is the product approach promoted by the authors. In Academic Writing courses, for example, we have already seen over two decades ago (Reid, 1988; Robinson, 1988) a shift from focusing on the final product or outcome and its structure, layout and language, to focusing on the process of writing and the planning, drafting and editing the script. A similar approach needs to be undertaken in the development of presentation skills as well, with greater attention paid to the process of preparation preceding the talk. Contextualising the speech, making sure that it meets the expectations of the audience and the aims of the speaker, practicing and reworking the talk need to be issues which are given greater prominence in the textbooks. In the examples of the course books reviewed above, there are a few noted exceptions in this respect, which have already been mentioned. Reinhart's (2002) *Giving Academic Presentations* is based on a corpus of data and is grounded in research, though the results of such research might not necessarily be transferable to business presentations as their communicative purpose is different from that of academic presentations. McCarthy and Hatcher's (2002) *Presentation skills: The Essential Guide for Students*, on the other hand, covers all persuasive presentation genres. The authors' serious, well-researched and process-oriented approach to the topic could serve as an example for other authors of presentation skills textbooks. Bienvenu (2000) and Lamerton (2001) also take on a somewhat more process oriented approach, though on the downside, the former is targeted predominantly at trainers as opposed to a broader business audience, whilst the latter is a very general public speaking guide.

1.4 LACK OF SYSTEMATIC RESEARCH AND DEFINITION

In stark contrast to the abundance and variety of textbooks, manuals and course materials available on presentation skills, research articles on the topic seem to be few and far between. Perhaps one of the difficulties in finding articles on the topic is that researchers are not sure which journals to look at, whether ones on business, communication, management, public speaking rhetoric, visual aid technology, computer software applications, applied linguistics, ESP, discourse analysis, teaching English, second language teaching or second language teaching. Due to the multidisciplinary character of the genre and its wide definition varied articles concerning presentations are scattered across many diverse fields and journals.

A rare find on the topic is McGee's (1999) "The Sociolinguistic Aspects of the Business Presentation and its Importance for the Teaching", published in *Intercultural Communication*. The article focuses on sociolinguistic features such as identifying the speech community and speech acts to help non-native presenters match the right function to the situation. It is important for them to do so as "misunderstandings may occur not only at the linguistic level, but the sociological level too" (McGee, 1999, p. 2). On the sociological level, presenters need to conform to and belong to a particular speech community, that of international speakers of business English. Its members may belong to different language communities, as their native language may vary, but they all share the same set of norms and rules for the use of a particular type of English associated with the profession they have in common. This group can recognise behavioural norms and rules of appropriacy with the community in terms of formality, politeness and form. For anyone wanting to fit into the community, there is a pressure to conform to these standards. The business presentation as a speech event characteristic to this community has its own form and model. Its aim is to persuade or inform and it consists of speech acts. Other features of this event include a groups setting of about 16 people, visual aids, gestures, techniques, sometimes reports or handouts. Their length varies between 2 and 30 minutes, but most range from 8 to 12 minutes, which can at times depend on the company hierarchy. McGee uses the term speech act to refer to parts of the business presentation, most notably introductions and conclusions. “These routines would consist of a series of set phrases which are readily recognisable and used by ‘good’ members of the speech community” (McGee, 1999, p. 5).

To learn the norms of this speech community and fulfil the presentation expectations, students need to be taught what to say, when and how to say it and also they need to be given authentic examples of presentations in realistic settings. The success of the presentation can be measured against the speaker’s intentions which can be achieved only through increasing his/her communicative competence by language and sociolinguistic input. From the language side, students usually need to have achieved intermediate to advanced levels of proficiency in English and have to learn not only the appropriate business phrases, but also the language needed for presentation introductions, conclusions, handling questions and using visuals. On the sociolinguistic side, teachers need to create conditions in the learning environment which are as close as possible to the actual speech event. This entails that the appropriate equipment is available, groups have about 10 participants and the length of each presentation is about 8 to 10 minutes. Presenters need to be given feedback and access to authentic presentations whenever possible to improve their performance.

The most valuable contributions of McGee’s article are the consideration of the speech community which consists of speakers of international business English and the highlighting of the fact that this community has particular norms associated with business presentations, especially in terms of the introductions and conclusions which McGee refers to as speech acts. What exactly constitutes a speech act and how the notion can be used in the analysis of business presentations is a very intriguing question and one that will be explored in depth later on in this study.

The second article that will be given special prominence in this review is Yates and Orlikowski's (2007) "The PowerPoint Presentation and its Corollaries: How Genres Shape Communicative Action in Organisations". This rather lengthy article has already been heavily cited in the overview of the history of presentations. JoAnne Yates and Wanda Orlikowski both work at MIT's Sloan School of Management, and their study comprises part of a book on communicative practices in workplaces and the professions. The theoretical grounding of their work is provided by the structural perspective of the notion of genre as a socially recognised type of communicative action. In the structurational view, social structures are shaped by the actions of knowledgeable human agents, which in turn shape the structures themselves. The authors:

> … understand genre as a social structure that is interpreted and enacted through individuals; ongoing communicative practices. In an organisation typical genres of communication include memos, letters, meetings, expense forms, and reports. These genres are socially recognised types of communicative actions that over time become organising structures through being habitually enacted by organisational members to realise particular social purposes in recurrent situations. Through such enactment genres become regularised and institutionalised templates that shape the members' communicative actions. Such ongoing genre use, in turn, reinforces those genres as distinctive and useful organising structures for the organisation. (Yates & Orlikowski, 2007, p. 3)

Genres can generate spin-offs like memos from letters, for example, which are called corollary genres. As visual aids become more widely available, the PowerPoint presentation developed into the dominant form of business presentation, which in turn led to several corollaries with different discursive requirements and social purposes: PDF email attachments, on-line slide shows or printed "decks" of PowerPoint slides substituting booklets or reports. These are stand-alone corollaries where the presenter is absent and the audience tackles the visuals independently. The authors use the genre elements of purpose (why), content (what), form (how), participants (who/m), time (when) and place (where) to analyse the newly emerging PowerPoint presentations. In terms of the first of these elements, the communicative purpose of the PowerPoint presentation is usually to inform, persuade or motivate an internal or external organisational audience. The content of these talks is usually brief, with much less detail than a report and the slides follow in a certain order, restricting the speaker's ability to respond to the audience. The form usually involves a speaker standing in front of an audience and giving a talk, accompanied by a screen displaying the PowerPoint slides. In the corollaries, however, the speaker may be sitting and talking the audience through a printed deck of PowerPoint slides. Often the decks can be distributed without any talk at all. On other occasions, the PowerPoint slides can be sent to an audience far away and the talk is then given via telephone or video conferencing, sometimes assisted by tools such as NetMeeting. Slides may also be uploaded on websites to be viewed by the audience at any time they wish, in which case the visuals have to carry more content. The content is also tightly restricted by the templates in the software. In terms of the participants these practices also mean that the participants no longer have to be face-to-face and that the presenter's role is undermined. The authorship of the slides had also evolved from the speaker designing the visuals to a team production of PowerPoint slides. Finally, the *when* and *where* of the PowerPoint corollaries are also affected. The presenter and audience no longer have to be co-present in the same time and space. The decks, emailed PDF files or uploaded on-line slides can be viewed by different audiences at their convenience. All of these factors mean that the visuals end up serving a dual purpose: to assist the speaker and to be read by the audience, either after the talk or completely independently as stand-alone material without any talk at all. It is difficult to design slides for this dual purpose, and they usually end up having too much information for on-site use with the speaker, and too little content for comprehensible stand-alone reading. The decks lack both the context of a live presentation and the detailed content of a written report and thus may lead to ambiguity in the communicative purpose and a loss of meaning. However, these new forms of PowerPoint "presentations" can also be seen as creating possibilities for social change by increasing the range of communicative options.

Both McGee's (1999) and Yates and Orlikowski's (2007) studies have been reviewed in greater depth here as they can serve as excellent guides and pathways of how presentations can be analysed. Both McGee's speech act method and Yates and Orlikowski's genre approach can be useful systems for designing a model for the academic study and analysis of business presentations. The other articles reviewed here will be covered in less detail as not all of them relate directly to business presentations and their theoretical grounding is not in line with these two major theories.

Another article that uses a genre approach in the analysis is Rowley-Jolivet and Carter-Thomas' (2005) work on the rhetoric of conference presentation introductions. They compare the introductory sections of scientific conference presentations with the introductions of the corresponding research articles. The results indicate that speakers are aware of the difference in the two genres and make allowances for the audience in the conference presentations. In the talks, the speakers relied more on the audience's shared knowledge rather than the literature review to establish a discourse framework. The presenters emphasised novelty and results instead of background knowledge and devoted time in their introductions to establishing a more personal approach to the audience than would be expected in a research article. The formal style of writing was also dropped in favour of a more relaxed relationship with a great use of personal pronouns and simple grammatical structures instead of passive voice. Even though the study focused on native speakers, according to its results, one of the aims of the teaching learners to present their work should be to help them establish an argumentative structure and employ politeness strategies which are more appropriate for oral genres.

Two studies that focus more on catering to the learner are Campbell, Mothersbaugh, Brammer and Taylor's (2001) "Peer Versus Self Assessment of Oral Business Presentations" and Boyle's (1996) "Modelling Oral Presentations". The former aims to determine whether self and peer assessment can be used as appropriate substitutes for teacher assessment. It looks at both holistic assessment of the presentation in general and analytical assessment of certain specific elements of the speech. The results point to the fact that when peers are properly trained in assessment procedures, their feedback and grades can be used as reasonable substitutes for the assessment of the instructor. Also peer assessment of components such as delivery and command of content were strong indicators of the peer evaluation of the overall presentations. On the other hand, self assessment did not closely match the results of the peer or teacher assessment and is therefore not considered as useful as peer feedback.

Boyle (1996) uses the problem-solution algorithm to provide guidance for non-native students in structuring their talks. The situation-problem-solution-evaluation pattern is frequently used in expository texts in English, and Boyle exploits this algorithm to illustrate "the thought-action process involved in the construction of texts based on this problem-solution pattern" (Boyle, 1996, p. 115). Many non-native speakers have difficulties with signalling the relationship of the content when presenting because linguistic norms and cultural expectations in English may be different from that of their native language. Boyle (1996) uses the clause relational framework developed by Hoey (1983, 1991), Hoey and Winter (1986), and Jordan (1980) to steer non-native speaker undergraduate students towards achieving greater cohesion in their talks. For example, Hoey (1983) describes several types of patterns, like logical sequences, matching patterns used for comparing and contrasting, general-particular schemes that can move from a generalisation to an example or from a preview to a detail, and one of the most typical discourse patterns the problem-solution-response-evaluation/result sequence. Drawing on these templates and signalling the relationships within the content of the talk can help students be more effective in their presentations. This is an interesting point as similar ideas are mentioned in many presentation skills textbooks. McCarthy and Hatcher (2002) discuss chronological, spatial, causal, topical, theory / practice, problem / solution and special patterns. More language focused textbooks like *Effective Presentations* (Comfort, 1995) and *Presenting in English* (Powell, 1996) give prominence to signalling devices and provide guidance and practice for students to overtly indicate the flow of their talk. Although such devices can help in signalling the surface organisation of the discourse, the clause relation method of analysis does not uncover wider contextual features like the roles of the speaker and the listeners, their status and relationship or the communicative purpose of the event and the intentions of the participants. These issues would need to be taken into consideration in developing a thorough framework for analysing presentations. In that respect, McGee's (1999) and Yates and Orlikowski's (2007) approaches of looking to the sociolinguistic and genre theories for an explanation seem to be more appropriate.

The social aspect in structuring or selecting the content of a presentation are also analysed by Rogers (2000) and Tractinsky and Meyer (1999). These authors focus more on the speaker's aims and the audience's needs in business presentations. The former extends the construct of organisational genre to take into account the audience's responses. Rogers (2000) finds that most CEO presentations were considered to be informational rather than promotional and that this aspect of how the talk is perceived could be useful for communication planning. Tractinsky and Meyer (1999), on the other hand, look at how information is displayed in charts and graphs accompanying presentations. Such information packaging can often distort the real facts and figures to sway the audience to the speaker's point of view. The experiments of the researchers indicate that the presenters increasingly resorted to greater depth in graphic displays when the information they were conveying was undesirable for them. Although the study focuses primarily on graphics, it would be interesting to explore how undesired information is hedged and mitigated by speakers who are not using graphs.

Apart from business presentations, several studies have been carried out on medical and scientific presentations. Medical conferences (Bullard, 1981), congresses (Maclean, 1991) and presentations (Naylor, 1988) have been the focus of research studies, as have scientific conference poster presentations (Van Naerssen, 1982) and the presentation skills of science and technology students (Souillard & Kerr, 1987). However, these types of presentations are considerably different in their communicative purpose from business presentations. They do share a similar mode of oral delivery, but the techniques, the style, the context, the speaker's aims and the audiences benefit in listening are quite different. Most academic, science or medical audiences would consider it highly inappropriate, for example, if the speaker were to resort to the highly persuasive and promotional tactics of a sales pitch. This does not imply that sales pitches need be present in all business presentations. As pointed out by Rogers (2000), most CEO talks are informative by nature, but they still differ from academic or scientific talks in that there is usually some sort of direct or indirect financial implication of their speech. It is this financial profit relationship between the presenter and the audience that distinguishes business presentations from other types of talks. That is why research on other types of speeches is not always easily relatable to business presentations.

On the whole, in this introduction we have seen that presentations are a relatively new, yet highly popular genre with about 30 million PowerPoint presentations being conducted worldwide on a daily basis in 2001 (Parker, 2001). This number is only likely to have increased even more dramatically in recent years. This popularity is also reflected in the boom of textbooks, manuals and guidance available for speakers wishing to improve their skills. The short literature overview gives insight into the abundance of such textbooks, but it also points to the lack of systematic and comprehensive academic research. This is visible both in the incomplete referencing in the textbooks and in the difficulties involved in collecting research articles. Research is being conducted in the field, but most of the studies reviewed here have been small-scale ones focusing only on a particular aspect of presentations.

Neither the review of the textbooks, nor that of the articles is intended to be an all-inclusive list of the available literature. It is merely meant to provide a cross-section of the types of books and articles which are being published on the topic. The chief aim of this introduction is to establish the research niche by providing evidence for the claim that business presentations are a highly popular genre, but academic research in the field is lagging behind the progress of technology and there is a need for creating a theoretical framework to explain and analyse this globally expanding genre.

There is also a discrepancy in the definition of the term presentation. Various definitions are provided by several authors listed above, but the concept remains largely elusive. Often definitions are too wide, like J. Rotondo and M. Rotondo's (2002) visual and aural event that can provide information, help to understand, gain agreement or motivate. Other authors like McCarthy and Hatcher (2002) are not sufficiently concrete and simply provide a list of situations in which presentations may occur. Probably one of the clearest definitions is that of Ellis and Johnson (1994) who describe "a pre-planned, prepared and structured talk" (p. 222) which may which may inform or persuade. Yet, even this seems to be too general and can easily encompass academic and scientific presentations, as well as political speeches and business talks. In view of Yates and Orlikowski's (2007) description of how PowerPoint printouts and electronic files are used, it is clear that new forms of presentations are emerging where the speaker need not be present at the same time and place as the audience, or in fact might not even have any type of role apart from designing the slides. In other cases, the slides are designed by teams of colleagues and are read by the audience members at their convenience.

Then there is also the issue of the diversity of the types of presentations. Some rely heavily on flashy visuals, some have no visuals at all. Some are performed standing up, others sitting at a desk or table. Some are read out while others involve the audience and resemble dialogues, workshops or seminars. The aims can also vary from selling, and informing to motivating and pitching, though most authors do agree on the fact that the purpose of most presentations is of a persuasive nature.

1.5 AIMS AND RATIONALE

This research is of an exploratory nature, aiming to uncover and depict the previously relatively uncharted terrain of the genre of business presentations. The main task is to identify and portray the characteristic features of this type of discourse, to see what distinguishes business presentations from other types of presentations and also place the genre within the wider perspective of communication and social interaction. In order to do this, it will be necessary to have a multidisciplinary approach drawing on the fields of discourse and genre analysis, pragmatics, sociolinguistics language skills teaching, pedagogy and stylistics. The overall approach of the Ph.D. research is exploratory (Creswell, 2003), inductive (Maykut & Morehouse, 1994) and heuristic (Selinger & Shohamy, 1989). This means that it does not attempt to either substantiate or refute a particular hypothesis. It endeavours, instead, to define and describe the genre of business presentations.

This study has three basic aims:

1) **THEORETICAL:** to create a theoretical model that is capable of explaining, describing and analysing business presentations;
2) **EMPIRICAL:** to apply the theoretical model as an analytical instrument in empirical research on a corpus of business presentations in order to justify the validity and reliability of the model and describe the genre of business presentations in terms of the context, the communicative purpose, the participants, the choices of content structure and the communicative strategies employed by the speaker;
3) **PEDAGOGICAL:** to provide theoretical and empirical research foundations for instruction and training in this particular branch of ESP.

The first of these aims will entail mostly theoretical research to devise, validate and revealingly pilot and improve an analytical framework, coding system or instrument which will be capable of capturing the characteristics of presentations. The second aim will involve predominantly empirical research, i.e. video recording presentations, transcribing and then analysing them using the previously developed instrument in order to describe this genre. The third goal is pedagogical and will necessitate applying the instrument for classroom research in order to gain a better understanding of how Presentation Skills are taught and to attempt to enrich the instruction based on the theoretical framework.

The study has the potential to yield exceptionally useful results, since few of the textbooks on Presentation Skills previously reviewed are rooted in research. In most cases, the authors have compiled the materials based on their own experience in presenting or teaching this communication skill. It is unclear whether such instructional resources are transferable and accessible to other presenters and circumstances, and it is even uncertain that they accurately reflect the features of the discourse of presentations. Through analysing the presentations' genre and mapping out its distinct characteristics, this research will hopefully describe, illustrate and explain the traits of a form of communication that has so far been neglected academically, even though it is being used ever more frequently in all walks of life.

Knowing more about the genre and how it is taught and learnt can also help to assess the appropriateness of the teaching materials for Presentation Skills courses and the results of the empirical and theoretical research aims to produce valuable supplementary materials for instruction in this field of ESP. It may also give insights into the extent to which the outcome of the teaching process, i.e. the simulated student presentations performed at the end of many such courses bare resemblance to real presentations given by professionals. It is essential to establish whether the reduced models of reality practiced in the classroom match the business reality. Further advantages of the research can be seen in the opportunity to find out what makes one presentation more successful than another by comparing the features of presentations which are given higher and lower grades by co-assessors. It is obviously not enough to teach what presentations are and how to hold presentations, but students also need instruction in how to make their talks more effective. Teaching students to give a particular type of presentation is not enough. They need to acquire a transferable skill which would enable them to apply what has been learnt in many different circumstances, which can be done by taking into consideration all the genre components.

Another potential benefit of the research stems from the development of the model. This analytical framework can be used not only to describe business presentations and presentations in general, but to examine the presentations of a particular presenter, build a speaker profile of the person based on the results of the analysis and then offer the individual specific advice on changes that could be made to better achieve the desired effect. Such consulting services would be especially valuable for in-service training at companies and for professional presenters.

2 THE INTENTIONALITY MODEL OF BUSINESS PRESENTATIONS

2.1 THEORETICAL FOUNDATIONS

In order to address the first research aim of constructing a theoretical framework for defining and analysing business presentations, various theories of communication will be used as the basic building blocks to put together an overall comprehensive system. In the literature review (sections 1.3 and 1.4), we saw that three such theories were used by various authors as the foundation of their analysis. The first was McCarthy and Hatcher's (2002) application of Aristotle's three modes of persuasion: ethos, the credibility of the speaker; pathos, the emotional appeal to the audience; and logos, the orderly structuring of supportive evidence. Though most successful speeches do contain a balance of these elements, it is difficult to see how the system can be used to describe and define a genre.

Two other theories that we encountered in the literature review, which can be of much greater use for the framework, were McGee's (1999) sociolinguistic and pragmatic approach and Yates and Orlikowski's (2007) application of the notion of genre. McGee resorted to the idea of speech acts, units of language used by the speaker to achieve a particular intention, a so-called illocution. Speech Act Theory developed by Austin (1962) and Searle (1969) comprises one of the central ideas in pragmatics and claims that communication is purposeful. Each utterance has a locutionary act (the performance of the utterance), an illocutionary act, or illocutionary force (the aim of the utterance) and a perlocutionary act (the effect the utterance has on the listener). Genre analysis most recently and notably includes the work of Swales (1990) and Bhatia (1993), and its notions of communicative purpose and discourse community can be drawn upon in providing a definition for business presentations as a form of communication. Speech Act Theory and genre analysis will form the central pillars of the theoretical basis of the model.

Other useful theories for designing the framework include Hymes' (1972a, 1972b) work on the ethnography of communication and communicative competence. Alongside the concepts of genre analysis, his notions of speech event, speech community and speech vs. language areas could provide the basis for defining the elements of business presentations. Explaining the social interaction of the presenter and the audience would also necessitate looking at aspects such as politeness, face and territoriality incorporated in the works of Brown and Levinson (1978) and Widdowson (1983). Finally, looking at what type of functions or purposes are performed by various parts of the presentation will be supported by Halliday and Hasan's (1989) work on language functions.

All of these approaches will be combined into a single, coherent framework which will be capable of defining the genre of business presentations, illustrating the components it consists of, indicating what the relationships of these components are, examining possible factors contributing to the success of a presentation and explaining which elements represent a challenge for students in acquiring presentation skills. Even more importantly, the model could be used to explore the reasons for and provide solutions to the potential problems faced by students. The theoretical model will serve a dual purpose and will also be used as a basis for the design of an analytical instrument for the empirical study of expert and student presentations and thereby provide a description of the discourse, thus addressing the second (empirical) and third (pedagogical) aims of the study.

2.2 BASIC PREMISES

The theoretical model for analysing business presentations has **three basic premises** and its starting point is the notion of intentionality as a general, umbrella term. **The first basic premise is the very simple and obvious principle that most human activities, including communicative events, are purposeful.** Whether consciously or instinctively, all the parties engaged in communication have some sort of aim, a reason to talk or write and an expectation of an outcome or result. Communication cannot simply happen of its own accord. It must be instigated by the participants who intend (to echo Austin, 1962) to do something with their words.

Intentionality, the central notion of the model has been defined by de Beaugrand and Dressler (1981) to mean "the text producer's intention to produce a cohesive and coherent text that will attain whatever goal s/he has planned that it should attain" (as cited in Malmkjær, 1991, p. 468). So, according to this definition, intentionality encompasses communicative purpose. However, because the current study focuses on presentations, the term as used here includes overall goals as well as more specific aims and speech acts which are frequently used in the analysis of oral communication.

The second premise is that there are levels of intentionality evident in each communicative event, which constitute a hierarchy of intentionality. This hierarchy is comprised of various levels of intentions ranging from the most general and largest unit, which is the communicative purpose of the exchange, to the most specific and minimal units which are the speech acts. In between these two boundary levels, there can be many others, depending on the length and complexity of the exchange. In language study, genre analysis, language functions and speech act theory all deal with different levels of intentionality.

Hence the notion of intentionality can be used as a common denominator to bring together and combine elements of genre analysis, speech act theory and language functions into a model for analysing business presentations. The model is tailored specifically for business presentations, but could possibly have wider applications. The system can be used to describe, from a pragmatic point of view, the context and content of a presentation and the level of consistency between what the presenter is saying and the circumstances of the talk. The aim of applying the analytical model would be to ascertain to what extent and by what means the presenter's purpose has been achieved by comparing the match between the highest and lowest levels of intentionality. Namely, it is supposed that if the speaker's overall aim is reflected in the types of speech acts used, the presentation will be considered to be more successful because the intentions expressed through the individual illocutions bring the speaker closer to accomplishing his/her general aim. Hence, the analysis of the fit between the different levels of intentionality could perhaps have very beneficial pedagogical implications in uncovering how to tailor the content of a presentation to accomplish a specific communicative purpose more effectively.

This is why the umbrella term *intentionality* is essential to the model. At the top of the hierarchy of intentionality is the notion of communicative purpose, which entails the overall aim and objective of the presentation. It is the highest ranking, most general aim that a speaker has in addressing an audience. Communicative purpose is a primary criterion in determining and describing genre. The explanatory power of genre analysis (Bhatia, 1993) will be employed by the model to define and describe business presentations, a genre that has so far had little attention in large-scale, comprehensive and systematic research. Genre analysis also provides insights into the roles of the participants of the communicative event, which in the case of business presentations are the presenter and the audience. The discourse communities to which these participants belong will determine which communicative norms and practices govern the genre. This highest level of the hierarchy of intentionality will provide a top-down instrument of empirical analysis.

The mid-level intentions ranking between the general communicative purpose and the smallest units are described in various ways by different researchers. Swales (1990) and Bhatia (1993) view them as genre moves, while van Dijk (1977a, 1977b) refers to them as macro speech acts. For the purposes of this research the mid-level acts will be referred to as moves because macro speech acts may also refer to the whole of the presentation since a whole talk may act as an offer or a threat. The genre moves employed by the presenter to achieve the overall communicative purpose are another exponent of intentionality. They are a level lower than the communicative purpose, but still larger units than the minimal units of intentionality, i.e. speech acts.

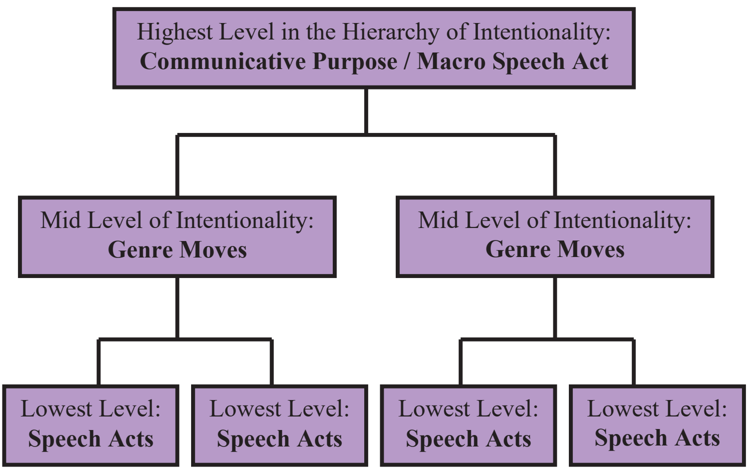


***Figure 1*. The hierarchy of intentionality.**

Speech acts or illocutions are the smallest exponents of intentionality, thereby constituting the lowest and most specific level of analysis. This will provide bottom-up analysis in empirical studies. **The third basic premise of the model is that the smallest units of intentionality, the speech acts, can be grouped into four categories according to the language functions they perform.** This grouping results in a new taxonomy of speech acts based on the more general language functions or purposes that the illocutions fulfil. It is hoped that through these different levels of analysis, the model will be able to both describe and explain the contextual and content features of presentations. Figure 1 shows the basic hierarchy of intentionality. The chart can be extended horizontally at the middle and lowest level to reflect the expanding series of constituent parts in longer talks.

2.3 LEVELS OF ANALYSIS

The previously described levels of intentionality result in two levels and types of analysis used in the model: first, **macro level genre analysis**, a **top-down** view of the context of the presentation; and second, **micro level speech act analysis**, a **bottom-up** examination of the pragmatic content of the presentation. The first is what Bhatia (1993) refers to as "language description as explanation" (p. 10) and aims to describe the rationale which establishes the presentation as a communicative event. It portrays the socio-cultural constraints and expectations of business people as a discourse community, as well as the power and distance relations of the presenter and the audience. Particular focus is given here to the communicative purpose as the "privileged criterion" (Swales, 1990) in defining the scope of the genre. This level of analysis, with its top-down approach, will also be referred to as the macro level since it describes the presentation as a whole, namely, as a communicative event.

The second level of analysis, on the other hand, takes a bottom-up approach and deals with the particular small segments of the presentation as instantiations of various speech acts and will therefore be referred to as the micro level. According to Bhatia's (1993) overview of levels of analysis, this second level of the model would have elements of both language description as discourse or interactional analysis and functional language description. What ties the two levels together is the opportunity to examine to what extent the types of micro intentions, the illocutions employed by the presenter reflect the macro intention, i.e. the overall communicative purpose of the presentation.

2.4 DEFINING THE GENRE OF BUSINESS PRESENTATIONS

These two levels, the micro and macro level, can also be seen in the definition of genre used by Swales (1990):

> A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognised by expert members of the parent discourse community, and thereby constitute the **RATIONALE** of the genre. The rationale shapes the schematic structure of the discourse and influences and constrains choice of **CONTENT** and style. (p. 58, capitals mine)

The two words highlighted in bold, *rationale* and *content*, respectively, represent the macro (top-down) and micro (bottom-up) levels of analysis. The macro, explanatory level of the model will deal with the rationale of the business presentation as a speech event, describing the business discourse community and the participants, the setting of the presentation, its communicative purpose and topic. The choice of pragmatic content, namely, the speech acts employed by the speaker will be part of the micro, interactional analysis.

Swales' definition of genre also provides the basis for defining the genre of business presentations. As seen in Chapter 1, there is a great need for providing a detailed and concrete definition of the genre as most descriptions are either too unclear or too wide. One definition for example can be found in *Business: The Ultimate Resource*. (2002) which defines a business presentation as "any talk to a group, whether formal or informal, from giving a team briefing to delivering a major speech" (p. 392). This definition seems to be too general to sufficiently delimit the scope of the genre. An even more vague example can be found in the Oxford English Dictionary (2003), which claims that to present is to "put (a show or exhibition) before the public; appear formally before others". Obviously, this definition is much too general to be used for any type of academic enquiry, and the first part might even be misleading when it comes to business presentations as it refers to a different meaning of the word "present".

The three examples of defining presentations seen in literature review (sections 1.3 and 1.4) are somewhat more useful and concrete. McCarthy and Hatcher's (2002) long list of situations in which presentations can occur at least points to some typical presentation contexts. J. Rotondo and M. Rotondo's (2002) claim that a presentation is "a visual and aural event intended to communicate for the purposes of providing information, helping to understand, gaining agreement, and/or motivating to act" (p. 2) does indicate some general characteristics of presentations and points to the persuasive nature of their communicative purpose. Perhaps one of the better definitions was put forth by Ellis and Johnson (1994): "a pre-planned, prepared, and structured talk which may be given in formal or informal circumstances to a small or large group of people. Its objective may be to inform or to persuade" (p.222). Although this definition does capture the planned and structured nature of the content of a presentation, the rationale still remains rather general. Since, according to

Swales, it is the rationale that shapes and determines the content, it needs to feature prominently in any definition. The objective of informing or persuading, for example, could easily encompass academic presentations, political speeches or perhaps even religious sermons.

So, for the purposes of this study, a more comprehensive definition of business presentations is proposed, closely building upon Swales' (1990) definition of genre (the key words, which can be directly related to Swales' definition have been capitalised):

> A business presentation is an **EXTENDED TALK** given **FORMALLY,** most often by an **INDIVIDUAL** before a group of people who constitute an **AUDIENCE**, with the **AIM OF ACHIEVING A COMMERCIAL ADVANTAGE** (e.g. sell products or services, inform about corporate changes or performance, raise company or brand awareness, etc.).

The previously mentioned corollaries of business presentations which are simply emailed in the form of slides or constitute a printed deck of slides, without a talk are considered to be separate genres. They are sufficiently different in nature and aim from oral business presentations to warrant a distinction and the definition makes provisions for the division. The further advantage of this definition over the ones we saw previously is that it makes it possible to distinguish business presentations from other types of talk by focusing on the communicative purpose of obtaining some sort of financial gain or advantage from the speech. This could be a direct financial profit resulting from the sale of a product. It could also entail an indirect commercial benefit to be gained from promoting one's company externally or promoting one's own ideas internally among colleagues. Self-promotional talks during job interviews would also be included in the genre of business presentations according to this definition, which coincides with a similar claim made by Bhatia (1993), namely that there are a great deal of similarities between product and self-promotional genres such as sales promotion letters and job application letters.

Another advantage of the definition is that it makes a reference to the participants in the communicative event, the presenter (group presentations not being the norm) and the audience. This makes it possible to include the roles of the parties, their status and mutual relationship within the analysis of the rationale of business presentations. Issues such as the social standing, gender and age of the speaker in relation to the audience can also be accounted for. Whether the presenter and the audience belong to the same discourse community is also an important factor that can determine whether the presentation is an internal (audience and presenter belong to the same community) or external one (audience and presenter of different communities). In the case of the former situation, one might expect a greater use of jargon and more frequent inferences as a result of the shared knowledge of the community, while in the case of the latter, a greater deal of formality might be warranted.

The "extended talk" in the definition refers to the length of the presentation. It would be very difficult to claim that one made a presentation if one spoke for about 30 seconds in the course of a dialogue with some friends. A presentation entails the notion of a monologue which can last from a few minutes to over half an hour depending on the circumstances, but typically business presentations take between 8 to 12 minutes (McGee, 1999).

The presentation has two characteristic and easily identifiable parts. One of these is a monologue in which turn-taking is suspended and is usually uninterruptible, but it would not be at the extreme side of the monologue-dialogue scale according to McCarthy and Carter (1994), because it contains frequent strong dialogic elements such as projected, rhetorical questions and "discourse markers that presuppose the contribution of another participant" (McCarthy & Carter, 1994, p. 18). The second part is a question and answer session (briefly referred to as Q&A session), which is maximally dialogic, crucially dependent on the presenter's response and has a rather strict turn-exchange structure. The linearity of PowerPoint might have contributed even more to the Q&A session being placed distinctly at the end as the presenter has less flexibility in changing the display during the talk to tackle the audience's questions (Yates & Orlikowski, 2007). In presentations with a large audience in a theatre or those broadcast on TV or the Internet, where the audience is not present at the same time and place as the presenter, the question and answer session is frequently omitted.

The level of formality is also an important factor to include in the definition. Presentations are by nature at least semi-formal due to the fact that in a very informal situation the speaker is highly likely to be interrupted frequently by the audience, the result of which would be more of a dialogue than a monolog presentation. Also, presentations demand preparation precisely because one needs to structure one's thoughts to be able to hold the floor for an extended period and cannot rely on the spontaneous exchange with the participants to negotiate meaning or determine the direction of the speech.

2.5 MACRO LEVEL: EVENT ANALYSIS

After the definition of presentations, it is important to discuss in greater detail the elements of the two levels of the analysis stemming both form the notion of intentionality and the definition of the genre. The macro level of the framework includes the elements that constitute the rationale of the genre as described by Swales, namely, the participants, their relationship, their parent discourse community, the communicative purpose and the setting.

The terms *genre* and *speech event* can sometimes coincide, but are not always identical. A genre is a set of events with a shared communicative purpose. Speech events may be considered to be specific realisations of certain genres in particular settings. A business presentation is, in fact, a wider concept, which encompasses several different subgenres (sales presentation, motivation speech, tender presentation, team briefing and so on), the realisations of which are speech events. The analytical system which results from the model and describes the particular variables of the instantiation of each speech event will therefore be called an *Event Analysis*.

Business presentations are a group of speech events which are "restricted to activities, or aspects of activities, that are directly governed by rules and norms for the use of speech" (Hymes, 1972a, p. 56). The explanatory level of the model which analyses the speech event, i.e. the Event Analysis, is based on the assumption that:

> … members of all societies recognise certain communicative routines which they view as distinct wholes, separate from other types of discourse, characterised by special rules of speech and nonverbal behaviour and often distinguishable by clearly recognisable opening and closing sequences. (Gumperz, 1986. p. 17)

2.5.1 The Discourse Community

These routines and norms of use are recognised by the speech or discourse community that shares "rules for conduct and interpretation of speech, and rules for the interpretation of at least one linguistic variety" (Hymes, 1972a, p. 54). The interesting aspect in the case of business presentations is that the discourse community, as a social entity, is comprised of international speakers of business English, who unlike other communities are not limited to one geographic area and they share a variety of English which for some members is a first language and for others a second. The increasing spread of English in the business community spurred on by globalisation has resulted in the fact that, what is sometimes referred to as International English is a worldwide *Sprachbund*, language area (Hymes, 1972a), yet has some of the characteristics of a *Sprechbund*, speech area, because not all of its members share the same native language, but do share similar speaking rules. So, speakers of business English can be considered to be members of the same, rather heterogeneous speech community, but not necessarily the same language community.

The members of this speech community have certain characteristic ways of socialisation and communication, and share particular norms governing their interaction. The recognition of belonging to the group is usually desired by its members and reinforces the tendency to conform to and abide by the norms. Whether a person is a member of the group will be judged not only by the language the individual speaks, but more importantly by the ability to use that language appropriately and in accordance to the expectations of the speech community.

The pressure to conform, together with the heterogeneous nature of the speech community makes business presentations exceptionally difficult for non-native speakers. On the one hand, they need to have a high-level knowledge of the language and expressions required for both business and presentations. On the other hand, they need to make sure that they use the language appropriately, yet making the appropriacy judgement is confounded by the diverse nature of the speech community. There are two additional factors that exacerbate the situation are: first, the fact that very often business presentations can have significant financial consequences; second, the natural tendency of many people to be anxious when required to address a larger audience. For all of these reasons, it is exceptionally important not only to describe business presentations as communicative events, but also to provide a foundation for determining which variables ought to be taken into account when assessing the appropriacy of the content of the presentation consistent with the context in which it is being given.

The participants in a business presentation are the audience and the presenter. The audience can range from a few people to thousands (in some rare cases) and the presenter is typically an individual, although occasionally group presentations can also be given. In some cases, there can also be a hidden audience (Bienvenu, 2000) of decision makers who are not present at the talk, but do get second-hand information about it from the attendants. In such cases, the speaker must plan to reach out to those hidden audiences as well.

Even though the presenter and the audience are members of the same wider speech community, it may happen that they belong to different immediate communities as already mentioned. For example, in the case of a sales presentation, the presenter can be a distributor or representative of a company offering products or services, while the audience are potential customers and clients. In such a case, the immediate business community of the presenter is the company, while the audience are part of his or her speech network, namely, "the specific linkages of persons through shared varieties and speaking rules across communities." (Hymes, 1972a, p. 55) So this could be termed an "external" presentation, since the immediate business community of the speaker is different from that of the audience. Put simply, the speaker is presenting outside his/her company or institution. The reverse case is when the immediate community of the speaker and the audience is the same, and we are dealing with "internal" company presentations, as would be the case with team briefings.

Apart from immediate community or institutional membership, two other variables that influence appropriacy and the sociolinguistic norms of the event are the power and distance relations stemming from the status of the participants. These are some of the "sociological factors [that] are crucial in determining the level of politeness which a speaker will use to an addressee" (Brown & Levinson, 1978, p. 15). So, for example, a manager giving an internal talk to company employees on a salary freeze is likely to utilise different language techniques and politeness strategies from a cosmetics distributor addressing potential customers. In business presentations, the notion of power is almost inextricably linked to financial control. The potential customers have the purchasing power and therefore the presenter must win them over. The manager, on the other hand, has control over the employee's salary, though the power relations in this situation may be somewhat more complex. These relations, together with the communicative purpose, will govern the appropriacy of the content, namely which speech acts and strategies the presenter ought to employ in order to achieve his/her aim with a given audience. This explains how the rationale of the genre can influence and constrain the choice of content and of style (Swales, 1990).

2.5.2 The Setting

What is meant by the setting are the actual physical circumstances in which the presentation takes place. These circumstances would include the time, the place and the occasion of the talk. Time and place are also included in Hymes' (1972a) notion of setting, whereas what is here called the occasion is more akin to his idea of scene.

The time of the presentation frequently refers to the time of day, but can also include which part of the year or month the speech is taking place. It is important to take the time factor into account, because it might be linked to situations such as fiscal year closing, quarterly reports, seasonal sales or discounts, etc. The time of day might also be significant. Internal company presentations would typically be within working hours, most likely in the morning. Household sales presentations might be in the afternoon, whereas evening presentations held at official corporate events might be more formal.

The place can also influence levels of formality as well as spatial aspects such as the proxemics and kinesics of the participants and the layout and availability of facilities. Internal company presentations are typically held at the corporate premises or headquarters in meeting rooms, sometimes with technically advanced visual aids at hand. Sales presentations given by distributors of direct sales and multi-level marketing companies are increasingly being held at friends' homes in a very friendly atmosphere. Large venues such as theatre halls or spacious hotel conference rooms are obviously better suited to more formal and lengthy presentations with large audiences.

The occasion is perhaps the most important factor in defining the setting since it might yield background information on the presentation and not only further illuminate the context, but possibly even reveal the reason for the presentation. For example, a trade fair could be an occasion for many companies to organise presentations for increasing their recognition within the field. A company anniversary, a new invention by the R&D team, a change in corporate policy, a new summer catalogue of products could all instigate presentations and would serve as justifiable occasions for business presentations. Because the occasion can motivate the presentation, it has a significant role, not only as a factor of the context or setting, but also potentially as a link to the communicative purpose of the event, which itself has a central role in defining the rationale.

2.5.3 The Communicative Purpose

As mentioned previously, the communicative purpose of the speech event is the privileged criterion (Swales, 1990) since it acts as the genre determinant. More recently though, there has been some debate about the nature and role of the communicative purpose in delimiting the scope of the genre. In fact, genres are considered to be "communicative vehicles for the achievement of goals" (Swales, 1990, p. 46). However, difficulty arises when attempting to define and determine the notion of communicative purpose as it is "a somewhat less overt and demonstrable feature than, say, form" (Swales, 1990, p. 46). In addition, not only is the communicative purpose less demonstrable, but it can also be multifaceted and contain conflicting elements. Askehave (1999) maintains that a speaker may have an "official" and a "hidden" purpose in a given speech event. She uses Swales' broadcasting example to state that the aim of keeping the audiences up-to-date would be the generally accepted goal of the broadcast and therefore the official purpose, whilst moulding public opinion might be considered as one of several possible hidden purposes. This is an interesting point in terms of business presentations, since the presenter is typically expected, right at the very beginning, to clearly state the aim of the talk. This would likely coincide with what is the official purpose and therefore may be expected to be explicitly stated. Any additional purposes that the presenter might have, though not openly expressed, might still be deduced from the context and content of the presentation. Although Askehave (1999) calls this the "hidden purpose", it might be better to use the term "implicit purpose", in view of the fact that it is nonetheless possible to speculate on the more oblique goals.

In terms of the notion of intentionality, the implications of Askehave's ideas are very relevant indeed. It means that apart from communication being purposeful and having several levels of intentionality, one can also have several different intentions at any of the levels or at any stage of the talk. It is appealing to speculate on this theory as it might explain the efficiency of communication and how it is that at times so much is done with such few words.

In the case of business presentations, it is important to take into consideration the duality, or multifaceted nature of the communicative purpose, because it might enable a deeper and more qualitative analysis of the speech event. For example, at a team briefing, a presenter might be outlining a new project, but could simultaneously also be aiming to improve his/her standing in the team or company or to bolster team cooperation, to motivate the colleagues, to promote his/her own ideas and so on. At a sales presentation, the representative would obviously intend to sell the products, but could additionally aim to expand his/her distribution network, set an example to new network members of how a presentation should be held, gain a distributor's bonus or open up new presentation opportunities.

Apart from the explicit/implicit facets of the communicative purpose, an additional consideration is the possible conflict of various purposive elements. Swales (1990) lists student written examinations as an example. The possible conflicting communicative purposes of exams are relevant to this study, since most of the empirical research is carried out on business presentations given by students as part of their assessment. So while the students are aiming to sell, persuade or report, they are at the same time surely aiming to pass their Presentation Skills course. In most cases, although the exam purpose and business purpose differ, there is no conflict, due to the fact that the presenter is aiming to win the audience's and the co-assessors' approval. Therefore the speaker's communicative purpose would be highly cooperative with both audience types. A conflict of interest or aims might occur if the student's choice of business topic or context requires a somewhat more assertive or territorial approach to the audience. This conflict of interest will be readdressed in the empirical studies.

Due to the very slippery nature of the communicative purpose and the fact that it might not be explicitly stated, making it difficult to unravel and define, some would argue that it should not retain its status as a privileged criterion for determining the genre. However, Askehave and Swales (2001) claim that it should not be used at the beginning of analysis to classify the genre, but should be used for repurposing genres in the final stages of deeper, context-driven analytical procedures. It thereby retains its privileged "status as reward or pay-off for investigators as they approximate to completing the hermeneutic circle" (Askehave & Swales, 2001, p. 212). Hence, in the design of the model proposed in this study, communicative purpose has a central role.

2.5.4 The Topic

The final variable that has to be taken into account in outlining the rationale of the presentation is its topic. If all the other contextual elements of setting, participants and communicative purpose remain the same, the change of topic would rarely alter the pragmatic content of the talk. For example, a sales presentation of one product, given by the same presenter to the same audience as a sales presentation of another product, would probably be very much alike. Changes might occur though if any of the participants have a stake in the issue. For instance, at a weekly internal company briefing, the different topics of raising salaries and designating working shifts during holidays would very likely necessitate the use of different speech acts and pragmatic strategies by the presenter. In this case, however, some elements of the communicative purpose might also be expected to change as the implicit purpose in the first instance could be to acknowledge hard work, to motivate further efforts or to promote the internal image of the company. The second situation could be somewhat more difficult to handle as more personal and complex interests and intentions come into play depending on the relations and background of each of the participants. Thus, although in some cases the topic can have a crucial impact on the participant relations and the strategies employed, in and by itself the subject matter of the presentation cannot be taken as a determining factor without being brought into correlation with the communicative purpose, the setting of the presentation and the relations of the participants.

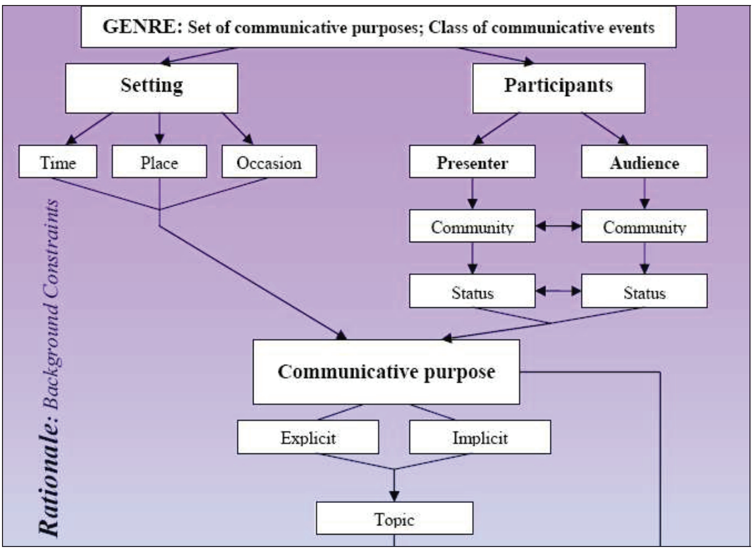


Figure 2. **The rationale of business presentations.**

This completes the elements of the explanatory level of the model, dealing with the rationale and context of the presentation. The setting, the discourse community, the presenter, the audience and their status and power relations, the communicative purpose and the topic constitute the background of the presentation and the justification for the talk to be held. Figure 2 shows a graphic representation of the macro level of the model, the rationale that provides the background constraints of the genre and the different variables associated with it.

2.6 MICRO LEVEL: SPEECH ACT ANALYSIS

This level of the model, as previously mentioned, deals with the individual speech acts contained in the presentation. It is also referred to as the micro level because it is a bottom-up approach that analyses the smallest units of intention contained in the speech. Searle (1969) claims that "the unit of linguistic communication is not, as has generally been supposed, the symbol, word or sentence … speech acts are the basic or minimal units of linguistic communication" (p. 16). In keeping with the basic premises of the model, all human communication is the result of intentional behaviour, which can have several levels. At the level of the speech event, the intention is termed as the communicative purpose; at the level of a single utterance the intention is called a speech act or an illocution. The intention is the common denominator at both levels and serves as a basis for comparison between the context and content of the presentation. It connects the two parts (the macro and micro levels) of the model.

Austin (1962) maintains that three simultaneous speech acts occur every time a person directs language at an audience: the locutionary act (uttering noises that conform to the grammar and vocabulary of a certain language and that have a sense and reference), the illocutionary act (intending to do something with the utterance, like state, bet, warn) and the perlocutionary act (the effect the utterance has on the hearer). Thus, analyses of the lexical and grammatical choices of the speaker are limited to the locutionary level. On the other hand, Austin (1962) points out that "clearly *any*, or almost any, perlocutionary act is liable to be brought off in sufficiently special circumstances" (p. 110). This would make predictions of the effects on the hearer a highly complex endeavour. Therefore, speech act analyses focus almost exclusively on the illocutionary act, and the two have become closely associated to the extent that when investigators talk of speech acts, they usually mean illocutionary acts. Though illocutions are easier to predict and analyse than perlocutions, they can be still difficult to recover after the actual speech event, and even the speaker might not fully recall the intention of a particular utterance. However, as far as presentations are concerned, the public and pre-planned nature of the genre means that the speaker is obliged to prepare the talk in such a way that its meaning and intention will be clear to the large number of people who constitute the audience. The speaker usually knows which group of people he/she will be addressing, but might not always know all the individuals in the audience and so needs to avoid obscure inferences. This means that as subject matter for analysis, presentations are a particularly convenient choice because their public nature ensures that it is possible for the researcher to recover the intentions of the speaker probably much more easily than from diaries or confidential negotiations, for example. The almost ritualistic character of presentations puts them akin to the types of ritualistic discourse (naming ships and weddings) that Austin uses to explain speech acts. The monologic nature of presentations, in addition, contributes to the transparency of the intentions as the speaker cannot rely on the immediate feedback of turn-taking used in dialogs to negotiate meaning. The pre-planning process and the public aspect of presentations mean that whatever non-conventional, conversational implicatures (Grice, 1975) are present, they need to be closer to the conventional, semantic meaning or at least easily recognisable and understood by a large number of people.

As the illocution might at times be difficult to recover and utterances may be used with more than one aim, one might also question the choice of speech acts to analyse the content of the presentation. The most important reason for the choice leads once again to the notion of intentionality. If another device or parameter is used to analyse the content of the genre, then the link between the contextual features, in particular the communicative purpose, and the content is no longer so evident. Another reason supporting the choice is the fact that speech acts are usually perceived as easily identifiable, distinct units.

A very general overview of empirical research into SLA pragmatics immediately points to the dominance of speech acts as an analytical tool, over for example Grice's Cooperative Principle (CP) and maxims. A few examples of the topics of such research would include: turns and adjacency pairs (Sacks, Schegloff & Jefferson, 1974); address terms and violations of politeness strategies (Bardovi-Harlig & Dörnyei, 1998; Cook, 2000; Scarcella, 1979; Takenoya, 1995); disagreeing (Salsbury & Bardovi-Harlig, 2000); compliments (Rose & Ng Kwai-fun, 2001; Billmyer, 1990); openings and closings (Bardovi-Harlig, et al, 1991); requests (Blum-Kulka & Olshtain, 1984; Churchill, 2001); refusals (Houck & Gass, 1996); suggestions (Koike, 1996); apologising (Salsbury & Bardovi-Harlig, 2001). The list points to the popularity of speech acts as an analytical tool, which could probably be due to the fact that Grice's CP is a holistic approach to how communication works. Speech Act Theory, on the other hand, has units which in a dialogue are more easily identifiable.

Yet, several problems arose from the decision to resort to speech acts for analysis of presentations. First, all the studies listed above deal with dialogues where turn-taking leads the researcher to a fairly straightforward segmentation of speech acts, whereas presentations are monologues and a reliable segmentation process needs to be worked out to delimit the speech act units within speech act sequences without relying on turn-taking. In fact, the first empirical study of this dissertation research was carried out on the question and answer session precisely because the speech act research methodology of other studies could be adapted more readily to this part of presentations. When dealing with the monologue part, by contrast, a novel system of speech act segmentation and delimitation had to be devised based on a more precise definition of what constitutes a speech act.

A second problem in using speech acts for analysing the content of presentations is that most of the studies listed above chose a single type of act (apologies, requests, suggestions) and looked for instances or occurrences of this act throughout the available corpus. The rest of the corpus data not related to that type of act is simply not included in the study. For presentations, this strategy was not deemed appropriate as all of the data needs to be described and analysed since the goal of the research is to describe the genre in all its entirety, not merely some aspects of it. So the two problems that stemmed from the decision to use speech acts are: first, defining the unit of a speech act; second, devising a taxonomy of speech acts which would cover all the data. Each of these two problems will be examined separately.

2.6.1 Defining the Unit of a Speech Act

Though speech acts have been studied extensively for almost half a century now, there is still a considerable amount of vagueness and ambiguity associated with the term. In Austin's and Searle's writings, and in many consequent studies, the term *speech act* has been used interchangeably with the term *utterance* and sometimes even with the term *sentence*. No clear definition of the length of the speech act has been provided, nor what is usually contained in a single speech act. Examples used by the authors are usually limited to one utterance or a single adjacency pair without attempts to limit the borders of speech acts in sequence. Others, like van Dijk (1977a, 1977b), for example, deal with speech acts on a global level, namely, macro speech acts, which are useful for explaining how a whole presentation can act as an offer (sales presentation) or an apology (financial report on reasons for incurred losses). In these cases, the macro speech act could be seen to be similar to the communicative purpose of the event. Ferrara (1985) and van Dijk (1977b) claim that there is a hierarchy of speech acts, which is the basis for the second premise of the model, namely that there are levels of intentionality. In line with this theory, not all the speech acts in a given sequence are directly relevant or connected to the macro speech act and it is possible to "distinguish between 'subordinate' and 'superordinate' speech act relations, e.g. when some speech act is an *auxiliary* act with respect to another speech act" (van Dijk, 1977b, p. 228). This hierarchy of speech acts served as a model for the hierarchy of intentionality represented in Figure 1. McGee (1999) uses the term *speech act* to refer to the introductions and endings of presentations, which would be mid-level units of intentionality. These mid-level intentions can also be termed macro speech acts as they too, like the global level, contain subordinate speech acts. So the question arises as to which of these levels should be taken as the analytical unit of the model. As already pointed out, according to Searle (1969) "speech acts are the basic or **minimal units of linguistic communication**" (p. 16). Therefore, for the purposes of this study, what is needed is the smallest unit in the hierarchy of intentionality, which is a **simple sentence or proposition** or any element that can be substituted by a proposition (for example: "First, …" = "This is the first point of my presentation, …"). Its boundaries are usually signalled by a short pause in the presentation. Complex sentences need to be broken down into simple ones in the analysis. The choice of a simple proposition as the basis for setting the boundaries of speech acts is also supported by Searle's (1965) propositional content conditions and propositional content rule. Further instructions for researchers as to what counts as a single speech act include:

1. **Single word speech acts:** yes/no or other one word answers to questions; ordinals or other links at the beginning of the sentence which explain something about the structure of the whole of the discourse, i.e. connect parts of the discourse NOT parts of the sentence or two speech acts.
2. **Simple sentence speech acts:** SVO/Adv; SSVO/Adv; SVVO/Adv; SVOO/Adv; SVO/Adv, Adv; these are all counted as single speech acts.
3. **Complex sentence speech acts**: S(relative)VO/Adv; SVO(relative); SVO/Adv&VO/Adv; Link, SVO/Adv; these are counted as two speech acts.

There is a problem of compatibility in this system since grammatical categories are used to describe what is essentially a pragmatic concept. The use of grammatical categories to delimit the boundaries of an act was considered necessary, though thematic roles could also have been used. This system was worked out during the course of several years based on intuitive speech act separation of dozens of presentations by at least three different researchers. The current inter-rater reliability of this system is 98%, so the use of grammatical categories, though questionable, has led to a very reliable definition of the basic unit of analysis.

Another reason for the use of grammatical categories is that it satisfies the second requirement of Sinclair and Coulthard's (1975) guidelines and criteria for developing an analytical system. These guidelines state that: "A. The descriptive apparatus should be **finite**... B. The symbols and terms in the descriptive apparatus should be **precisely relatable** to their exponents in the data... C. The **whole of the data** should be describable... D. There must be at least one impossible combination of symbols" (pp.15-16). With the above description, it is much easier to relate a speech act to the exponents in the transcription of a presentation.

In order to describe the mid-level aims in the hierarchy of intentionality, it is possible to take Bhatia's (1993) steps of promotional genres as intermediary levels, linking the minimal units to the communicative purpose. As previously mentioned, the commercial aim of business presentations means that they too, like the sales promotion letter and the job application letter, "should be regarded as instances of what we can call promotional genres" (Bhatia, 1993, p. 74). This is the reason why the presenter should use the following moves, which are characteristic of promotional genres:

1. **Establishing credentials** – either the credentials of the company by listing some of its past successes or the credentials of the presenter by explaining why s/he is the authority on this topic and is giving the presentation;
2. **Introducing the offer** – (i) Offering the product or service, (ii) Detailing the offer, (iii) Indicating the value of the offer;

3. **Offering incentives** – providing discounts or extra services for immediate or bulk buying;
4. **Enclosing documents** – giving handouts, reports, brochures, samples, order forms or business cards;
5. **Soliciting a response** – setting up a next meeting or providing a deadline for a decision;
6. **Using pressure tactics** – claiming that the product is not available elsewhere or that it is likely to run out so the customers should buy immediately;
7. **Ending politely** – thanking the audience for attending and inviting questions.

Bhatia's points seem also to be supported by several authors of presentation skills textbooks. We saw that Bienvenu (2000) listed goodwill, expertise, power and confidence as the four components of credibility. McCarthy and Hatcher (2002) included *credibility*, or as they called it *ethos*, as one of the major three elements of successful presentations along with *logos* and *pathos*.

In the analysis of a presentation, after identifying the speech acts, it is also possible to look at the moves that the presenter uses to accomplish the aim and examine the hierarchy of goals within the presentation. Figure 3 is a graphic representation of the hierarchy of intentionality in a business presentation including Bhatia's seven moves of promotional genres.

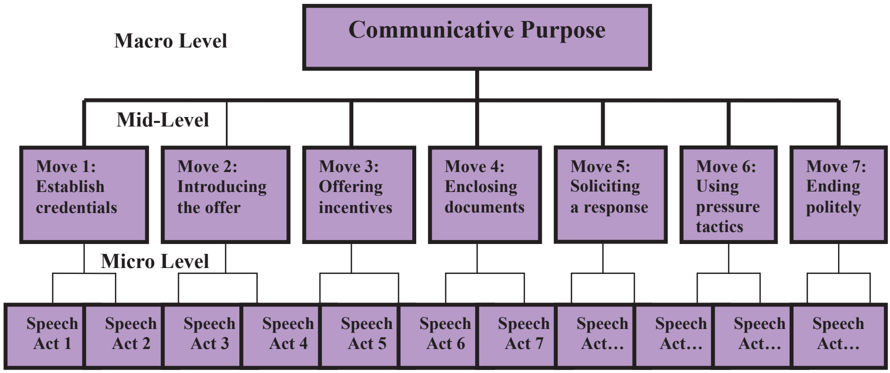


Figure 3. **Hierarchy of intentionality including Bhatia's promotional genre moves.**

2.6.2 Speech Act Taxonomy

This part of the model caters to Sinclair and Coulthard’s (1975) third criterion for constructing an analytical system, namely, that the whole of the data should be describable. In order to depict the entire business presentation in terms of its illocutionary content, a taxonomy of speech acts needed to be employed which would focus not only on one particular type of act as previous SLA research has done. The two best known speech act taxonomies are those of Austin and Searle. Austin (1962) classifies speech acts into the following categories:

- **Verdictives**: giving a verdict, finding, estimate or appraisal;
- **Exercitives**: exerting influence; exercising power; ordering, urging, warning;
- **Comissives**: promising or committing oneself to doing something;
- **Expositives**: metalinguistic comments of how our utterances fit into the conversation or argument;

- **Behabitives**: expressing social behaviour and attitudes; apologising, congratulating, cursing.

There are, however, certain overlaps in these categories. For example, stating a very negative opinion or verdict and cursing could sound similar while a positive appraisal can be seen as a congratulation. Also in warnings, threats and self-orders one is committing oneself to doing something, so these acts coincide in this respect with comissives. The difference is probably that in the case of the latter category, the listener would prefer the act to be made, while in the former one the act is highly likely to be against the wishes of the listener. The point is also present in Searle's (1969) fourth necessary condition and second constitutive rule for performing a promise. In keeping with this, a promise is made if the speaker believes the action is in the interest of the hearer and if the hearer would prefer the speaker to perform the action. However, it is at times difficult to judge what the hearer would prefer and one would have to be very familiar with the context and audience to be able to make such a judgement.

Searle (1975) sees six problems with Austin's taxonomy and proposes his own based on "twelve significant dimensions of variation in which illocutionary acts differ" (p.2). Searle's taxonomy consists of:

- **Assertives**: committing the speaker to something being the case; boast, complain, conclude, deduce;
- **Directives**: attempts by the speaker to get the hearer to do something; command, request, beg, plead, challenge, defy, invite;
- **Comissives**: commit the speaker to a future course of action; promise, vow, oppose, bet;

- **Expressives**: express a psychological state towards the propositional content; thank, congratulate, apologise, condole, deplore;
- **Declarations**: performatives like declare, name, define.

Although this taxonomy is based on those very complex twelve dimensions, it is still problematic. Searle himself admits that some members of the declarative category may overlap with certain assertives. Also, there seems to be an internal conflict or contradiction. For example, "to vow" or "promise" seem to be of a very different nature than "to oppose", which would probably not be in the interest of the hearer. A similar contradiction is seen in the directives as it is difficult to comprehend how a command and an invitation could belong to the same group taking into consideration that the perlocution in these two cases is likely to be very different.

For the purposes of this model which is supposed to serve as an analytical instrument for business presentations, neither of these taxonomies is deemed to be appropriate as the criteria for categorisation cannot yield groups of speech acts that would be possible to bring in line with the hierarchy of intentionality. What is needed is a system of classification whose criterion would be linked to the notion of intentionality. This is why language functions were considered to be a particularly convenient foundation for the new taxonomy. We use language to perform certain functions within our society, and there are several classifications of the types of functions that we employ. These categorisations provided the basis for the design of the new taxonomy.

A systematic review of various language function classifications is put forward by Halliday, (Halliday & Hasan, 1989) and includes the frameworks of Malinowski, Bühler, Britton and Morris. Figure 4 shows Halliday's overview of language functions (Halliday & Hasan, 1989, p. 15). The figure compares and groups all the frameworks and categories into a system which clearly displays the correlations and overlaps of the theories. This sparked off the idea that it is possible to combine these groups of functions into a system for classifying speech acts according to the general function they perform. Speech acts are illocutions performed in a specific situation and, as we have seen, can be considered to be the minimal units of communication. Language functions, on the other hand, are slightly more general concepts describing the purposes to which we employ language within our society. Both concepts can be linked to the notion of intentionality and therefore language functions were considered to be the ideal foundation for the new speech act taxonomy.

<table>
<tr><td colspan="4">pragmatic</td><td rowspan="2"></td><td colspan="2" rowspan="2">magical</td><td rowspan="2">Malinowski (1923)</td></tr>
<tr><td>narrative</td><td colspan="3">active</td></tr>
<tr><td>representational
[3rd person]</td><td colspan="2">conative
[2nd person]</td><td colspan="2">expressive
[1st person]</td><td colspan="2"></td><td>Bühler (1990)</td></tr>
<tr><td colspan="3">transactional</td><td colspan="2" rowspan="2">expressive</td><td rowspan="2"></td><td rowspan="2">poetic</td><td rowspan="2">Britton (1970)</td></tr>
<tr><td>informative</td><td colspan="2">conative</td></tr>
<tr><td>information
talking</td><td></td><td colspan="2">grooming
talking</td><td>mood
talking</td><td></td><td>exploratory
talking</td><td>Morris (1967)</td></tr>
<tr><td rowspan="2">informative uses
(orientation to content)</td><td colspan="4">interactive uses
(orientation to effect)</td><td colspan="2">imaginative uses</td><td rowspan="2"></td></tr>
<tr><td>control other</td><td colspan="2">mutual support</td><td>express self</td><td>ritual</td><td>poetic</td></tr>
</table>

***Figure 4*. Halliday's overview of language functions.**

According to Halliday's review, Malinowski (1923) claims that there are two general language functions, magical (control over the environment) and pragmatic (language as a form of action), the latter being subdivided into narrative (storing and transmitting information) and active. Bühler's (1990) system has three categories: representational (1st person), conative (2nd person), expressive (3rd person). The expressive, 3rd person is similar to Malinowski's narrative function, whereas the other two are similar to the active pragmatic functions. Britton (1970) also has three groups: transactional, expressive and poetic. The poetic is comparable to Malinowski's magical group and the transactional functions can be further subdivided into informative and conative. Morris (1967), on the other hand, distinguishes four types of "talking": information (related to representation and narrative), grooming (similar to conative), mood (expressive) and exploratory (connected to poetic and magical). Finally, Halliday lists his own categories: informative, where the orientation is to the content; interactive uses, where the orientation is to the effect (control over others, mutual support or expressing oneself); and imaginative uses, which can be ritual and poetic.

For the new taxonomy, all the above frameworks were fused to end up with three main categories: organisational, informative and interactive acts. Organisational acts reflect and regulate the structure of the discourse. They are similar to Austin's metalinguistic expositives and their function is to explicitly mark how the discourse is organised and in what way the arguments are related. Due to the monologic nature of presentations, it was particularly important to include a separate category for these acts because there is no turn-taking to organise the talk. Consequently, these structural devices gain a particular significance for the genre of presentations. Informative acts convey information in a relative neutral manner and are not of an interpersonal character. This group is similar to the narrative, informative and representational functions mentioned above. The third category is interactive or interpersonal acts, which are used to accomplish some sort of social function and can be related to the grooming, mood, expressive and conative functions. This group, however, seems to be too wide and encompasses too many varied acts. Perhaps this is the reason why Halliday subdivides it further into three other categories. From the analysis of presentations though, it seems that when the speakers are interacting with the audience there are two general directions. Originally these two directions were termed as positive and negative illocutions alluding to Brown and Levinson's (1978) positive and negative face wants. The positive face wants stem from the desire to be approved of and in a presentation would presumably mean that the presenter would involve the audience, interact with them and in general try to make a good impression. The negative face wants result form the need to be unimpeded, independent and free. Obviously, for presentations the former group of functions would be more appropriate as it would help the presenter to convince the audience to engage in commercial activity more easily. These two basic human needs are also discussed by Widdowson (1983) who claims that "human communication involves the reconciliation of two opposing forces" (p. 47). On the one hand, we have the territorial imperative catering to the negative face wants and making sure that the individual's schematic life space is protected. On the other hand, we have the cooperative imperative taking care of the positive face wants of gaining social approval and status. Widdowson's terminology seemed particularly descriptive and illustrative of the two opposing directions for the interpersonal acts and was adopted to label the two subcategories. This ultimately resulted in a system of four categories of speech acts: organisational, informative, territorial and cooperative.

2.6.3 Definitions of the Categories

a) ORGANISATIONAL – These are technical devices that **help organise the discourse**. They signal the order of and the link between various parts of the presentation. They also provide a structure for turn-taking in the Q&A session. Typically, they include ordinals and logical linkers and are most often found at the beginning and end of a point, as well as in the introduction and conclusion of the presentations. Often these speech acts do not have full propositional content, but can easily be substituted by a sentence like "this brings me to the end of this section", "I'm now starting a new point", "this is the result of the previous point", or "I've already discussed this point". The notion of an illocutionary speech act has deliberately been widened in this model to accommodate the inclusion of the organisational category, since it plays an important role in presentations. Due to the monologic nature of the main part of the presentation, the speaker should take the audience's needs and reactions into consideration by overtly signalling the structure of the talk.

The level of such overt signalling varies across cultures, but within the business community, and in particular regarding presentation genres, it is considered to increase the clarity of the organisation of ideas and indicates a well prepared and logically structured presentation. Therefore, due to the exceptional nature of the genre, these strategies gain particular importance.

b) INFORMATIVE – These acts **provide information in a neutral manner**, without any additional function or personal engagement. Their primary focus is on factual content. Characteristic examples include lists of facts and statistics, narrating the history of something, as well as descriptions and explanations. Informative acts are present in reports of company performance or market research findings, stating statistics and trends, recounting the history of a company, describing the features of a newly developed product. Such acts can contribute to a highly monologic form of presentation and signal less personal involvement on behalf of the presenter. If a speech act is deemed to have the dual function of both passing on information and achieving an interpersonal goal, then it should be classified as either territorial or cooperative, depending on the direction of the interpersonal goal.

c) <u>TERRITORIAL</u> – These are interpersonal strategies used to **protect the territory of the individuals and maintain their independence**. Territorial acts distance the discourse participants by focusing on the negative face wants of the speaker, namely, "the desire to be unimpeded in one's actions" (Brown & Levinson, 1978, p. 13). From an anthropological point of view, these acts are used to express the speaker's claim to individual territories and personal preserves as well as asserting the rights to non-distraction and freedom. This category is named after Widdowson's (1983) Territorial Imperative, and examples usually include threats, criticisms and warnings, as well as evasive, aggressive and offensive tactics. If information in the presentation is provided in a critical or judgemental way, then the act is classified as territorial and not informative. A warning is territorial if the consequences of not heeding it are not in the interest of the listener (e.g.,: *Be careful, if you don't do it like this, we'll sue you.*). Conversely, if a warning is deemed to be in the interest of the listener and the speaker is helping the listener, then it would be cooperative (e.g.,: *Without good advertising you won't sell so many products.*).

Territorial speech acts are not usually frequent in business presentations unless the power relations of the participants and the circumstances of the occasion warrant resorting to these strategies. Some of these acts might be used when delegating tasks at internal company presentations, or pressuring potential customers into buying or dealing with questions that the speaker would not like to answer. However, in most cases, the territorial strategies are considered to be face threatening acts (FTAs according to Brown & Levinson, 1978), and the risk of face loss would probably not be in the interest of any of the participants. This makes it highly likely that such acts would either be completely avoided or at least be hedged and softened when used. It is these acts that cause particular difficulty in gauging appropriateness, since they can also frequently occur in situations where the participants are on equal power footing and are very close, which would reduce the face risk of the territorial acts.

However, some territorial acts may be used very skilfully by expert presenters in the sixth move of promotional genres, where pressure tactics are employed. Presenters will often claim that the product is not available elsewhere, that stocks are running low or that the discount period will end soon in order to urge the audience to buy soon and to force them to make a decision. These hard sell tactics are also culturally dependent, and one might expect American presenters to resort to them somewhat more frequently than European speakers.

d) <u>COOPERATIVE</u> – These are the opposite of the territorial category and are interpersonal strategies used to **bridge the gap between the speaker and the audience**, focusing on same group membership and solidarity. This category is named after Widdowson's (1983) Cooperative Imperative. Typical examples include compliments, offers, suggestions, jokes (but not at the expense of the audience), techniques for engaging the audience and creating rapport, real or rhetorical questions, thanking, agreeing and expressions of support and understanding. Positive face (Brown & Levinson, 1978) politeness strategies also belong to this category. A high frequency of cooperative speech acts throughout the speech contributes to an atmosphere of friendly collaboration, and they are characteristic of promotional talks, where it is in the speaker's interest to win the audience's approval, as well as of internal corporate motivational presentations.

Some of these techniques, together with linguistic methods for keeping the emphasis on the positive, are included in Presentation Skills textbooks (particularly Powell, 1996) as features of successful presentations. In fact, interview data indicates that many presentation instructors take the use of techniques, primarily cooperative speech acts, as a criterion in the assessment of student performances, awarding higher grades to talks that are rich in rapport.

A list of speech acts divided into the four categories of the speech act taxonomy can be seen in Table 1 (the speech acts with numbers next to them are explained in further detail in Appendix A because they were deemed to be ambiguous by fellow researchers). The list provided in the table is not exhaustive. Each of the four categories is open to the inclusion of hundreds (or perhaps even thousands) more speech acts. The ones included here have been found in the first several presentations that were coded and are listed as illustrative examples only. The list can be extended, but there is basically no need to do so, because when coding a presentation it is sufficient to label just the category that the speech act belongs to in order to obtain a speech act frequency count of the four basic categories.

ORGANISATIONAL	INFORMATIVE	TERRITORIAL	COOPERATIVE
Recommendation request	Giving alternatives	Intensifying, strengthening	Euphemism
Question invitation	Adding	Avoiding 1	Being ironic
Focus shift 2	Referring	Criticising	Joking
Repetition request	Explaining	Regret	Enticing 11
Opinion request	Opinion stating	Layered question 4	Welcoming
Explanation request	Quoting	Generalising	Addressing
Referring back	Exemplifying	Being vague 5	Greeting
Link (for discourse parts)	Defining	Escaping 6	Announcing
Leave taking	Listing	Negating	Congratulating
Information request	Narrating (story)	Refusal	Agreeing
Delaying	Describing	Acknowledging	Confirming
Giving up the floor	Excluding	Posing a problem	Thanking
Taking the floor	Including	Disclaimer	Hoping 14
Focus narrowing	Comparing	Probing	Proposing a solution
Solution request	Contrasting	Contradicting	Recommendation
Indicating (showing on visuals)	Reporting statistics	Calling on higher authority 7	Hypothetical question
Summarising	Stating topic	Pushing for an answer	Suggesting
Proposal request	Stating purpose	Passing responsibility	Complimenting
Waiting request 10	Stating condition 13	Warning	Proposing
Definition request	Stating result if/then	Conceding	Engaging audience
Demonstrating	Naming	Relativising 8	Rhetorical question
Help request	Predicting	Challenging 9	Answer to Rh. Qu.
Self-correction	Clarifying	Distancing	Surprise
Outlining	Stating cause	Doubting 15	Rapport
Grouping, categorising	Stating effect	Commanding	Offer
Paraphrase	Stating relation	Ordering (task)	Consolation
Concluding	Stating origin	Requesting (task)	Simple solution
Demonstrating	Stating reason	Complaining	Pleading
Giving context / focus		Wanting	Hedging, mitigating 3
		Ultimatum	Softening
		Dismissing	Emphasising
		Demand	Excusing
		Admitting	Apology
		Disbelief	Appointing
		Claiming uniqueness	Assuring
		Uncertainty	Introducing 12
		Reminding	Divulging a secret
		Regulating (rules)	Instructing (how to)
		Threatening	Supporting (person)
		Worrying / concern	Understanding
		Restricting (if)	

***Table 1*. Speech act taxonomy.**

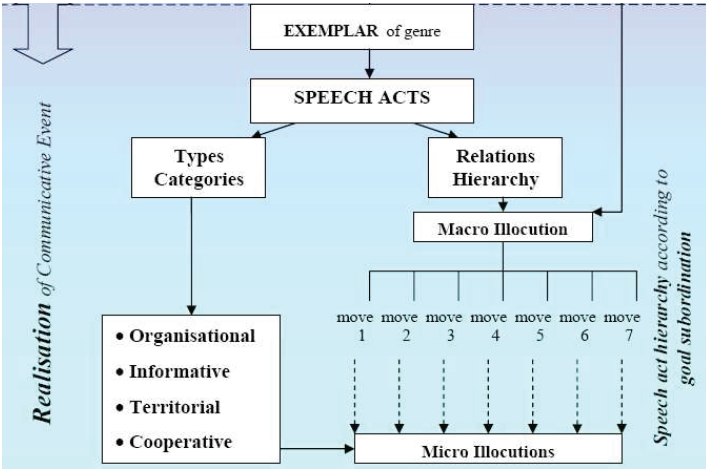


Figure 5. **Speech act taxonomy and hierarchy**

Figure 5 illustrates the pragmatic content of a presentation which contains a speech act taxonomy and hierarchy. The taxonomy has four speech act types (organisational, informative, cooperative and territorial) and the hierarchy of intentionality reflects the subordination of speech acts into superordinate, macro acts, and subordinate micro acts. This illustration, together with Figure 2, which shows the rationale of business presentations, combines into a single framework constituting the Intentionality Model.

2.7 DESCRIBING THE INTENTIONALITY MODEL

Figure 6 shows the graphic representation of the framework described in the previous two sections, i.e. the Intentionality Model of business presentations as communicative events. It is predominantly based on speech act theory and genre analysis, but also includes elements of Hymes' ethnography of communication, language function theories, politeness concerns and Widdowson's Territorial and Cooperative Imperatives. As can be seen, the **set of communicative purposes** that business presentations as genres share is to benefit commercially, either directly or indirectly, from the presentation. This refers to the class of communicative events that comprises the general notion of business presentation, which incorporates several subgenres like sales presentations, team briefings, presentations on tenders, forecasts, market research results and so on. Each of these types of presentations is characterised by a particular type of **setting**, with time, place and occasion, and **participants**, presenter and audience, whose community membership, social distance and power status will determine their mutual relationship. The setting, the participant roles, the **topic** and the communicative purpose constitute the rationale for the presentation and provide a contextual framework of constraints. The communicative purpose is the central element of the genre and can be explicit, indicated openly by the presenter, or implicit, deduced from the content and context of the talk. A single presentation may also have several purposes, which should be taken into serious consideration in the final description of the genre.

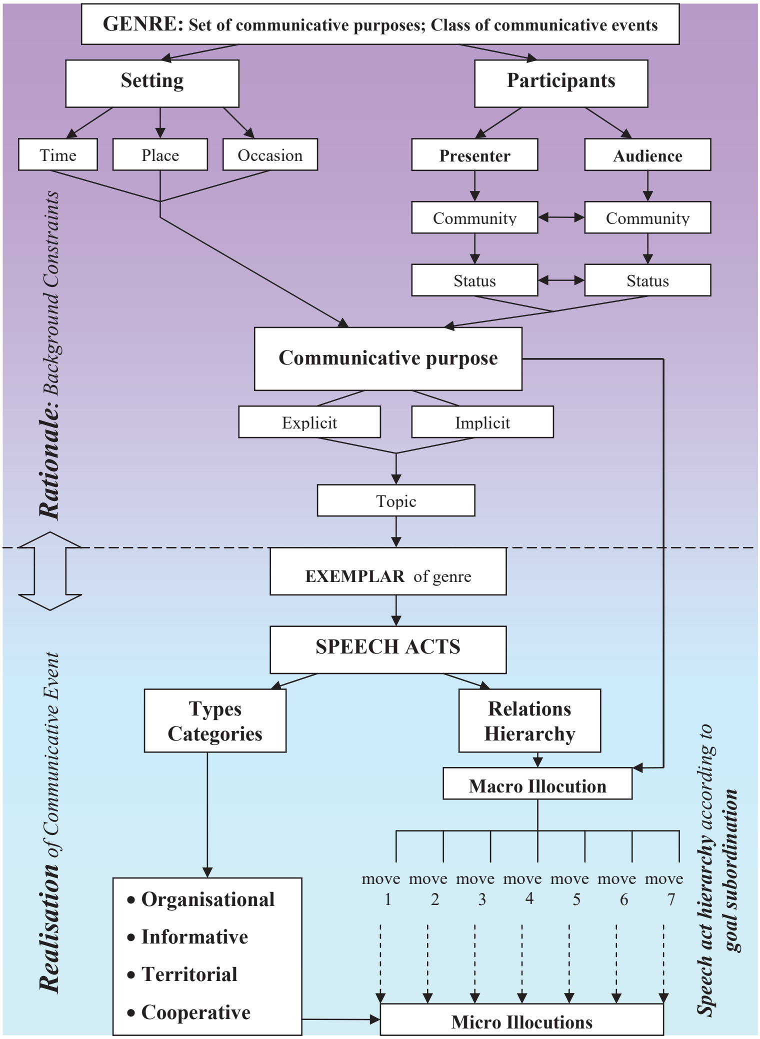


Figure 6. **The Intentionality Model of business presentations.**

The realisation of the communicative event brings about a particular **exemplar** of the genre in question. It has a particular structure, style and content which can be analysed from a linguistic and semantic point of view. However, the model concentrates on the content from a pragmatic point of view: it analyses the speech acts of the presentation. These can be organisational (supporting and signalling the structure), informative (conveying information in a relatively neutral manner), territorial (protecting the individual's freedom of action) and cooperative (seeking approval and building group cohesion).

The whole of the speech event may be considered to constitute a **macro speech act** (van Dijk, 1977a) which in turn contains sequences of **mid-level moves** and **micro speech acts**. Viewing the presentation from the perspective of a macro speech act allows for establishing a relationship between the **communicative purpose** (i.e., the **macro illocution**) and the **speech acts** in the content (i.e., the **micro illocutions**) in order to assess to what degree and by what method the global intention is reflected in the content of the presentation.

3 METHOD

3.1 FROM THEORETICAL MODEL TO ANALYTICAL DEVICE

The Intentionality Model can easily be operationalised into an analytical system, called a speech Event Analysis, which is the empirical side of the coin of the theoretical framework. It is a composite of three different levels of analysis: macro level analysis of the communicative purpose, the participants and the topic of the event; mid-level analysis of the moves of promotional genres; and micro level analysis of the pragmatic content of the presentation using the speech act taxonomy. A sample Event Analysis can be seen in Table 2. The template contains coding slots for each of the elements of the model: setting (time, place and occasion), participants (community membership, status, relationship), communicative purpose (explicit or implicit), genre moves and speech act frequencies (organisational, informative, territorial or cooperative). In addition, the analysis contains the grades of two co-assessors who awarded points ranging from 0 to 5 (5 being the best) for several linguistic and pragmatic criteria and a percentage mark (80% usually being the highest) for the overall presentation. The marking criteria include: structure (the organisation and logical linking of ideas), rapport (contact with audience and appropriacy of content to the situation and the audience's needs), questions (manner of handling the question and answer session), use of language (correct grammar and appropriate vocabulary) and use of techniques (rhetorical devices for presentations, predominantly cooperative speech acts and hedging of territorial acts).

The procedures of analysis followed by the researcher is rather simple, though very time-consuming for each presentation. A presentation is video recorded and viewed from start to finish several times so that the researcher can get a feel for the whole event and the situation. It is also advisable that the researcher attends the presentation, but if this is not possible, then viewing the recording carefully several times can be sufficient. Next, the researcher transcribes the presentation taking care to underline the emphasised words and makes notes on body language, gestures, visuals and interaction with the audience. The underlining of emphasised words and the notes on the body language can help to decide on the coding of the speech acts later on. If there is anything unusual about the delivery (e.g., fast talking, mumbling, audio interference) this is also included in the notes. Next the researcher segments the speech acts according to the three instructions of what counts as a single speech act (see Section 2.6.1 Defining the unit of a speech act). The speech acts can be separated either by a // sign or into a new line. Then the researcher codes each speech act. A sample of the coding can be seen in Appendix B. Detailed coding can include a label for each speech act as well as the category of the taxonomy it belongs to (e.g., offering advice – C for cooperative). If a speech act performs both an informative and interpersonal aim, then the interpersonal (either cooperative or territorial) is coded because the information is not conveyed in a neutral manner, but is loaded with an additional interpersonal function. At this point the researcher can make notes on any unusual or interesting speech act sequences or on any indecisions in the coding. These can be useful later on in analysing the presentation as a whole.

Finally, the Event Analysis form is filled in (see Table 2). This includes the initials or pseudonym of the presenter, the time and place of recording and perhaps which study the analysis is used for. Then the genre type is noted (sales presentation, monthly report, motivational talk) along with the details of the setting (time, place and occasion). If the recording is of a student speaker simulating a business presentation, the setting of the simulation is recorded, not that of the classroom. Next, notes are made on the participants, the presenter and the audience, their status, community membership and mutual relationship. Other details on the participants may also be included if they are considered relevant to the analysis or study. In certain cases, for example, the gender and age of the participants might also be important variables. Comments on the communicative purpose include the explicit aim stated by the speaker, if mentioned, and any implicit aims that are evident from the talk. After the topic and main points of the speech have been noted, the speech acts are counted and entered into the table, including not only the four categories of the speech act taxonomy, but also the overall speech act count and the length of the presentation in minutes. This helps in seeing the percentage of each speech act category in relation to the total count and time. If the presentations are performed by students then they are graded by two assessors. These grades are also included in the analysis to indicate whether the talk received higher or lower grades. This improves the capabilities of the analytical system by allowing for a comparison of the speech act counts of higher and lower graded talks to identify the pragmatic features of more successful presentations.

The completed Event Analyses can then be used to compare performances of expert and student presenters, higher versus lower rated speakers or even follow the progress and development of a particular speaker by collecting Event Analyses at the different stages of his/her development. Any notes that the researcher made during the coding of unusual patterns of speech acts can then be used to illustrate the findings and support the overall Event Analysis.

EVENT ANALYSIS OF PRESENTATION:
R. B. (IBS, DECEMBER 2004, +)

I. Genre (presentation type): sales presentation

II. Setting: **Time:** afternoon
Place: friend's home
Occasion: home product demo (presentation); semi-formal gathering

III. Participants:

	Presenter	Relationship	Audience
Community	Tupperware Distributor	Different community	Potential clients
Status	Distributor Middle	Formal, but friendly	Potential clients High

IV. Communicative purpose:

Explicit aim(s):	Not stated
Implicit aim(s):	Primary: sell products. Secondary: enlarge network by befriending audience members and signing up new distributors; setting an example to new distributors.

V. Topic: Tupperware history, introducing 3 new products, sampling and tasting.

VI. Moves:

Credentials	Offer	Incentives	Enclosing	Response	Pressure	Ending
Past company successes	Three cooking products	Easy, fast cooking	Samples	Buy now	Exclusivity	Contact info and tasting

VII. Speech acts:

Organisational	Informative	Territorial	Cooperative	Total	Time
23	29	0	26	78	9min

VIII. Grades:

Structure	Rapport	Questions	Language	Techniques	Overall
5	5	4	5	5	78%
5	5	4	4	5	78%

***Table 2*. Sample Event Analysis.**

3.2 RESEARCH QUESTIONS

The empirical study was conducted from the autumn of 2003 to the summer of 2008. During the course of these five years, all three of the research aims were tackled at various phases and in different ways. The design of the Intentionality Model addressed the first aim of the study, the theoretical facet. The other two aims, the empirical and the pedagogical are covered by a series of studies each dealing with a specific research question. The research questions include the following:

1. **How are Question and Answer (Q&A) sessions handled by student presenters?**
2. **How do the contextual and pragmatic features of students' presentations change during the course of instruction?**
3. **What are the personality traits of a higher-rated student presenter?**
4. **What are the contextual and pragmatic features of higher and lower graded student presentations?**
5. **What characterises Presentation Skills instroction materials and courses? This research question includes two more specific sub-questions: a) What are the features of expert presentations incorporated in instruction matierials? b) What are the attributes of a Presentation Skills course in a BA business programme?**
6. **What are the characteristics of an expert business presenter?**

Each question is the focus of a separate smaller-scale study and all of these studies fit into a larger research project. All the empirical studies have a dual purpose: first, to answer one of the research questions listed above; second, to assist the development of the theoretical framework, the Intentionality Model.

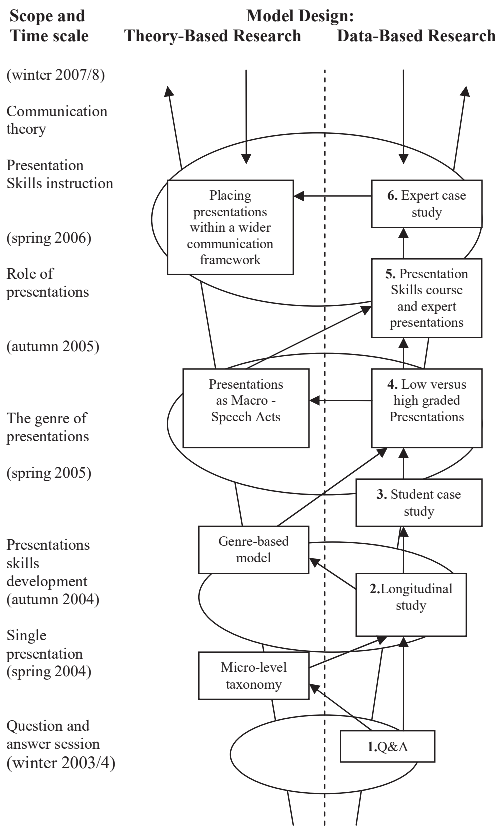
3.3 THE DESIGN OF THE EMPIRICAL RESEARCH

The Intentionality Model described previously was developed step by step over the course of the five years of the study. It started from the simple idea to use speech acts to analyse business presentations, and every time a new aspect of the model was developed, it was piloted in an empirical study dealing with a specific research question. The results of the study and the piloting experince were then ploughed back into the model, developing it further. Therefore, at times the study focused on theoretical exploration, then on empirical and classroom-based research, to return later to the theoretical side and so on. Consequently, the research plan might be called chrono-cyclical (as opposed to chronological). This phrase has been coined to signify that the study is of a cyclical nature and at successive time phases spiralled to and from data-based and theory-based research, whilst the scope of interest widened progressively. A graphic representation of the research plan can be seen in Figure 7.

The chart contains the scope and time frame on the left hand side, the cyclical theory- and data-based development of the research with a widening scope in **four phases** in the centre. On the right hand side of the chart are the corresponding research questions and methods of data collection and analysis. Each of the four stages consists of a theoretical and empirical part that complement each other, because the instrument design, which is based on a theoretical framework, is then piloted on and applied to presentation transcriptions. The data and results of the presentation analysis, apart from being used to enrich the teaching process, led to further developments of the coding system making improvements and adjustments and completing the cycle from theoretical to empirical and back to the theoretical study again.

Chrono-Cyclical Research Plan

Main interest:
What kind of discourse features characterise business presentations?
Aims:
1) THEORETICAL - Design a model for analysing presentations
2) EMPIRICAL - Describe the genre of business presentations using the model
3) PEDAGOGICAL – Provide theoretical and empirical foundations for instruction



Research Questions	Data Collection	Data Analysis
6. What are the traits of an expert presenter? **5.** How are Presentation Skills taught and what are the fetures of expert presentations?	- expert presentation transcriptions - commercial presentation transcriptions - instruction materials - info session transcriptions	- discourse analysis (macro-level) - discourse analysis (genre analysis) - discourse analysis (micro-taxonomy) - descriptive statistical analysis
4. What are the features of higher and lower graded presentations? **3.** What characterises a higher graded presenter?	- Student presentation transcriptions - grades - observation - long interview - retrospection - member check	- discourse analysis (genre analysis) - discourse analysis (micro-taxonomy) - descriptive statistical analysis - thematic analysis
2. What kind of changes are there in student presentations over time? - How might these changes be related to the course?	- Student presentation transcriptions - student discussions - questnionnaire - grades - syllabus doc. - lesson observations	- discourse analysis (micro-taxonomy) - descriptive statistical analysis - thematic analysis
1. What kind of structures and strategies are present in the question and answer session?	- Students presentation transcriptions - lesson plan - observation - questionnaire	- conversation analysis (turns & speech acts) - thematic analysis

***Figure 7*. The chrono-cyclical research plan.**

Because of their crucial functions, each of the **four phases of research** will be described here briefly.

The initial stage of the research was completed in the winter of 2003/4. The focus in this phase was very narrow and the scope limited to just the question and answer session of presentations. The study addressed the first research question of how students handle the Q&A session. The data consisted of transcriptions of student presentations, lesson plans and results from classroom observation and a questionnaire. The participants were 12 second-year students at a business college participating in a Presentation Skills course. The data analysis at this stage was very straightforward, based on speech acts (Austin, 1962; Searle, 1969), conversation analysis (Sacks, 1986; Sacks, Schegloff & Jefferson, 1974; Schegloff, 1968; Sinclair & Coulthard, 1975) and turn organisation (Bardovi-Harlig & Salisbury, 2004).

However, later on there was a need to come up with a different template for the analysis of the monologue part of the presentation, since turn taking is suspended in this part of the discourse. Precisely due to the lack of turns, the monologue resembles writing to some extent. Due to this similarity, in the next stage of research, Academic Writing served as a model for the structure of the monologue part of presentations. The structural units at this point in the development of the model were flexible and could be rearranged to best reflect the organisation of the discourse. The speech acts were already grouped into four categories (organisational, informative, territorial, social – later renamed cooperative) consistent with Halliday and Hasan's (1989) overview of language functions and Brown and Levnison's (1978) roles of face wants in politeness strategies. The structure templates and speech act categories were combined together to form the first rudimental micro-level instrument for bottom-up analysis, which was validated in June 2004. The validation of this instrument constituted the theoretical part of the research in this phase.

The scope of **the second stage of the research** widened to encompass whole presentations, their context and the complete Presentation Skills course. In this phase, three separate studies were carried out: a longitudinal study (completed in December 2004), a case study of a higher-rated presenter (carried out by June 2005) and a theoretical genre analysis study (completed in the autumn of 2005). The longitudinal study addressed the second research question of how the discoursal aspects of the students' presentation skills change over the duration of a course. It followed the acquisition and development of Presentation Skills by four primary participants that served as instrumental cases (McDonough & McDonough, 1997). The participants were second-year students taking the Presentation Skills course at a business college in Budapest. Data collection included transcriptions of the students' presentations, student discussions, a questionnaire, examination results, lesson plans and classroom observations. The data was processed through the newly developed micro instrument, the speech act taxonomy, and descriptive statistical procedures. The micro instrument was used to analyse the students' presentations in three stages of development: at the beginning of the 14-week semester, in the middle and upon the completion of the course.

The case study of a high-rated student presenter dealt with the third research question (What are the personality traits of a higher-rated student presenter?) and resulted directly from the longitudinal research. One of the primary participants achieved an exceptionally high score on her final presentation (78% out of a maximum of 80%), despite seeming to be a rather shy and reserved person. This particularly interesting aspect turned the participant into an intrinsic case (Cohen, Marion & Morrison, 2000). The study looked at the development of a successful presenter, the influence of personality factors, preparation techniques, the importance of the choice of topic and the presenter's familiarity with the subject matter. The data was collected from the participant's presentations, course grades, a long interview and retrospection. The analysis was in the form of open coding allowing for concepts and themes to emerge through "a mixture of data reduction and complication" (Coffey & Atkinson, 1996, p. 30). The long interview guide was used as "a descriptive analytical framework" (Patton, 2002, p. 440).

The genre analysis study, pertaining to the theoretical research aim, completed this phase of the research by providing a theoretical basis for the interpretation of the components of the genre of presentations: the rationale (including context, aims, discourse community, role of presenter and audience) and content (including structure, style, speech acts and language techniques). These components originate from Swales' (1990) definition of genre, the genre analysis approaches and findings of Bhatia (1993), descriptions and definitions of the notion of speech community and speech events by Hymes (1972a), as well as investigations into communication strategies by Faerch and Kasper (1983) and Gumperz (1982). This study formed a significant part of the theoretical foundation of the current thesis. This genre approach to the description of presentations also led to a further development of the analytical instrument, i.e. a top-down method of coding the transcriptions providing information on the specific presentation aim, context (external or internal), the role of the presenter and the audience. These elements can later be compared to the bottom-up data of the micro-level analysis of the structure (introduction, body, ending and sub-parts) and speech acts. This more complex analytical tool was now capable of yielding insights as to whether the content of the presentation matches the rationale and was necessary for the coding of presentations in the next phase of the research.

The scope of **the research in the third phase** widened somewhat compared to the previous level and spanned out from the classroom context to a more general setting. This stage of the investigation (completed by December 2005) consisted of two studies: an empirical research project looking into the features of higher and lower graded presentations and a theoretical investigation regarding how and why presentations can be considered to be macro speech acts. The empirical study was designed to answer the fourth research question (What are the contextual and pragmatic features of higher and lower graded student presentations?) and compared eight student presentations, four high and four low graded ones. The presentations were graded independently by two co-assessors. The participants were once more second-year students taking part in the Presentation Skills course, and data was gathered from presentation transcriptions, observation notes and the grades of the co-assessors based on the marking criteria established by the business college, where the research was conducted. The data analysis used descriptive statistics and a combination of the micro-level instrument (the speech act taxonomy) and genre component coding (the Event Analysis) to investigate whether the higher graded presentations have a better match between the content and the rationale. This investigation might give useful insights into what makes one presentation more successful than another.

The theoretical research in this phase dealt more specifically with the goals of business presentations. It formed the second major part of the theoretical foundation and attempted to consider the genre component of "aim" or communicative purpose to be the macro illocution of the presentation, viewing the presentation event itself as constituting a macro speech act. The study was predominantly based on van Dijk's (1977a) description of macro speech acts and Ferrara's (1985) work on speech act subordination. However, it also took into consideration further studies on discourse (Celce-Murcia & Olshtain, 2000; Cook, 1989; Cutting, 2002; de Beaugrande, 1997; McCarthy & Carter, 1994; van Dijk, 1997) and context (Berns, 1990; Halliday, 1978). In terms of later use, as part of the instrument, the notion of speech act subordination enabled looking at the relationships between the micro illocutions and the macro illocution in order to see whether the main aim of the presentation is appropriately reflected in its content. Looking at the aims of presentations in terms of macro illocutionary acts also led to a deeper understanding of why presentations take place, which purposes of communication they fulfil and which contexts necessitate the use of presentations. This insight opened up the possibility of looking at the role of presentations in human communication and determining the sociolinguistic aspects of this form of discourse, which was the focus of the theoretical research in the next phase.

The scope of **the research in the fourth and final stage** was the widest, looking at the functions that business presentations can perform in communication. The focus here was no longer on student presentations, but on expert presentations. The final phase (completed at the beginning of 2008) once more consisted of an empirical and a theoretical part. The empirical research addressed research questions five and six (What characterises Presentation Skills instroction materials and courses? What are the characteristics of an expert business presenter?) and looked at expert presentations in teaching materials in order to determine what kind of presentation examples are provided to students in the teaching process. A case study of an expert presenter was also carried out to investigate what characterises a professional speaker. The data consisted of transcriptions of 16 expert presentations, a long interview with the expert presenter and observations of many of his talks. By this stage the model was almost fully completed, and it was employed in the analysis of the transcriptions. During the long interview, the expert presenter was also asked about his views of the model, which contributed to the second validation of the framework carried out after the completion of the study at the beginning of 2008. Seeking expert opinion on the model also coincides with the final step of Bhatia's (1993) advice on analysing unfamiliar genres. Relying on the views of informants and practicing members of the disciplinary culture is part of the validation procedure. The design of the model needed to be double-checked against the reactions of a professional in the field, which would contribute to the credibility and reliability of the research.

The last theoretical study completed the final elements of the model. The analysis of the organisational structure of the talk based on writing templates, which was introduced in the second phase of the research, was dropped in favour of Bhatia's (1993) moves of promotional genres, thus finalising the intentionality hierarchy. Due to the central position of the notion of intentionality in the framework, it was called **the Intentionality Model of business presentations**. The second validation of the final model, completed in January 2008, concluded the research.

There are expectations that the research ought to fit either the rationalistic or the naturalistic paradigm (Guba, 1981). These terms are not the same as the research methods, which can be qualitative and/or quantitative. In fact, either of the paradigms can combine both methods. This is precisely what this dissertation does: it uses both quantitative and qualitative elements, but does not completely conform to either of the methods as outlined by Fraenkel and Wallen (1993). Descriptive statistics are used, but there are no hypotheses to be proved, as the primary aim is to describe a genre that has so far been relatively uncharted. The sampling in some cases is random (e.g., the longitudinal study) and in other cases is purposive (e.g., the case studies). The results of the research, especially the empirical studies will not be widely generalisable, but in some instances (the case studies) they will hopefully be transferable. The analytical device resulting from the theoretical framework, on the other hand, will be applicable, with a few minor adjustments, for the analysis of any presentation (or even perhaps any public speech) because it enables the analysis of the context and pragmatic content of the talk, regardless of the type of monologue being researched. The recorded presentations are naturally occurring or set as classroom tasks, and the transcriptions are verbatim, but the focus is more on the text, the genre itself, and less on the background of the participants. So, in this respect, the research resembles studies of discourse analysis, rather than qualitative investigation.

As Lazaraton (2003) points out: "…it is hard to envision how criteria that privilege analytic induction of data from several sources (as in most ethnographic work) can be fairly applied to conversation analytic studies that are based on in-depth analysis…"(p. 5). This view that conversation analysis (in this case, presentation analysis) abides by neither the qualitative nor quantitative norms completely, but should have a separate status is also supported by Davis (1995) who states that "conversational and discourse analyses within applied linguistics have also formed firm parameters and theoretical expectations for conducting these forms of research and could therefore easily claim *method* status" (p.435). This resolves the method dilemma, yet the research design on the whole is exploratory, its main aim being to "map an uncharted" territory (genre) and provide a "description of what is found" (Hitchock & Hughes, 1989, p. 16).

3.3 VALIDATION OF THE ANALYTICAL INSTRUMENT

As mentioned in outlining the research design, the study underwent two independent validation processes. The first was carried out at the end of the first phase of the research in June 2004. Its aim was to validate the first, experimental form of the analytical system and to see whether it could be applied in the analysis of presentations. The second validation was carried out when the whole Intentionality Model was completed in January 2008. Its aim was to conduct an inter-rater reliability test to assess whether the final model can be used by other independent researchers to achieve the same coding results. Each of the two validation processes will be described below separately.

3.3.1 First Validation

The first validation procedure was not aimed at statistically measuring the inter-rater reliability of the first, simple version of the system. Instead, it sought to determine whether a fellow researcher could be trained to use the instrument and what the difficulties in the application might be. The procedure involved the following eight steps: 1) a pilot study on the Q&A session; 2) extraction of unit categories; 3) interviews with three experts and further alteration of categories; 4) trial application of the system; 5) think-aloud session; 6) inter-rater comparison of coding; 7) finalisation of categories; 8) intra-rater comparison. Each of these stages will be described briefly here.

1) Pilot study: In December 2003 (as part of a Pragmatics seminar held by Bardovi-Harlig at ELTE Budapest) a pilot study on the Question & Answer (Q&A) session of business students' presentations was carried out by Bereczky and Sazdovska (2005). The subjects were 17 first-year college students at the International Business

School in Budapest, which is a franchise programme of Oxford Brooks University (OBU). These students gave 20-minute-long business presentations as part of their exam, upon completing a one semester course on Presentation Skills, according to the OBU syllabus. The presentations were video-taped for benchmarking and moderation purposes. The video recordings of the Q&A sessions were transcribed and used for the pilot study. The transcription conventions described by Schiffrin (1994) and Grundy (2000) were applied.

The pilot study brought very promising results, specifically relating to the instrument. Therefore, the coding system was further refined and expanded to facilitate analyses of whole presentations. This marked the beginning of the development and validation process.

2) **Extraction of unit categories:** The second step consisted in extracting the categories used in the 17 analyses of the Q&A pilot study and expanding these to cover the whole of the presentation. In the extraction, two different types of units were identified: structure units (reflecting the linear organisation of the talk) and strategy units (speech acts and rhetorical techniques of presentations). In developing the list of units the constant comparative method of coding described by Maykut and Morehouse (1994) was used with new categories continuously emerging and later perhaps being collapsed into one through sustained simultaneous comparison of all the coding labels. It was at this stage that the number of categories was significantly expanded to encompass the whole of the presentation.

3) **Expert interviews:** In the third phase of the validation procedure, three experts were consulted and interviewed in April 2004. They were asked to give both oral and written suggestions on the improvement of the instrument and the interviews were audio-

taped. This first interview was with an Academic Writing teacher at IBS, who was asked to recommend ways of expanding the list of structural units to cover the body of the presentations. He comments contributed to the development of a system for analysing the linear organisation of the presentation into introduction, body and ending (each consisting of several sub-parts) illustrated in Appendix C. The other two interviews were with Presentation Skills teachers, who were asked to comment on the strategy units. As a result of their contribution, the list was expanded and definitions and examples were provided to clarify the more oblique labels of speech acts (see point II. of Appendix A).

4) Trial application: Since the contributions of the interviewees significantly altered the list of speech categories and structure units, it was necessary to see whether it was possible to operate with the newly enlarged version of the analytical system. This enlarged system contained over 80 speech acts and structural units and applying the system was cumbersome, laborious and time consuming. Therefore, an attempt was made to merge and fuse some of the categories of the list. This made the application of the system easier, but also defeated the aim of the analysis because the results it yielded were too general. Ultimately, the very long list of speech act and structure categories was kept and extra effort was invested in the coding to obtain richer data.

5) Think-aloud session: After the instrument had been developed and expanded it was necessary to see if it is clear and flexible enough to be used by other researchers. A fellow researcher was trained to use the instrument and asked to think aloud while coding a presentation transcription. The first problem the researcher encountered was how to identify the basic unit of analysis. This had been easier previously in the Q&A analysis where the units were more visibly divided through turn-taking. This meant that clearer instructions had to be provided for the unitising and separation of the speech acts. The second problem was, once again, the sheer number of speech act and structure categories and reading through the long list in an attempt to find the closest match. The difficulty was exacerbated by the fellow researcher's unfamiliarity with the transcription. It became clear that before the coding process commences it is of vital importance to view the video tape of the presentation and to read the transcription several times to become very familiar with the details of the text.

6) Inter-rater comparison: The coding by the two researchers was then compared to assess the level of agreement. Unfortunately, due to the nature of the instrument, statistical analysis could not be carried out in the first validation phase. This was mainly due to the difficulties involving the separation of the speech acts in a monologue. Since the basic unit of analysis had not been defined at this stage, the number of units identified varied greatly between the raters. As a consequence, it was impossible to statistically measure the agreement in coding. Instead a qualitative comparative analysis was conducted. This process revealed that there were serious discrepancies between the coding of the two raters and that there was a need to make further changes to the instrument to achieve reliability and validity.

7) Finalisation of categories: To overcome the difficulties of applying the analytical system, which were identified through the trail application, think-aloud session and inter-rater comparison, it seemed reasonable to divide the long list of speech acts into categories. Language functions were chosen to act as the basis of this categorisation because they could easily be related to speech acts through the shared notion of intentionality. Consequently, the speech acts were grouped according to the general type of communicative function they perform based on Halliday's (Halliday & Hasan, 1989) overview of language functions. The groups included organisational, informative and interpersonal acts. The interpersonal acts are further sub-divided into territorial and cooperative acts derived from Widdowson's (1983) territorial and cooperative principle. This resulted in the current taxonomy of speech acts used in the Intentionality Model and illustrated in Table 1.

8) Intra-rater comparison: When the changes were completed and the instrument finalised, the cyclical methodology made it necessary to reapply the system for two reasons: to see how the changes had influenced the application and to have a second analysis by the same researcher to enable an intra-rater comparison. Similarly to the inter-rater comparison, statistical analysis was not possible here either, but the two analyses were compared to identify areas of discrepancy. The grouping of speech acts provided a more detailed picture of the discourse in the analysis. Also, in terms of splitting the text into speech acts, there was a tendency in the final analysis to include a larger number of smaller units. This trend of more detailed labelling and smaller unitising was present throughout the whole of the final analysis. Later on this lead to the definition of the speech act unit as the minimal possible unit of intentionality.

Another significant change of this initial or preliminary system, which was developed and validated at this stage, was that the structural units (see Appendix C) were later dropped in favour of Bhatia's (1993) seven moves of promotional genres. The structural units were used in some of the empirical studies which will be discussed later on, but since they were based on academic writing, they seemed out of line with the rest of the system which focused on speech acts, language functions and communicative purpose. The promotional genre moves, on the other hand, were much more in line with the overall model, and their use was supported by the idea of a hierarchy of intentionality.

3.3.2 Second Validation

The second validation procedure was conducted in January 2008 after the whole of the Intentionality Model had been designed, including the speech act taxonomy and the Event Analysis. A fellow researcher was trained to separate and label the speech acts. The training session consisted of clarifying the definitions of the four speech act categories (organisational, informative, territorial and cooperative) as well as instructions on coding an utterance that seems to have two aims (e.g., conveying information and performing a cooperative or territorial function), in which case it is categorised as belonging to the more specific interpersonal group (i.e. the act is recorded as being either cooperative or territorial, but not informative). The following rules for unitising the speech acts were provided:

1. **Single word speech acts:** yes/no or other one word answers to questions; ordinals or other links at the beginning of the sentence which explain something about the structure of the whole of the discourse, i.e. connect parts of the discourse NOT parts of the sentence or two speech acts.
2. **Simple sentence speech acts:** SVO/Adv; SSVO/Adv; SVVO/Adv; SVOO/Adv; SVO/Adv, Adv; these are all counted as single speech acts.
3. **Complex sentence speech acts**: S(relative)VO/Adv; SVO(relative); SVO/Adv&VO/Adv; Link, SVO/Adv; these are counted as two speech acts.

Specific guidelines for filling in the Event Analysis form (see Table 2) and the coding of the whole presentation were also provided. These included the following steps:

1. Familiarise yourself thoroughly with the definitions of the Speech Act Unit and Speech Act Categories. If you have any questions, clarify them before the coding.
2. Read the whole presentation at least twice (or even better, watch the video if available and read the transcription) so that you are thoroughly familiar with the text before you start coding.
3. Fill in the first V. headings for the Event Analysis of the given presentation, i.e. the type of presentation (sales presentation, info session, report or tender), setting (time, place and occasion), participants, communicative purpose and topic.
4. If any of the Event Analysis information is not stated in the transcription or is not clear from the overall presentation, then simply say “not stated” or “unclear”, but

do make every effort to figure out the background circumstances of the presentation.

5. For validation purposes, splitting and categorising the speech acts should be done separately in order to obtain separate results for the agreement in identifying the unit of a speech act and for the categorising of speech acts. Otherwise, identifying in the text where a speech act starts and stops and which of the four categories it belongs to can be done simultaneously.
6. Mark the separate speech acts in the transcription with a / sign and press enter so that each act is in a separate line. As you are dividing the acts, keep in mind the different categories, as they can also help to identify the units, particularly in the case of the organisational acts.
7. Keep record of all your hesitations or any other ideas that come to mind in a separate file called "Notes on Coding ___". Number the notes you make in this file and put the corresponding number in the coded transcription where the hesitation occurred so that the notes can be related to the coding.
8. After you have identified the boundaries of one speech act unit, you should code the category it belongs to by writing the initial letter of the corresponding category: O, I, T or C, (Organisational, Informative, Territorial or Cooperative) to the right of the unit.
9. For validation purposes, step 8 should be done in a separate file where the units have already been split by the other rater, so that the inter-rater agreement of the categorisation can be calculated without interference from disagreements on setting the boundaries of the speech acts units.
10. If the speaker has started an act but changed his/her mind and then started another one without completing the previous one, then mark these as two separate acts. The first counts as an incomplete or aborted act.
11. Keep track in the "Notes" file of all incomplete, aborted, repeated or unusual acts.
12. After you have finished the coding, go back to the Event Analysis and see whether you need to make any adjustments to the first V. headings (maybe the communicative purpose now seems different from the one you originally had in mind, or the presenter's relationship with the audience needs to be adjusted).
13. Identify any of the seven moves of promotional genres in the transcription and make notes on them in filed VI. of the Event Analysis.
14. Count how many units of each of the four speech act categories there were in the coding and fill in the numbers in field VII. of the Event Analysis.
15. Only speech acts performed by the presenter should be entered into the Event Analysis, so from the Q&A session count only the presenter's acts and not those of the audience asking questions.
16. Add any further comments on incomplete acts or unnecessary repetitions by the presenter, as well as notes on excessively long acts or meaningless stretches of discourse. Only include these notes if they seem relevant. Many aborted and unnecessarily repeated acts may signal an unprepared or nervous speaker. Unusually longwinded, "empty" acts might be a sign that the presenter is "winging" it.
17. If the presentation is performed by a student and has been graded by teachers, then include the grades in the table provided in heading VIII. of the Event Analysis.

The second validation, as opposed to the first one, yielded statistical results and an inter-rater reliability test was conducted both for splitting and labelling the speech acts. Appendix D shows samples of the coding by the two researchers.

The results indicate that in the unitising of the speech acts the researchers agreed in 172 cases out of a total of 185 speech acts in the presentation. This means that the overlap is 92.9%. In the labelling of the speech acts into four categories, the raters agreed in 148 cases out of the total of 185 speech acts, resulting in an overlap of 80%. Both inter-rater agreements of 92.9% in unitising and 80% in categorising are high enough for the validation to be considered successful. This means the that the coding system can be applied by other researchers to yield similar results of presentation analyses.

3.4 DATA SOURCES

The primary data sources were transcriptions of recordings of presentations performed by students and expert presenters. The students were all participants of a Presentation Skills course held at the International Business School in Budapest, a strategic partner of Oxford Brookes University. The expert presentation recordings were found in DVD and VCR materials accompanying presentation course books (Comfort, 1995; Casler, Palmer & Woodbridge, 1989; Trappe & Tullis, 2005). In total, there were 16 expert presentations and 37 student presentations transcribed and analysed for the study. The length of the presentations ranges from 3 to 16 minutes. The topics include sales presentations, internal company reports, product launches, briefings, demonstrations of products and informative talks. The student presentations are simulations of business presentations performed in class.

The secondary data sources included observations of both expert and student presentations; long interviews with a professional speaker and a student for the two case studies; interviews with presentation skills trainers and teachers; group discussions with students; questionnaires; assessment of presentations along with criteria, examination results and grades awarded by two independent co-assessors; presentation skills teaching materials; teacher log books; member checks; classroom observation notes; and lesson plans. The data sources and participants of each of the empirical studies will be discussed in detail separately as part of the individual studies.

3.5 SEQUENCE OF EMPIRICAL STUDIES

Six empirical studies will now follow, each dealing with one of the research questions. The studies will be represented not chronologically as they were conducted, but according to their scope and level of complexity, starting with the widest scope and most sophisticated analysis of the expert presentations to the narrowest scope and simplest study on the Q&A session. This sequence was deemed more logical, since the completed Intentionality Model has already been presented and it is more convenient to start from there and trace the steps back to the earlier studies to illustrate how the construction of the model unfolds.

The research project will be shown in the following order:

1) case study of an expert presenter, addressing the sixth research question - What are the characteristics of an expert business presenter?
2) professional presentations in teaching and training materials, focusing on the fifth research question - What characterises Presentation Skills instruction materials and courses?

3) a study on the fourth research question - What are the contextual and pragmatic features of higher and lower graded student presentations?
4) longitudinal study of the development of student presentation skills, addressing the second research question - How do the contextual and pragmatic features of students' presentations change during the course of instruction?
5) case study of student presenter dealing with the third research question - What are the personality traits of a higher-rated student presenter?
6) a study on Q&A session concentrating on the first research question - How are Question and Answer (Q&A) sessions handled by student presenters?

The reversed order was also considered more appropriate for methodological and theoretical reasons stemming from the fact that all the empirical studies have a dual purpose: to answer one of the research questions and to test and build-up the Intentionality Model at a particular stage of development. The case study of the expert presenter, apart from answering the sixth research question, constituted part of the second validation process because it was necessary to obtain the opinion of an expert on the completed Intentionality Model. Therefore, this study needs to be presented as close as possible to the explanation of the second validation. In addition, the explanation of how the Intentionality Model is operationalised into an Event Analysis needs to be followed by empirical research which will illustrate its application. The Event Analysis was applied in the study of expert presentations in teaching materials and in the comparison of higher and lower graded student presentations. Therefore, for the sake of more effective illustration of the analysis these studies needed to be brought forward. Finally, the case study of the expert presenter and the analysis of expert presentations needed to precede the student presentations as professional presenters set the standards of successful presentations.

The dual purpose of the research project reflects the twin theory- and data-based nature of the studies and the reversed order illustrates more clearly than the chronological order how the data fed into the theory. To demonstrate even further the link between the theoretical and empirical aspects of the design, there will be a reference to the dual purpose of data analysis and testing the tool in each of the subsequent studies.

4 A CASE STUDY OF AN EXPERT PRESENTER

4.1 BACKGROUND

This empirical study was carried out in January 2008, when the model had been almost fully developed. Like all the empirical studies of this dissertation, the case study served a dual purpose: first, to test the theoretical model at a particular stage of development; second, to answer a particular research question related to a certain aspect of presentations. In terms of the first aim, in the final stages of the development of the framework, it was crucial to obtain the opinion of a professional presenter to validate what had been designed and to fill in any possible oversights in the system. For the second aim, it was necessary to see what the characteristics of an expert presenter are. This is beneficial not only in designing the framework, but also from a pedagogical point of view, since it is important to know what students should strive to achieve through their presentation skills training. The developmental steps and the background of the expert presenter are also important in shedding light on what one needs to do to become a professional presenter.

It is important to examine in close-up an expert presenter as a representative of the business community and speakers of international English who shape and recognise presentations as a genre used by the members of the community. One of the central concepts in the design of the model is the discourse community along with the roles of the presenter and the audience. In the description of the rationale of presentations, we saw that the discourse community and the roles of the participants along with the primary criterion of communicative purpose and the aspects of the setting constitute the driving force behind the transpiring of the communicative event. Hence, talking to a member of this discourse community can uncover the norms and expectations of the community in relation to the use and form of the genre. In fact, precisely because of this reason Bhatia (1993) considers consulting an expert in the field to be one of the basic seven steps to be undertaken in analysing unfamiliar genres.

In looking at the presenter as a member of the professional discourse community, it is necessary to first distinguish between the concept of a *speech community* and a *discourse community*. This discussion will further develop some of the basic ideas that have already been touched upon in Section 2.5.1, which dealt with the notion of discourse community. In this Section we saw that according to Hymes' (1972a) distinction between a language community and a speech community, speakers of international business English can be considered as members of the same speech community, but not necessarily the same language community as English is the native language of some of the members, but a second language of others. A further distinction between a speech community and a discourse community is pointed out by Swales (1990). He bases his division of the two concepts on three reasons. First, discourse communities may resort to written forms of communication and not just speech, which has wider repercussions than just a switch in medium, since the members of the discourse community are not necessarily bound by locality and time. Second, he sees speech communities as sociolinguistic groupings that use linguistic behaviour for strengthening social bonds, for socialisation and group solidarity. Discourse communities, on the other hand, are sociorhetorical by nature, meaning that their linguistic behaviour is primarily functional and it is the accomplishment of goals (usually within a specific profession) that shapes the discourse norms. Third, people become members of a speech community by birth or accident, whereas members of discourse communities are recruited, educated, trained or persuaded into the group. The second and third point will be most relevant for this case study, as talking to an expert in the field could reveal the functions and goals of this discourse community that uses business presentations and how members are recruited from other communities.

4.2 METHOD

The case study is a qualitative undertaking and the participant was chosen for intrinsic as opposed to instrumental reasons (Cohen et al., 2000). He is a qualified and experienced professional who has completed trainings in business presentations and has held hundreds of talks, some with audiences as large as 2000 people. He is also native bilingual (English and Hungarian), born in Hungary, but moved to Canada as a teen, and was therefore considered the ideal candidate to provide insights not only on business presentations in English, but also on holding talks in the Hungarian and wider European context. This aspect was considered important, since the student presentations later on take place in Hungary, and it was necessary for comparability reasons to have a specialist who could relate to that background.

There were two primary data sources: a long interview conducted with the subject in English and observations of several of his presentations. The questions for the interview schedule (shown in Appendix E) were compiled based on the areas of interests of the design of the framework, issues related to specialist knowledge and ideas expressed by colleagues in previous discussions and interviews. The interview was planned according to Patton's (2002) and McCracken's (1988) guidelines for conducting long interviews. The questions were grouped into five general areas of interest: the participant's background, preparation, technical aspects, speech acts and platform skills (voice and body language). The questions relating to the background, preparation and speech acts were considered to be of particular importance to the model and will be given greater prominence in this study. The interview was transcribed and analysed using an open coding technique that allows for categories to emerge through data reduction and complication (Coffey & Atkinson, 1996). A sample of the analysis and coding can be seen in Appendix F. Some of the categories in the analysis stemmed from the interview guide, which also served as a descriptive analytical framework (Patton, 2002) for the case study. Other categories, like speech acts, were the results of the theoretical framework and a third group of labels are *in vivo* terms used by the participant. Finally, the overall total of 176 categories and codes that resulted from the analysis were grouped under nine general headings including: the presenter as an expert in the field, presentation types and aims, audience issues, content and style, setting, preparation, personality, speech acts and other. The grouping can be seen in Appendix G. After the completion of the study, a member check was also conducted, where the participant was asked to read the results of the study and comment on or clarify any areas of possible misinterpretation.

Secondary data sources included discussions with the participant's colleagues, interviews with other specialists, conversations with members of the audience at the participant's presentations and documents form the company he works for. The usual academic avoidance of first person singular pronouns will be suspended in they study in favour of a more personal approach to convey the insider's perspective and illustrate the relationship of the researcher and the participant. This is particularly important for qualitative case studies (Davis, 1995), where the reader has to be given enough detail to develop a feel for the participant's perspective and how that is filtered through the researcher's interpretation. For this same reason frequent direct quotations from the interview with the participant will be provided.

4.3 RESULTS

4.3.1 The Presenter's Background

I first met Edward (a pseudonym) in the summer of 1996, when he held several talks upon the opening of his company's subsidiary in Macedonia. At the time, he was in his late twenties and already a senior manager at the company in charge of network development. The company is one of Europe's largest multi-level or network marketing corporations dealing with food supplements, predominantly vitamins and minerals. According to a business encyclopaedia, network marketing is "the selling of goods or services through a network of self-employed agents or representatives. Network marketing usually involves several levels of agents, each level on a different commission rate. Each agent is encouraged to recruit other agents" (*Business: The ultimate resource*, 2002, p. 1294). The agents of such companies rely heavily on presentations to get their message across to a wider audience and recruit as many new members as possible. Famous examples of these business include Amway, Avon, Herbalife, Oriflame, Tupperware and Zepter. This particular multi-level marketing company that Edward worked for was founded in 1992 and currently operates in 15 countries all over Europe. It has a network of about 200,000 members and this distribution system was to a large extent set up and run by Edward, who personally had a network of about 14,000 distributors.

At the time, I was contracted by the company to interpret for Edward during his presentations and meetings. From the very first time I observed Edward present, it was quite obvious that he was a very talented speaker who easily managed to enthuse the audience. His talks always resulted in standing ovations and huge numbers of people crowding around him after the presentation waiting to meet him and talk to him. The speeches left everyone with an elated feeling that was later transformed into a close working relationship with the presenter and the company. Over the years, I have met many other prominent speakers and leaders both in the business community and in politics, but when time came to choose a participant for this study, Edward was the first person that crossed my mind as the ideal representative of a professional speaker.

Edward was born in Hungary, but moved to Vancouver in his teens, where he finished high school and joined the family business, learning his trade on the job. He does not hold a university degree, but has completed numerous trainings during the course of his career. On being asked whether he considers himself to be a native speaker of English and how comfortable he feels using the language, he replies: “I’m 100% comfortable, so it’s no problem understanding or reading or writing or speaking… I can think, I can dream [in English]… By the end of my stay in Canada, I was dreaming in English.” When asked whether using Hungarian or English influences his presentation style, he answers that although it was easier at times to think of the right words in Hungarian:

> I felt for some reason I was more professional in English, and I was using in Hungarian more everyday words, more laidback style … yes, this is how I think I would describe it, I felt more professional in English, I have no idea why.

Edward started his training in presentation skills on joining the company because – as he put it – “it just had to be done… it’s impossible to do sales if you don’t talk about it, yourself, the company.” He started off with small presentations where the audience consisted of only a few people and was coached and trained by colleagues. Later on, after gaining the basic experience and knowledge, he took part in two formal presentation skills trainings conducted by two different consulting agencies. Both trainings had similar approaches, using the same materials, having groups of 12 trainees and being carried out intensively over the course of several days. Apart from that, over the years, Edward read many books on the topic, but also on business in general, popular psychology, spirituality and self-motivation. He particularly enjoys reading works by the father of motivation and self-help advocate, Dr. Wayne W. Dyer and Dale Carnegie, probably one of the most famous developers of courses salesmanship, public speaking, self-improvement and corporate training. In his talks, Edward frequently draws on stories, narratives and examples provided by authors like these to uplift his audience and give them hope and a desire to improve themselves which he then associates with joining the company's ranks of distribution agents.

When asked about his presentation skills, Edward unabashedly admits to considering himself to be "knowledgeable and an expert definitely". Over the course of more than 10 years that he spent in network development for the company, he not only had consultations and advice from colleagues, completed formal trainings and did extensive reading, but also learnt by sheer experience and practice. He has given over 1000 presentations to audiences small and large (the largest tallying about 2000 people) in seven European countries, including Hungary, Romania, Serbia, Macedonia, Slovakia, the Czech Republic and Poland. In this process, he recruited over 14 000 distributors into his network expanding his area of operation to most of Eastern and Central Europe. As part of his job, he also regularly attended presentations by his colleagues and competitors and also trained other speakers in basic presentation skills. He left the company a few years ago to start his own business, also dealing with food supplements, but as a wholesale supplier to retailers. In his new capacity, he rarely needs to give presentations as he no longer deals with agents or direct consumers, but he fondly remembers the old company and the building of his network. It was also evident during the whole interview that Edward immensely enjoys presenting, and when asked how he feels during his talks, he smiles widely, throws his arms up in the air and says: “Great! Especially where the magic comes.” He also says he is not at all nervous when presenting and that this was probably due to experience.

4.3.2 The Content and Style of Edward’s Presentations

In an attempt to learn more about his rich experience, I asked Edward for an example of a particularly successful and memorable presentation and perhaps a story about an event that did not turn out so well. For the first, successful presentation he recounted an occasion when he talked to an audience of about two or three hundred people for 45 minutes and managed to get into a particularly emotional state. He managed to convey these feelings to the audience saying:

> I felt definitely that they were stunned, and some even I saw awe in their eyes… they were transformed in a way, elevated… there was a lady who actually came with tears in her eyes and she said that… somehow she had been touched and she was very emotional.

I asked Edward what he thought he had done to evoke these feelings in the audience, and he said that apart from managing to get in an emotional state, he had planned the presentation very carefully and purposefully. He made a particular effort not to talk about the business directly, but to use colourful language, metaphors and parables:

> E: I put all this knowledge that we were just talking about into this, very purposefully, to talk about, as much indirectly as I can, maybe I shouldn’t use the word parables, but I don’t, I’m not sure …
> R: maybe metaphors?
> E: Something like that. The idea was definitely behind the same idea which comes from my earliest childhood, to say things in pictures, put a sentence in a way that simply they understand what I mean.

In fact, the very conscious decision not to discuss business directly is a recurrent theme in the interview. It seems that Edward much prefers to speak in allegories, and when I asked him for a specific example of saying things in pictures, he recanted a rather lengthy tale used in many spiritual and motivational writings of a pair of twins in the womb discussing the possibility of a world existing outside their immediate darkness. The story is used to give people hope and vision, an allusion that there is more to life than meets the eye, that things can be different if we dare to dream and do something about it. At the end of the fable, Edward leaves it up to the audience to make the connection between a better life and joining the company's ranks. What is important he says is to get the story right, to tell it well and bring it to life by creating a dialogue between the twins, by talking about the details that they can see and making the audience relate to the characters.

For an example of a presentation that was not so successful, Edward recalled a gathering of about 20 people in Holland, where he had to discuss the financial details of building a network and the possible earnings with the company. The problem occurred because he had failed to change the Hungarian facts and figures into numbers that the Dutch audience could relate to:

> I was simply giving them Hungarian numbers. I was maybe at the half of the presentation, when I realised that simply they don't care about 5 Euros and 100 Euros earnings. But it was done basically. The chart was there, I was there, and they were not interested whatsoever. They were simply trying to find a way out of this, but they weren't so mean to leave, but all of them wanted to leave.

I asked whether he had tried to save the presentation at this point, but he said that basically he gave up on those 20 people. He realised that he had made a mistake, made a mental note not to do so in the future and moved on. (This point about relating the content to the audience will be discussed in more detail later on as it has repercussions for the design of the theoretical framework of the current study.) Another issue that needs to be addressed is the difference in the approach of the two presentations given as examples above. The first is more akin to a motivational seminar whereas the second is a more typical business presentation. This gives rise to the question of whether the motivational seminar with its allegories and language of pictures fits into the definition of a business presentation provided for by the Intentionality Model.

4.3.3 Considering the Audience

The example of the failed presentation due to not relating the content to the reality of the audience is only one of many instances where Edward displays deliberate efforts to consider who the audience are and what their needs and reactions might be. The size of the audience is something he evaluates carefully, and he mentioned it a total of ten times during the interview. The size of the audience will determine the venue, his body language, the length of his talk, who he invites as a guest speaker, the use of music and visuals. Edward also spends considerable time determining the needs of the audience, not just what they would like to know about him and the company, but deeper issues such as what they need to hear to elate them, make them enjoy the presentation and fill them with the hope of a better future with the company. He says:

> You must research who you're talking to. I would never talk to an audience that I don't know who they are. Let's just say you go into a room, and there's a hundred people there. Who are they? Why are they there? Did they pay? Did they not? Is it a charity? Is it a … what? What is it? You must know everything, otherwise you're dead.

Edward considers it a successful talk if he manages to touch the audience with his words, if he makes them think, feel, hope and envision a better tomorrow. He likes to engage their imagination, but not necessarily involve them in a direct conversation or dialogue. Such involvement in most of his presentations is impossible, as he is talking to large audiences in a theatre, so there is very little possibility for interaction apart from asking them to raise their hands to a question or hoping that they will come to him after the presentation to discuss issues in depth. For less formal presentations with a small audience that take place in people's homes or cafés, Edward opts for a more conversational style to establish a personal bond with the possible recruits which can later be turned into a working, professional relationship. In such an informal setting, the bond can be created by switching to roles, and listening to the audience, instead of presenting in the classic meaning of the word: "I really enjoyed just sitting down one-on-one in a café or in their house and having coffee or having a soup and talk about their garden or flowers, whatever they like, and after one hour conversation they say ok, they're in the business!" In most presentations, even the more formal ones, Edward deliberately avoids talking about the business details directly, maintaining:

> People like to buy things, like to decide on things, but they don't like to be sold and obviously those people are happy to have you for coffee and talk about things, and if you're good company, talk about many different topics, and then obviously help them to talk, listen to them attentively … this is what I have noticed over the years, that they feel good in your company, they feel that they can talk to you and you listen, they want to meet you again and meeting me again means doing the business together (smiles) … I noticed that if they kind of like me, they get to like me, get to like my person, my style, my tone of voice, maybe they will not remember what I was actually saying, but they will say to themselves that yeah, seems good, nice guy, why not meet again. No problem. So I didn't want to explain to them what I was trying to sell, but talking about a topic, I was trying to sell myself.

This setting up of a personal relationship seems to be a central concern for Edward and the reason why he prefers holding what he calls *motivational seminars* rather than classic business presentations. He uses the seminars with large audiences to entice people into joining the network, whereas the business talks are tailored for somewhat smaller audiences and are intended to explain the financial details of setting up and developing a network of distributors.

> In the business presentations, we had to give the exact numbers, that this is the way how to earn money, that they had to recruit this many people and if they buy this many products, this is how much they will earn.

Yet, even in these talks Edward says that usually he prefers to give the detailed numbers out as handouts for the audience to read at home, while at the presentation he outlines the essence of the strategy of building the network. He explains:

> I would print it [the financial information] out and I would say that I have made a copy or listing of the numbers which I will give you at the end. Better than we have this much money in the bank…

This avoidance of discussing the details of earnings, and preference of motivational topics could possibly lead to insights into the communicative purpose of the presentations and will be discussed more specifically later on.

Another proof of Edward's consideration of the audience and their needs can be seen in his efforts to make his presentations easy to copy. Since many of the members of the audience will join his network and will in turn need to recruit agents of their own through the same type of presentation, Edward makes sure that he also serves as an example of how to conduct a presentation in this situation. He makes a conscious effort to make his presentation easy for the audience to replicate. Apart from using his presentation as an example, he also uses himself as an example. One of his major aims is to show the audience that anyone can present and succeed in the company, that he is not at all different. In emphasising that he is just like them, Edward accomplishes two important goals at the same time: first, he bonds with the audience, by making them relate to him and identify with him; second, he provides them with the tools to hold successful presentations of their own.

4.3.4 Preparation and Structure

Preparing every aspect of the talk and outlining the structure of the presentation seem to be one of the keys to Edward's success. During the process of preparation, Edward considers several issues, the most important of which has already been mentioned: researching the audience, finding out everything about them, discovering their needs and how to appeal to them. An important part of this research involves finding a way of contacting the audience and making sure that the right kind of people are invited to the talk. This is usually done by establishing contacts with influential people in the country, meeting with them and then asking them to send out invitations to their friends and acquaintances for the event. The actual organisational issues are also important, including booking the right venue to fit the size of the audience. By talking to the key players who invite the audience, Edward tries to carefully gauge the exact number of people who will attend and then book a venue that is just right for that size of audience, so that the show will have a full house. If he realises midway through the organisation that not enough people will turn up to fill the venue, then he might be forced to cancel the presentation. A fully packed venue is essential in advertising the company as a success.

> So larger audiences are for different purposes, for different things. They are used to motivate 1000 people with the fact that there's 1000 people. Imagine when you go into a sports hall and there's 10 000 people. Obviously you won't think that this is a small company. Without saying that this is a big business, it's already said.

Another organisational consideration is a checklist of factors to look into in order to make sure that the audience is comfortable and to maintain control over the event. These factors cover the lighting, the temperature in the room, the seating arrangement, the music and where all the control switches can be located. A truly professional presenter arrives well ahead of time and also checks the venue a day ahead if possible to see that everything is in order and to make contingency plans if something should go wrong.

Apart from the checklist, an important aspect of the preparation process is preparing the structure of the talk. Once the audience size and identity has been determined, the talk has to be planned very carefully to suit their needs. Edward does this by creating a mind map of the structure of the presentation. He starts off by writing down the aim of the presentation in one short sentence in the centre of an A6 size sheet of paper (1/4 of an ordinary page). Then he thinks of the sub-points that he would like to cover and arranges those in just key words along lines branching off from the centrally placed main point. If he thinks he needs back-up notes during the talk, then he uses this small piece of paper, and that is all. It gives him the flexibility to switch from point to point or skip parts if he realises that they are not essential or to keep to the time limit. A sample of this very simple mind map can be seen in Figure 8.

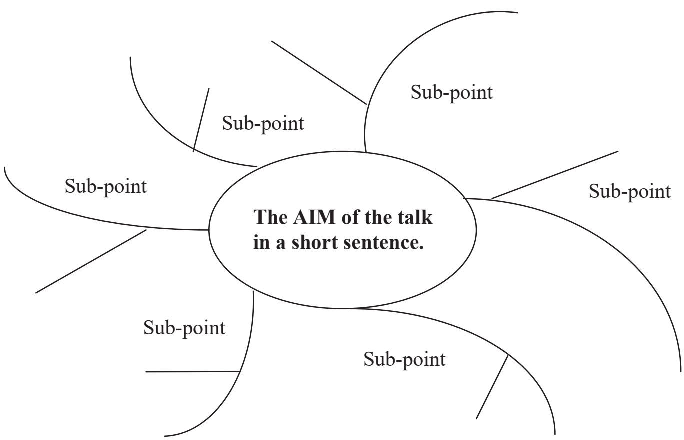


***Figure 8*. Simple mind map of the basic presentation structure.**

This basic structure is also something that Edward focuses on when training other speakers. He says that usually he gave very quick trainings for people who he invited as guest speakers. His advice usually pertained to the structure of the talk and which points to cover in the beginning of the talk and which at the end. His essential recommendation on structure is:

> It's very easy. Three steps. In a presentation you must say what you will say. This is the first step. And then you will say it. And they you say what you said. So this is the three big steps. This is what happens. These are actual laws that you do not brake.

This simple rule is also quoted in several presentation skills manuals (Comfort, 1995; McCarthy & Hatcher, 2002; Powell, 1996) Apart from following this basic structure, Edward advises speakers to tell the audience their personal story, and after outlining the talk to include their references or credentials, "why is it that we have to listen to you". Just like the basic structure, the need to establish one's credentials and credibility is also sustained by Bhatia (1993), Bienvenu (2000) and McCarthy and Hatcher (2002).

When asked whether in preparation he ever writes out the whole of his speech, Edward adamantly states: "Never! Never write the full text, because it's not a speech, it's a book. Live speech is a totally different language than written. And if I write something down, and then just read it, people will be leaving." This focus on spoken language is totally in line with Edward's tendency towards a conversational, relaxed style aimed at building a bond with the audience. The avoidance of writing the speech down is also mirrored in the evasion of formally practicing a speech out loud. When asked why he does not do so, he says: "It wouldn't be live. It wouldn't be alive. It would be dead, a dead something. And people will know, even if they are not knowledgeable, they will have a feeling about it."

4.3.5 Speech Acts

As previously mentioned, one of the aims of the interview was to obtain the opinion of a presentation expert regarding the theoretical framework, i.e. the Intentionality Model. Hence the interview protocol contained a series of question designed to see what kinds of speech acts Edward uses in his presentations. I also showed him the list of functions or speech acts I had encountered during the coding of student and professional presentations and asked him which of these he uses and how frequently these appear in his talks. In terms of percentages, according to his own assessment, Edward's talks contain about 75% informative acts, 20% organisational acts, 5% cooperative acts, and no territorial acts at all. In fact, when asked whether he ever uses threats, warnings, criticisms, commands or orders, Edward responds in surprise:

> E: Directly you mean? To the audience? Like..? Impossible! Maybe I have to think about this… a threat? A warning?
> R: Like if you don't join us now, in a year or two our company will spread and then you will be sorry.
> E: No, Nothing. No way. Ever. No warnings, no threats, no whatever.

Later, when looking at the list of territorial acts Edward shakes his head and expresses still more disbelief and dismay: "No, definitely I would never use any of these."

An interesting thing happens, however, if we move one level up on the hierarchy of intentionality and consider macro speech acts. At this level, it seems that many of Edward's informative acts are essentially part of a larger cooperative macro speech act. This mainly happens when he is recounting a personal story or using parables and extended metaphors. (A good example of this strategy is the story of the twins in the darkness related in Section 4.3.2.) In this case, the narrative consists of a series of informative acts, but the whole story has the function of a cooperative act in making the audience relate to the speaker on a personal level. The parables and fables as macro acts are aimed at raising the audience's hopes for an improvement in their life, while at the same time creating a special, personal relationship with them. The recounting of the presenter's life story has the dual purpose of illustrating the speaker's credentials and providing the audience with an example of what they too can achieve. So, on the whole, these macro acts are highly cooperative in nature, strengthening the bonds between the presenter and the audience and attaining the listeners' approval of the speaker.

Another issue related to the cooperative acts is the use of humour. This is frequently used as a positive strategy, though Edward cautions about this use of jokes: "you must know who you're talking to, because a bad joke can kill." Also Edward gave an example of a presenter's speech that failed because he used too many jokes. Apparently, over half the talk consisted of jokes, and the presenter was simply not taken seriously. So one needs to be careful with jokes; being ironic, on the other hand, is something that Edward would certainly not recommend. In fact, irony and jokes at the expense of the listeners should probably be classified as territorial rather than cooperative acts, as they are more likely to alienate the audience.

4.3.6 Performance Issues

During the interview, we also discussed several aspects relating to the actual performance of the presentation. These included the use of visuals and music, as well as the control of voice and body language. Surprisingly, Edward loathes PowerPoint and suggests that presenters should stay away from it. He claims that the use of PowerPoint can distract the audience from the presenter and that the slides can lessen the credibility of the speaker:

> I don't like this PowerPoint. R: Why don't you like it? E: So then why am I there? If I go into a seminar and people are looking at the PowerPoint presentation? I am the one to look at. So the presenter is there to hear and to look at. If you give a PowerPoint presentation, you are nobody. You cannot bring that position back again.

So it seems that Edward's views are in line with the PowerPoint backlash movement that claims the message of presentations is being diluted and confused by the overuse of technology. At most, Edward uses a flip chart with a drawing of how to expand the network and how the different levels of the distribution system function. Even this chart is something that he uses only rarely, for example with smaller audiences or when discussing financial aspects, which, as we saw, he generally tries to avoid.

Instead of visual aids, Edward prefers to use music, especially when he is entering the room or coming up to the podium. I remember in the 1990s he used Guns 'n Roses' hit song *Paradise City* as a signature tune and a few seconds of it were played every time he entered the scene. Its strong rhythm enlivened the audience and immediately caught their attention, while the lyrics which included references like "where the grass is green and the girls are pretty" and "from rags to riches… fortune and fame" perfectly suited the theme of hope and success that he wanted the audience to associate him with.

As for body language, Edward recommends that it should be natural, that the posture should be open and straight, and that the gestures should be proportionate to the venue. This means that in a large theatre, the presenter should resort to larger and more visible gestures, but in a domestic setting, the presenter should use smaller gestures that are more suitable to the setting. Also the gestures used at the beginning of the presentation should be smaller and when the audience becomes used to the presenter, the movements should be more pronounced. Finishing on a strong, positive and elating note, with wide open gestures is very important.

The presenter's appearance is also a crucial aspect of body language. Edward recommends a suit and tie for men, and business attire for women. He also strongly suggests that the presenter not take the jacket off during the presentation. If you do so apparently "you're dead". This interesting "you're dead" wording and theme reappeared during the interview several times. It is related to issues that could go wrong both during the performance and the preparation phase. Whenever he was describing such an event or possibility, Edward would use the phrase "you're dead", which became the *in vivo* label for this group of references. Among these fatal mistakes that the presenter can commit are: not knowing who the audience is; failing to relate the content of the talk to the audience's reality, like Edward's negative experience in Holland; forgetting to control the setting, so the room becomes too hot, cold or uncomfortable for the audience; writing out, reading and practicing aloud the text of your presentation; using too many or inappropriate jokes; and, of course, not paying attention to one's appearance.

4.4 DISCUSSION

In reviewing the results of the study, we came across several issues that needed to be discussed in further detail. These include: first, the importance of relating the content of the talk to the audience's reality; second, Edward's distinction between a business presentation and a motivational seminar and his deliberate avoidance of financial topics; third, the frequent use of narratives like personal stories and fables. All of these issues are related to the Intentionality Model of presentations and will be discussed separately here.

We saw that the first problem of relating the content to the audience was the major reason for the failure of one of Edward's presentations and is therefore of crucial importance. In keeping with the Intentionality Model, the individual speech acts used by the speaker should be in line with the overall communicative purpose of the event. This is stipulated by the hierarchy of intentionality. The communicative purpose, on the other hand, is dependent on the speaker's aims and the audience's needs and this is the crux of the matter. In the analysis of the rationale of presentations, the discourse community and the roles of the participants, the presenter and the audience, have a central position. The status of the participants, their mutual relationship, their group affiliation, age, gender and background are just some of the factors that need to be researched before the communicative purpose can be precisely pinned down and the content appropriately tailored to accomplish this aim. In Edward's case, he had failed to take into account that the earnings of the members in the Hungarian network, might not sound impressive or be proportionate to the possible earnings of the Dutch members of the audience. What he should have done in preparing the numbers was to link the earnings in Hungary to the standard of living in this area, and then compare that to the standard on the Netherlands in order to calculate what the proportionate earnings would be there. This is just one example of a possible misreading of an audience and consequential mismatch of the content. However, with careful use of the framework, and a detailed analysis of all the aspects concerning the participants, it is possible to clearly define the aim of a particular presentation and select the information and speech acts that are most likely to accomplish that plan. Therefore, when the Intentionality Model is turned into an empirical Event Analysis, it can not only assist researchers in uncovering what is happening during a presentation, but it can also be used by presenters in preparation for their talks. This way the speaker can take advantage of the heightened awareness of the details of the audience's and his/her own background to better select the appropriate content.

The second issue concerns Edward's conscious avoidance of financial details and his distinction between a motivational seminar and a business presentation. The former, he claims, is used for recruiting new agents into the network, whereas the latter is used for explaining the financial workings of the multi-level marketing system. In the seminars, he frequently resorts to personal stories, parables and metaphors, while in the business talks, he is required to use economic data, though he usually tries to keep that to a minimum, preferring instead to provide detailed financial figures in handouts. The question arises whether both these types of talks are business presentations and whether they fit the definition of a business presentation drawn up in the current framework. Fore ease of reference the definition is repeated here:

> A business presentation is an extended talk given formally by an individual before a group of people who constitute an audience, with the aim of achieving a commercial advantage (e.g., sell products or services, inform about corporate changes or performance, raise company or brand awareness, etc.).

According to this definition, both types of talk would be termed business presentations as both are aimed at achieving a commercial advantage. The motivational seminars are targeted at extending the speaker's network of agents, while the other speeches give concrete details about how the network scheme operates financially. Both, however, would bring the presenter economic benefits if conducted successfully.

Earlier we saw that Swales (1990) proposes a distinction between speech community and discourse community and sociolinguistic versus sociorhetorical functions of genres. Speech communities use genres for socialisation and group solidarity, and their members are inherent. Discourse communities use genres for objectives that are prior to socialisation. The characteristics of their discourse are determined by the goals of their communication, and their members are recruited through persuasion and training. Along the lines of this argument, the motivational seminar is somewhat harder to classify than the straightforward business presentations. It is clear that the motivational seminars are used for recruiting new members into the network, so they would be sociorhetorical and used among a discourse community. Yet, Edward never discusses business during these talks and usually prefers personal stories, allegories and inspirational tales to establish a relationship of trust and friendship with the audience. In this respect, the motivational speeches would be sociolinguistic forms of communication, engaged in to create and maintain a relationship. So it seems that these motivational presentations have a dual purpose: first, to establish a bond with the audience, which is later used to expand the multi-level marketing system and thereby bring commercial advantage to both the speaker and hopefully the audience. This duality of communicative purpose of building social bonds and simultaneously engaging in commercial activities is supported by Askehave's (1999) claims that many genres have an official and a hidden communicative purpose. In the case of Edward, he prefers not to discuss the business directly, hinting only subtly at this oblique purpose, choosing instead to focus on making the audience feel good, making them like and trust him, so that they would want to meet with him in the future. So Swales' distinction of speech and discourse communities and sociolinguistic and sociorhetorical functions of genres would need to make allowances for the duality of purpose evidenced in these motivational seminars and supported by Askehave. The purpose, in fact, might not only be dual, but quite possibly multiple since Edward not only establishes a friendly relationship and expands his network, but he also provides the members of the audience with the means of giving presentations themselves by serving as an example. He mentioned several times that he makes sure that his presentations are easy to copy and replicate by the listeners, so that they too can hold similar talks for their agents. This multifaceted aspect of the notion of intentionality is also seen at the level of the speech act, with a single utterance performing several illocutions simultaneously. This efficient multitasking and multipurpose feature of communication needs to be more widely acknowledged.

The third and final point of the discussion pertains to Edward's frequent use of personal stories, narratives with internal dialogues, parables and extended metaphors. This is what he termed to be the language of pictures, and again it has direct consequences for the Intentionality Model. We saw that the proportion of speech acts in Edward's presentations is predominantly informative accounting for up to 75% of the talk, with a 20% count of organisational acts, 5% cooperative acts and no territorial illocutions at all. This count, however, includes the stories in the informative category. This is questionable as the narratives may be viewed as macro speech acts designed to engage the audience and make them think. This cooperative tactic might then necessitate that all the subordinate acts in the stories be counted as cooperative acts. Thus, the count of cooperative acts in Edward's presentations would probably change from 5% to over half the talk since the narratives abound. Edward also recounts personal stories to establish his credentials, which according to Bhatia (1993) is the first move of promotional genres. In the hierarchy of intentionality, these moves and macro speech acts are mid-level units, higher than the individual speech are but lower than the overall communicative purpose. The hierarchy is an important aspect to consider when analysing presentations, since it is not enough just to provide the tally of the individual speech acts, but in order to ascertain the full picture of intentionality, it is also essential to map out the hierarchy of goals. Thus, the higher up the ladder an act is found, the more weight it should carry in determining the overall function of the talk. So in Edward's case, although there are many informative acts at the lowest level, due to the high count of cooperative acts at the higher level the talks would have to be seen as cooperative instead of informative. This finding from Edward's case study is of great importance to the design of the model.

4.5 CONCLUSION

This case study was necessitated by two goals: first, to see what the characteristics of an expert presenter are and second to gain insights relating to the validity of the theoretical framework for business presentations. In relation to the first aim, we have seen that the expert presenter interviewed in this study is highly trained and very well-prepared for his talks. He pays particular attention to researching the background of his audience and gives careful consideration to their needs. Edward uses the presentations to build a relationship of trust and familiarity, which later develops into a business connection. His talks are carefully structured and thought through in detail, even though he never writes out or practices his speeches.

In terms of the design of the Intentionality Model, we have seen three outcomes. First, that it is particularly important to analyse in depth the rationale of the presentation, i.e. the setting, the roles of the participants and the communicative purpose. Such detailed analysis can help speakers gear the content of their talks to meet the needs of a specific audience and accomplish a clearly defined goal. Second, the multiplicity of possible communicative purposes needs to be accounted for. Communication is so effective and efficient because people are usually multitasking and catering to a variety of goals with the same communicative act. This multifaceted aspect of intentionality is present at every level of the hierarchy of aims, from the communicative purpose to the individual speech acts. Third, in determining the overall direction of the talk, it is necessary to take into account not only the communicative purpose(s) and speech act count, but also the mid-level realisations of intentionality in the form of moves or macro speech acts. A presentation with a high informative speech act count, for example, may still have a very cooperative function if it abounds in cooperative macro acts.

The findings that relate directly to Edward's background, personality and presentation style are probably not generalisable, but that was not the aim of the study. The frequent quotations provided in the description are aimed at illustrating what being a professional presenter means for Edward. They are meant to give insight into Edward's world and his point of view. This **insider perspective** is after all the aim of intrinsic case studies like this one. The findings relating to the Intentionality Model, however, are **transferable** to other cases and contribute considerably to the development of the framework. The three improvements to the model that resulted from this study have completed the design of the theory of intentionality. Edward's insights also validated many aspects of the Intentionality Model and were very useful in the final stages to take the development of the model a step closer to completion. This finalised the empirical studies and prepared to model for the second validation process.

5 HOW ARE PRESENTATION SKILLS TAUGHT

This investigation consists of two parts: first, an analysis of professional presentations included in various business English and ESP course books is presented; second, there is a case study of a Presentation Skills course held for a semester at a business college in Budapest.

5.1 PROFESSIONAL PRESENTATIONS IN TEACHING MATERIALS

This part of the study deals with the former topic and provides an overview of presentation skills textbooks to describe the features of the presentations integrated within a more general business English skills approach and the features of those included in a course book devoted purely to business presentations. The review compares the two approaches and looks at the possible implications of teaching presentation skills in an integrated or separated way. The analysis looks at how much contextual information is provided for each presentation and what types of speech acts are included in the discourse. The study was carried out at the beginning of 2007, and like most of the empirical studies, it serves a dual purpose. One aim is to test the model at this particular stage of development. The second is to answer a specific research question: What are the features of professional presentations provided as examples to students and included in Business English and Presentation Skills teaching materials? All three PhD research aims (i.e., theoretical, empirical and pedagogical) are addressed by this study.

5.2 APPROACHES OF PRESENTATIONS SKILLS TEXTBOOKS

As mentioned previously, business presentations are becoming increasingly popular, which is reflected in the wide array of textbooks dealing with the topic. We saw in the review earlier that most of these, however, deal with the practical aspects of giving presentations and few make any reference to contextual issues. This seems to be particularly true of ESP coursebooks on presentations such as *Effective Presentations* (Comfort, 1995) and *Presenting in English* (Powell, 1996), both for intermediate and upper-intermediate levels and used extensively in Presentation Skills courses. These books cover various language and rhetorical techniques for presentations, as well as structure, linking, visual aids, body language, voice control and handling questions. Textbooks for native speakers, on the other hand, recommended by *Business: The Ultimate Resource* (2002) including *Knockout Presentations* (Diresta, 1998), *I Hate Giving Presentations* (Owen, 1998) and *Say It with Presentations* (Zelazny, 2000) do give some pointers on the context of presentations covering topics such as considering the audience and defining a purpose. It seems then more than a little ironic that the ESP language learner is offered no information on the situational appropriateness of the presentation techniques listed above, whereas native speakers are considered to need at least some guidance on the matter.

The problem is compounded by insufficient applied linguistic research into the analysis and teaching of presentations in the fields of Business English and ESP. The topic is included in some Business English resources, like Donna's (2000) *Teach Business English* and Emmerson's (1999) *Business Builder*, and there are occasional articles like McGee's (1999) discussion on the sociolinguistic aspects of the business presentation. Unfortunately, these efforts, though much needed, are sporadic and brief.

On the other hand, there is an abundance of ever increasing literature on the technical aspects of presentations, particularly on the use of Microsoft's PowerPoint. It has already been pointed out that this technological innovation has almost changed the way people conceptualise presentations, and there has been a flood of books, articles and web-pages offering instructions on how to make the most of this technology in giving presentations. Examples of these would include: *Killer Presentations* (Oulton, 2005), *PowerPoint 2003 for Dummies* (Lowe, 2003), *Basic PowerPoint 2000* (Heathcote, 2001), *PowerPoint 2003 Bible* (Wempen, 2003), *PowerPoint Advanced Presentation Techniques* (Wempen, 2004); to name but a few. What this has resulted in, though, is that by putting such great focus on technology, structure, voice, body language and visual features, other aspects of presentations, particularly contextual ones, are neglected.

The oversight seems to have been noted in a few cases, and some publications have included contextual and pragmatic issues. As previously noted, among these rare examples are J. Rotondo and M. Rotondo's (2002) *Presentation Skills for Managers*, which has a short overview of the situation; McCarthy and Hatcher's (2002) *Presentation Skills: The Essential Guide for Students* which discusses getting to know the listeners; and D. Becker and P.B. Becker's (1993) *Powerful Presentation Skills*, which also discusses the listeners, and, at least briefly, deals with the importance of identifying the purpose of the presentation. Despite these occasional efforts, however, the rationale and context of presentations, defined by the Intentionality Model as including the setting, the participants and their relationship as well as the communicative purpose, are elements which are unfortunately still largely neglected in the Presentation Skills classroom.

Consequently, this study aims to analyse how much and what type of contextual information is provided in the presentations included as examples in Presentation Skills teaching materials as opposed to more general business English courses. It also looks at the content of those presentations, in particular the speech acts, in order to review their relation to the contextual features and to ascertain what sort of models are offered to students through these materials.

5.3 METHOD

5.3.1 Data Sources and Data Selection

The data sources were selected based on four criteria. First, the textbooks have to deal with business presentations (as opposed to academic ones, for example), since this is the topic of the overall Ph.D. research. Second, the textbooks need to be accompanied by a video or DVD giving professional illustrations of the presentations. The video recordings are an important aspect of the research, since they offer a basis for comparison with recordings of student presentations. Third, different approaches to teaching business presentations have to be included. This means selecting materials that focus exclusively on presentations, the separate approach, as well as materials which incorporate presentations in a more general Business English course, i.e. an integrated approach. Finally, in order to be able to relate the findings of this research to those of the case study dealing with how presentation skills are taught at the business college in Budapest, the materials should be ones that at some point have been used by the college.

Meeting the requirements of the four criteria led to the selection of the following three coursebooks accompanied by a video or DVD: *Intelligent Business – Intermediate* (Trappe & Tullis, 2005), an integrated approach with four presentations; *Business Assignments* (Casler, Palmer & Woodbridge, 1989), another integrated textbook with four presentations; *Effective Presentations* (Comfort, 1995), a separate approach coursebook focusing exclusively on business presentations, which has eight presentations and offers both positive and negative performances as examples.

5.3.2 Analytical Instrument

These texts were analysed with the help of the Intentionality Model at this particular stage of development. During this phase, the framework was almost completed. The Event Analysis was used and contained all the elements of the finalised version except the moves of promotional genres. At the time when the study was conducted the full hierarchy of intentionality had not been developed, i.e. there were no mid-level speech acts in the framework. So, the speech act counts and the analyses do not include this aspect of the final model.

5.4 RESULTS

The results of the research will be presented separately here for each of the three coursebooks. However, the discussion later on will focus on the most interesting aspects of the findings from all three data sources.

5.4.1 *Intelligent Business* (Trappe & Tullis, 2005)

This book has an integrated approach, i.e. it is a business English coursebook and provides four presentations as examples on its accompanying DVD. The film consists of a single case study of a product launch. The first presentation is a rehearsal for an internal company talk dealing with the issue of the product name. The second is also a rehearsal for a presentation of a proposal for an additional loan form a bank. The third is a presentation to distributors about a "sneak-preview" of the product. The final presentation is the end of the product launch speech to the media, including the question and answer session. The fact that two out of the four examples of presentations are rehearsals before the real events is significant since it draws the students' attention to the preparation process which precedes the performance.

The book and DVD are very much up-to-date, being a very recent edition, and the examples provided are easily related to current business situations. The DVD is accompanied by a video resource book, which has preview, first and second viewing exercises and after viewing ones. However, the resource book bares little relation to the coursebook itself making the mentioned integrated approach somewhat unclear. An interesting feature of the DVD is the narrator, who appears occasionally and explains the background to the students. He provides evaluations of the situation and draws the viewers' attention to the key elements. This could be particularly useful for pre-service, undergraduate business students, who are not yet so familiar with certain aspects of business.

Organisational	**Informative**	**Territorial**	**Cooperative**	**Total**
53 (21.8%)	107 (44%)	7 (2.8%)	76 (31.2%)	243

***Table 3*. Speech act frequency – *Intelligent Business* (Trappe & Tullis, 2005).**

The speech act analysis (Table 3) reveals that most of the acts are informative as might be expected. However, there is also a very high frequency of cooperative acts (about a third of the total in all four presentations). This, together with the very low occurrence of territorial acts, indicates that positive examples of friendly cooperation are provided for students. Over a fifth of the acts are organisational, overtly marking the discourse structure.

5.4.2 *Business Assignments* (Casler, Palmer & Woodbridge, 1989)

This coursebook is also of the integrated type and incorporates presentation skills with other business skills in the scope of eight authentic cases. Although the data for the cases is probably authentic, the video clips are acted out. The material is somewhat dated (pre-PowerPoint), but the situations are rather diverse. Again, there are four presentations included in the cases, with various levels of formality and audience size.

The first presentation is a semi-formal talk (with only two audience members) about an alternative marketing plan. It is an internal company presentation taking place in the corporate offices in Japan. The second is again internal, a very informal presentation (just one presenter and one audience member) on the quality of chocolates imported by a US company. The presentation is very interactive, involving sampling and tasting of the products. The third is a semi-formal presentation of an IT consultant to three clients on a new computer operating system. Again, it is rather interactive with 15 interruptions by the audience, and it almost resembles a dialogue. The final is a very formal presentation without any interruptions. It is an overview of a company's distribution of products in the past six years.

Organisational	Informative	Territorial	Cooperative	Total
25 (16.3%)	80 (52.2%)	1 (0.6%)	47 (30.7%)	153

***Table 4*. Speech act frequency - *Business Assignments* (Casler, Palmer & Woodbridge, 1989).**

The total speech act frequency count (Table 4) of all four presentations indicates that over half of the acts are informative, with numerous references to statistics, names and precise data. The operating system demo though, unlike the other three presentations, relies more on informative acts to provide explanations of how the system works. The territorial acts are almost non-existent, consisting of just a single warning in the very informal second presentation. On the other hand, just as on the previous DVD, the cooperative acts constitute about a third of the discourse, with frequent rhetorical questions, softeners and offers. The organisational devices in this video appear to be somewhat fewer than in *Intelligent Business* (Trappe & Tullis, 2005) probably due to the fact that two out of the four presentations were not very formal and the audience often engaged and questioned the presenter. This led to the discourse being dictated by turn-taking, reducing the need for overt monologue-type organisational markers.

5. 4.3 *Effective Presentations* (Comfort, 1995)

This is the only course material reviewed here which focuses exclusively on business presentations. The book has nine units, each dealing in extensive detail with a different aspect of presentations or a particular stage in the talk. There are four situations and three different presenters, and the unique feature is that negative examples are provided along with the positive ones in each case. The analysis of the context of the presentations was difficult to carry out as not much information concerning the background is provided. There is an introduction of a few sentences for each case, but the camera never turns to the audience, so it is difficult to determine who is present and how many people are listening.

In the first presentation situation, the talk is given by the PR manager of a brewery on the topic of the company's image. The second set of performances is given by a Production Manager to visitors at a factory before a tour. The third is an internal company presentation on staff cuts. Finally, there are a set of presentations that somewhat resemble academic talks, where a management researcher is giving a speech on management styles in a large auditorium.

Organisational	Informative	Territorial	Cooperative	Total	Type
37 (30.8%)	52 (43.3%)	18 (15%)	13 (10.8%)	120	**Negative examples**
108 (37.6%)	109 (37.9%)	1 (0.34%)	69 (24%)	287	**Positive examples**

***Table 5*. Speech act frequency - *Effective Presentations* (Comfort, 1995).**

The speech act frequency counts in Table 5 provide exceptionally useful insights as it is possible to compare the positive and negative examples, thereby determining what kind of strategies are considered beneficial in these situations and which ones are supposed to be avoided. Table 5 indicates that the negative examples had a somewhat higher percentage of informative acts. These were usually vague ones, without much precise numerical data. The informative acts were about 5% less frequent in the positive cases, but they consisted of exact facts. There is also a difference in the organisational techniques, with the positive cases exhibiting a somewhat greater degree of overt discourse marking. The greatest difference, however, is displayed in the case of interpersonal acts. The negative examples total up to 15% in territorial acts, and appear to be notably more defensive (at some points, even bordering on rude), while the positive ones have only about a third of a percent (0.34%). The situation is reversed with the cooperative acts, with the positive examples including more than twice as many rapport techniques. It is also interesting to note that the positive examples were, on average, twice as long as the negative ones. For pedagogical reasons, this seems like a sound decision, giving the students greater exposure to the positive discourse and the desirable techniques.

Table 6 provides an overview of the three coursebooks analysed in the study.

BOOK	APPROACH	FEATURES	DETAILS
Business Assignments (Casler, Palmer & Woodbridge, 1989); **4 presentations**	**Integrated –** various levels of formality, some like dialogues	**Advantages**	**International Varied types of talks Well integrated**
		Disadvantages	**Out of date Few examples Not whole course**
Intelligent Business (Trappe & Tullis, 2005); **4 presentations**	**Integrated** – narrator gives background and evaluation info	**Advantages**	**Rich background Contextual info Narrator Process included Up-to-date and relevant topics**
		Disadvantages	**Only one case Not enough examples No link to textbook Not a complete course**
Effective Presentations (Comfort, 1995); **8 presentations: 4 positive 4 negative**	**Separate** – 4 situations, 3 presenters, has negative and positive version of each sample	**Advantages**	**In depth coverage Topic range Negative examples Full course Useful exercises**
		Disadvantages	**Low on context Unclear roles Limited types Out of date Predictable format Not authentic**

***Table 6*. Coursebook overview.**

5.5 DISCUSSION

The results show some differences between the three courses that need to be examined here in a little more detail. The issues that need to be covered include: 1) the depth of contextual information provided for each presentation; 2) the process versus product approach; 3) a possible link between the level of formality and overt discourse marking; and finally, 4) the level of authenticity.

First, the analysis of the context of the presentations in the videos reveals that much more information about the background of the speech event is provided in the integrated approaches. In these cases, it is possible to observe the business transactions that precede and follow the presentation and to get a better insight into the roles of the participants and their relationships. This deeper understanding of the rationale of the presentation also helps the viewer in determining the appropriateness of the content and the strategies employed by the speaker. In contrast, *Effective Presentations* (Comfort, 1995) provides very limited background information. The book offers a short blurb of a couple of sentences on the situation and each clip is preceded by a single sentence intro, but apart from this, the students get no insight into how the presentation they are viewing would fit into a wider business context. The size and professional profile of the audience are unknown factors, and this at times may inhibit the understanding of the overall situation, particularly when it comes to the roles of the participants and the presenter-audience relationship. This is a crucial aspect, since it is directly linked to the communicative purpose, which is the genre-defining element.

So, perhaps the two different approaches would be suitable for different types of students. Undergraduate students who are not so familiar with certain aspects of doing business might benefit more from the contextualised presentations included in the integrated approach. Professionals preparing for a particular presentation at work, who know the background of their task and have a wide business knowledge, might benefit more from the specialised course where they can hone in on the particular aspects and details of presentation skills which they need. This observation is also supported by several business English teachers who expressed a similar view in an informal questionnaire administered at the IATEFL Conference in Esztergom (October 2006). They said that they usually preferred *Effective Presentations* (Comfort, 1995) when consulting with professionals who are preparing a speech, while they prefer integrated courses for younger, less experienced students. In the latter case, if a specialised course is used, then it would need to be supplemented with exercises and materials that would raise the students' awareness of the communicative purpose of presentations and how they fit into wider a business context.

Second, *Effective Presentations* (Comfort, 1995) and *Business Assignments* (Casler, Palmer & Woodbridge, 1989) only show examples of the final completed product, namely the presentation itself. There is no mention of the behind-the-scenes preparation process that leads to the performance. This process is seen, however, in *Intelligent Business* (Trappe & Tullis, 2005), where two of the four presentations are, in fact, rehearsals before colleagues, who give the presenter tips and feedback on the talk. This provides the students with invaluable information about the preparation process and how they should rehearse their speeches.

The product versus process debate has already been discussed, at least since the eighties, if not earlier, in connection with academic writing courses, compositions and essays (e.g., Robinson, 1988; Reid, 1988). It seems that presentations have finally come of age and are being looked at from a process and not only product point of view in the latest editions, like the more recent *Intelligent Business* (Trappe & Tullis, 2005). As the other two books date from the late eighties and mid-nineties, they focus on the product only, which is particularly true of *Effective Presentations* (Comfort, 1995), which describes the structure, style and language of presentations in great detail, with no mention at all of the preparation process. Perhaps more up-to-date specialised presentation skills courses will make up for this oversight.

Third, the lower count of organisational acts in two of the presentations in *Business Assignments* (Casler, Palmer & Woodbridge, 1989) seems to be accounted for by the fact that these presentations were semi-formal or informal and the audience could interrupt the presenter. In very formal uninterruptible presentations, the change in discourse needs to be marked overtly since turn-talking is suspended until the question and answer session at the end. It would seem that the further along the talks are on McCarthy and Carter's (1994) dialogue-monologue scale, the greater is the need for overt structure marking. However, even in very formal presentations, the number of cooperative acts is usually about a third, and these strategies are typically offers, compliments or rhetorical questions and other "discourse markers that presuppose the contribution of another participant" (McCarthy & Carter, 1994, p. 18). Thus, presentations are more interactive than prototypical monologues, like lectures, but they still require the structural markers of monologues. This seems to be something that would need to be pointed out to students when discussing the stylistic and structural aspects of presentations.

Finally, it seems that all the materials suffer from a lack of authenticity even though they provide examples of professional presentations. While *Business Assignments* (Casler, Palmer & Woodbridge, 1989) claims to be based on authentic case studies, the scenes and presentations on the video, like the other two courses, are performed by actors.

Obviously, for reasons of practicality, confidentiality, copyright and control of language level, it is difficult to use recordings of authentic business presentations. Yet, students have often commented on the acting and one has to wonder about how closely related the recordings are to real life business presentations. It would be particularly useful to perform the same contextual analysis and speech act frequency count on authentic presentations and compare that to the pedagogical examples included here. It would also be interesting to make a comparison with student presentations. The results could be reinvested back into the teaching process and materials. A similar approach is evident in *Giving Academic Presentations* (Reinhart, 2002), where research was carried out on authentic academic presentations and some segments of the transcriptions are included in the coursebook with exercises for the students. In fact, this appears to be a rare research-based presentations coursebook with detailed and serious references. The books analysed in this research, on the other hand, seem to be largely intuitive like most of the manuals in the field, though student feedback (collected from participants of Presentation Skills an Business English courses at the International Business School in Budapest) has confirmed that they are very useful.

5.6 A TYPICAL PRESENTATION SKILLS COURSE

5.6.1 The Background of the Course

The second part of this study on how Presentation Skills are taught will provide an overview of a typical Presentation Skills course at a business college. The course is held over the duration of a 14-week semester at the International Business School (IBS) in Budapest. This college is a strategic partner of Oxford Brookes University (OBU), which means that the programmes and courses at IBS are validated by OBU. This is also the case with the Presentation Skills course. The course is held in the second year of studies on the BA in Business Studies and the BA in International Business Relations programmes. The language of tuition on both programmes is English, and the Presentation Skills classes are taught exclusively in English. The students' level of English language proficiency ranges for upper-intermediate to advanced, and in some cases, native level competence. The course was first introduced in the late 1990s, and very little of the syllabus had changed until 2006, when it was updated mainly as a result of this PhD research. Since 2006, the course has been changed and updated every time it is taught, and further developments are planned for 2009. The description provided in this study will portray the course as it was prior to the changes because the empirical studies of student business presentations that will be discussed later on were performed while the syllabus was in its initial state. The changes which were consequently introduced will be listed in the conclusion of this study.

The Presentation Skills classes are held once a week for a 90-minute session during the 14 weeks of the spring semester. The class size consists of a maximum of 12 students (later this was raised to 16), and there are usually a total of 11 to 15 groups. The number of teachers that cover the classes ranges between four and seven, and their work is coordinated by the Module Leader (I have had this role since 2006). The Module Leader holds curricula meetings with the teachers to standardise the instruction process across groups and also organises benchmarking sessions to regulate the assessment procedure.

The students taking the course have received six hours per week of Business English classes over the whole of the first year and have also completed the basic business subjects. However, their experience of the business world is limited as they have not yet completed their third year of work placement. Fourth-year students at IBS are considerably more mature and have a much wider and deeper business understanding as they have participated for a full year in the work placement, or internship programme. The student cohort at the college is increasingly international. Hungarians still account for about 60% of the cohort, but every year there are more and more students from all over the world. The largest proportion of students are from Asia, mainly China and a few from South Korea; there are some from the Middle East, in particular Iran. There are also African students predominantly from Nigeria, as well as some from Northern, Central and Southern America. However, apart from the Hungarian and Chinese students, the largest proportion come from Europe. The increasingly multicultural aspect of the student cohort is welcomed by the school and contributes positively to the teaching process.

The Presentation Skills classes are held in exceptionally well-equipped classrooms, with overhead projectors, computers, Internet access and PowerPoint projectors, TVs, videos, DVD and CD players. This is particularly important for the course as the use of visual technology plays a significant role in several of the teaching units. The school also has at its disposal several digital cameras and students presentations are often recorded. Initially recordings were only made of the students' exam presentations performed at the end of the semester. These recordings are required by OBU and the external examiners for moderation purposes. Later on, as a result of this study, the students' presentations during the semester were also recorded so that they could view themselves in the classroom and obtain peer and teacher feedback.

5.6.2 The Design of the Course

The Presentation Skills course was designed based on three textbooks: *Effective Presentations* (Comfort, 1995), *Presenting in English* (Powell, 1996) and *Business Builder* (Emmerson, 1999). The weekly schedule of topics covered can be seen in Table 7. Each 90 minute session held once a week during the semester had a workshop format. The class would start with a short brainstorming session on that week's topic, where the basic elements of the unit were elicited from the students. Then the *Effective Presentations* (Comfort, 1995) video was viewed with accompanying exercises from the textbook. The video provides first a negative example of part of a presentation focusing on the topic of the unit and then gives a good example of the same presentation segment. The students are encouraged to comment on both the positive and negative video clips. Next the students are given practice exercises focusing on the skill related to the week's topic mostly from *Effective Presentations* (Comfort, 1995), but sometimes from the other two coursebooks as well. Finally, students had to prepare in groups and perform part of a presentation based on the practice exercises and the video. Homework relating to the same unit was also set regularly.

In the second half of the semester, week 9 to be exact, the students are required to give a five-minute practice presentation. The aim of this presentation is to give students the chance to prepare a whole presentation (except the Q&A session) and not just one part. This was done in preparation for their test presentation and was aimed at providing them with an opportunity to practice and receive peer and teacher feedback.

WEEK	EFFECTIVE PRESENTATIONS	HOMEWORK: PRESENTING IN ENGLISH (Business Builder)
Week 1	Introduction	Find books
Week 2	Unit 1: What's the point?	1.1 to1.6 (BB 7.12 topics)
Week 3	Unit 2: Making a start	6.1 to 6.6 (BB 7.1a; 7.1b)
Week 4	Unit 3: Linking the parts	6.7 to 6.12 (BB 7.2a; 7.2b)
Week 5	Unit 4: The right kind of language	3.1; 3.2; 3.3; 3.6; 5.1 to 5.5 (BB 7.3)
Week 6	Unit 5: Visuals	2.1 to 2.6
Week 7	Unit 6: Body language	4.1 to 4.11
Week 8	Unit 7: Finishing off	Prepare for mini presentation
Week 9	**MINI PRESENTATIONS**	5.6 to 5.15
Week 10	Unit 8: Question time	7.1; 7.3; 7.4; 7.6 to 7.9
Week 11	Unit 9: Putting it all together	Prepare for test
Week 12	**TEST**	Prepare for presentation
Week 13	**STUDENT PRESENTATIONS**	Prepare for presentation
Week 14	**STUDENT PRESENTATIONS**	-

***Table 7*. Presentation Skills syllabus.**

IBS has a system of student feedback on all its modules and teachers, and the opinion of the Presentation Skills course over the years has always been exceptionally positive. Students find it useful and enjoyable with well-designed and prepared classes. Furthermore, the opinion of the OBU moderators and external examiners, who also evaluate the course, has been consistently positive.

5.6.3 The Assessment Procedure

Initially the course had two assessment tasks: a written test set in week 12 and an oral exam in the form of a 15-minute business presentation performed during weeks 13 and 14. The written test carried 25% of the final mark of the module, and the presentation was worth 75%. The test required students to write out the structure of a presentation, to design visual aids and complete gap-fill tasks relating to signalling devices (organisational acts), business terms and presentation techniques (mostly cooperative acts). The written test is no longer used today.

ASSESSMENT CRITERIA FOR PRESENTATIONS		
STRUCTURE	• Clear introduction, aim, body, ending • Logical arrangement • Thread of argument easy to follow by means of excellent signposting and wide ranging signalling devices • Appropriate timing and proportion of structural elements	**0-5**
VISUALS	• Stimulating design • Easy to read • Support key points • Professionally handled	**0-5**
CONTACT WITH AUDIENCE	• Rapport is created • Hooks appropriately used • Context and content relevant, geared to the audience, seriously and consciously covered • Very clear objective, relevant to audience	**0-5**
USE OF VOICE	• Only minimal reference to notes, no reading of presentation • Appropriate chunking, stressing, pausing, pacing, pronunciation and intonation • Interest arousing voice	**0-5**
QUESTIONS	• Questions are handled professionally • Inviting questions openly, welcoming • Clarifying questions • Checking if questioner is satisfied with the answer • Giving diplomatic answers	**0-5**
BODY LANGUAGE	• Appropriate body language • Appearance, gestures, movement, use of space • Facial expressions eye contact • Posture	**0-5**
USE OF LANGUAGE	• Fluent with only one or two minor grammatical errors • Wide range of vocabulary	**0-5**
USE OF TECHNIQUES	Evidence of using at least 3 of the techniques appropriate to context and audience. (Use of repetition, dramatic contrasts, tripling, machine-gunning, build-ups, knock-downs, simplification, focusing, "thee", intensifying adjectives, softening and rhetorical questions)	**0-5**
OVERALL IMPRESSION	This presenter can be considered a professional presenter with appropriate body language, presentation and language skills. This is added to the final result to improve the mark. It should be used in exceptional cases to round up border line cases if we feel it is appropriate.	**0-10%**
CALCULATING THE MARK	The marking is based on the 0-5 scale, and the final mark can be established by averaging the separate marks for the SIX criteria, except for Overall Impression, which can be added after the mark has been converted to a percentage.	5.00	70-(80)% 4.00	60-69% 3.00	50-59% 2.00	40-49% 1.00	20-39% 0	0-19%

Table 8. **Presentation Skills assessment criteria.**

The oral exam is still included and it is co-assessed by two examiners, one being the group's teacher and another independent examiner. The criteria for assessing the presentations can be seen in Table 8. Regular benchmarking sessions are organised in order to standardise the assessment procedure of the oral test. During these benchmarking session, the criteria are updated and discussed with all the teachers, then several recorded presentations are viewed and assessed with the aim of comparing the different grades and agreeing on a common standard. According to this marking system, students could only reach a maximum of 80% on their presentation. This has now been revised and up to 100% grades can be awarded for exceptionally outstanding performances.

5.7 CONCLUSION AND COURSE UPDATE

As a result of the analysis of the presentations included in presentation skills teaching materials in the first part of this study and the wider findings of the PhD research, the Presentation Skills course has changed considerably over the years. The analysis of the examples in the teaching materials revealed that the separate approach of *Effective Presentations* (Comfort, 1995) provides students with much less contextual information about the presentations than the other integrated approach books. Since the Presentation Skills course at IBS relies heavily on this book and the students do not yet have enough business experience to contextualise the presentations, it was considered of vital importance to provide them with more guidance on the background of business presentations. With this in mind, several new topics on the rationale of presentations were added to the Presentation Skills module to be covered during the first three weeks of teaching. These topics include defining the genre of business presentations and pointing out to students the difference between academic and business talks, researching the roles of the participants and identifying the aim of the talk, or the communicative purpose. Only after these aspects have been clarified does the course continue with the other units like structuring, language and visual aids.

The change in the syllabus is also reflected in the assessment procedure. The written test was eliminated and marks for class contribution were added instead to boost and acknowledge the students' activity during the workshops. This currently accounts for 10% of the grade. The marking criteria of the oral test were also widened to include how well the context had been defined and to what degree the content of the talk matched this background. To help students define and visualise the context of the talk, five typical business presentation situations have been provided for students to choose from. They can be seen in Appendix H. The presentation situations are all internal company talks between representatives of various departments. The students are divided into groups of three to five and asked to chose one of the situations for the whole group. Then the roles are divided among the students each representing a different department within the company. Once they have identified the situation and selected the roles, they find a particular company, product or service to talk about. Finally, each student prepares a presentation on the selected topic from the point of view of his/her department and gives to talk to the colleagues from the other departments. This system of selecting situations and roles brings the students closer to the reality of business presentations and helps them to identify the context of the talks more easily. In these simulations, the students now know who they are talking to and why those people would be interested in their speech. It also emphasises to students the importance of the preparation process behind the talk. The need for this process rather than product approach was motivated by one of the findings of the analysis of the presentations in teaching materials. As part of this simulation process and bringing the presentations closer to reality, students are also asked to write a report of 1000 words summarising the research upon which their presentation is based. The report is worth 30% of their grade and seems to be a much better accompaniment to the presentation than the written test, as many company presentations are actually based on reports.

For some of the empirical studies, the camera was used not only at the end of the semester, but during the course of instruction too, in order to follow students' progress. The students were encouraged to view the recordings and comment on their performance. This practice was considered to be very useful by both the students and the teachers and has therefore now been retained as standard practice. Students are now recorded at least once during the course of the semester so that they might have a chance to watch their performances.

Two more of the findings of the analysis of presentations in teaching materials have also led to changes in the module. These include the need for authentic presentations and importance of stressing the role of structural markers in monologues. The lack of authenticity of the professional presentations provided as examples to students is compensated for by the use of real-life presentations streamed directly into the classroom form the Internet. With technological developments, it is now very easy to find talks by well-known business leaders and CEOs on YouTube and watch them with the students since all the classrooms at IBS have the necessary equipment. Steve Jobs' iPhone product launch presentation, for example, is now used regularly during instruction. Finally, the importance of overtly marking the structure of the talk features more prominently in the course with particular emphasis being given to exercises focusing on signalling phrases. These exercises include Unit 4 on Linking The Parts in *Effective Presentations* (Comfort, 1995) and tasks 7.2a and 7.2b of *Business Builder* (Emmerson, 1999).

All of the changes introduced to the course were accompanied by and supported by a reclassification of the subject, from a language-focused strand of the Core English module belonging to the English Department at IBS to a full, independent skills module at the Management Skills Department. The change in status complements the shift in the overall aims of the course from practicing language elements which are frequently found in presentations to developing the abilities to go through the process of planning, developing and performing a business presentation. Figure 9 illustrates the changes of the module's status and the constant updating of various components.

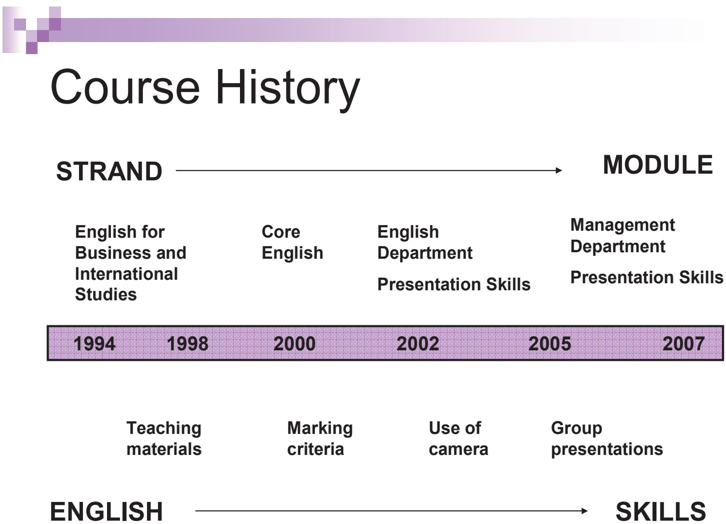


***Figure 9*. History of the Presentation Skills course.**

6. COMPARING HIGHER AND LOWER GRADED PRESENTATIONS

6.1 INTRODUCTION

This study was carried out at the beginning of 2006 and aims to examine student business presentations in order to explore issues related to gearing the content of presentations to match their rationale. It looks at this match in higher graded presentations and compares them to lower graded ones in order to determine the possible similarities and differences between them. Additionally, it endeavours to shed light on the characteristics of the higher graded presentations as possible indications to what might make a presentation more successful. The basic supposition is that there is a greater coherence between the contextual and content features in the higher graded presentations and that having a clearly defined rationale can contribute to a presentation being perceived as more successful and therefore marked higher. The results of the study may help to establish the need for better instruction on contextual, communicative and pragmatic topics in Presentation Skills courses. As is the case with most of the other empirical studies of the dissertation, the research also performed the dual aim of testing the Intentionality Model at this particular phase of development and answering a research question. Just as in the previous study, the framework was almost completed, the only missing element being the macro speech acts in the hierarchy of intentionality. Instead of macro speech acts, at this stage of development of the model, the structure of the presentation was analysed using a system based on presentation and essay structures.

6.2 METHOD

The Intentionality Model was applied in the analysis of higher and lower graded presentations of business students with the aim of determining the differences between the two groups and uncovering whether there is indeed a better coordination of the rationale and the pragmatic content in the higher graded presentations. Conducting the study involved text and participant selection based on grading criteria and a detailed analytical process carried out in several stages.

6.2.1 The Participants

The participants in the study were six (four female and two male) Hungarian first-year students at IBS in Budapest, where all courses are taught in English. Hence, their English level ranges from upper-intermediate to highly advanced. They were part of a group of twelve students taking the Presentation Skills course and were selected based on the grades of their end-term exam presentation. For this exam, they were instructed to prepare and deliver a 12 to 15 minute presentation on a business topic of their choice. The audience in these exam presentations consisted of the students participating in the course and two co-assessor teachers. The students who were awarded the three highest and the three lowest grades for their presentations were chosen as participants of the research. To protect their anonymity, henceforth pseudonyms will be used to refer to the students: Rebecca, Claire and Judith are the higher graded ones, and Zack, Dan and Nina are the lower graded ones.

6.2.2 The Grading Criteria and Text Selection

The final presentations were graded by two independent co-assessors according to the criteria set by the college. These included: 1. structure (organisation of ideas), 2. visuals (design and use), 3. contact with audience (context, aim and rapport), 4. voice (intonation and chunking), 5. questions (handling the Q&A session), 6. body language (posture and gestures), 7. language (grammar and vocabulary) and 8. language techniques (rhetorical devices). More detailed descriptors of the criteria can be seen in Section 5.6.3. Out of these eight criteria, only the following five were chosen as the basis for text selection for this study. These are the criteria which are deemed to be relevant to the investigation of context and content and which are evident in the transcriptions, namely: structure, contact with audience (rapport), questions, language and techniques.

6.2.3 The Analytical Process

The students' examination presentations were video taped and transcribed, including notes on emphasis and gestures. The transcriptions were then segmented into the structural elements of a presentation to assess whether all the components are present and how the organisation is developed. The second stage of analysis involved identifying and labelling all the speech acts in the presentation and keeping notes of any interesting patterns or clusters of speech acts. These notes also included any coding hesitations by the researcher. The frequency of speech acts according to the four groups (organisational, informative, territorial and cooperative) was then counted. The third and final stage of analysis involved examining the genre and contextual components of each of the presentations. This was termed an Event Analysis and included: the genre (specific type of presentation); the setting (time, place and occasion); the presenter and audience community, status and relationship; the communicative purpose (explicit and implicit aims); the topic of the presentation, the content of speech acts and the grades awarded to the presentation by the two co-assessors. The Event Analyses of all six presentations incorporated in this study are included in Appendices I to N for easier reference, since each will be discussed in a very detailed manner in the following section.

6.3 RESULTS

The results of the analysis of each of the six presentations will first be presented here separately, while the overall comparison of the higher and lower graded performances will be covered in the discussion section. Table 9 shows the results of each of the cases, as well as the sums for the higher and lower graded presentations for easier comparison.

Presentation	**Communicative Purpose**	**Organisational Speech Acts**	**Informative Speech Acts**	**Territorial Speech Acts**	**Cooperative Speech Acts**	**Speech Act TOTAL**	**TIME**
Rebecca	Promote product	23 (29.4%)	29 (37.1%)	2 (2.4%)	24 (30%)	78	9
Claire	Promote self	20 (17.3%)	45 (39.1%)	6 (5%)	44 (38.2%)	115	13
Judith	Promote product	36 (33.9%)	56 (52.8)	2 (1.8%)	32 (30.1%)	126	8
Higher Graded Sum	**Promotional**	**79** (24.7%)	**130** (40.7%)	**10** (3.1%)	**100** (31.3%)	**319**	**30 min**
Zack	Fulfil contract ?	17 (27.8%)	28 (45.9%)	6 (9.8%)	10 (16.3%)	61	7
Dan	Unclear	9 (15%)	42 (70%)	1 (1.6%)	8 (13.3%)	60	16
Nina	Promote services ?	18 (11.6%)	74 (47.7%)	32 (20.6%)	31 (20%)	155	14
Lower Graded Sum	**Unclear**	**44** (15.9%)	**144** (52.1%)	**39** (14.1%)	**49** (17.7%)	**276**	**37 min**

Table 9. **Speech acts in the higher and lower graded presentations.**

6.3.1 Rebecca's Presentation

This is the highest graded presentation (see Appendix I), and it received an overall mark of 78% out of a maximum of 80%, receiving top marks on all criteria except questions (4). It is a sales presentation held at a friend's home during a semi-formal gathering. The presenter is a Tupperware distributor demonstrating the products' use to an audience of potential clients. The presenter and the audience do not share the same community and the atmosphere is formal, but friendly as a result of the presenter's efforts to win over the audience. Rebecca does not state her aim explicitly, but it is easy to figure out from the content and other features of the talk that she intends to sell her products and perhaps extend her distributing network. The presentation lasts 22 minutes including questions and product sampling, while the talk itself is about 9 minutes. It contains a very high number of cooperative speech acts (30%) indicating the presenter's endeavours to engage the audience and bridge the gap between them. This is also supported by the exceptionally low number of territorial acts (2.4%). There is also a very high number of organisational elements (29.4%), helping to support the very clear and logical structure.

The more interesting aspects of this presentation are the groupings of speech acts and the techniques employed by the presenter. The talk is full of classic advertising techniques designed to highlight the products and raise the audience's interest to the point where they would be willing to buy the items. The presentation starts with a question concerning brand awareness that immediately involves the audience. The involvement of the audience is almost constant, with frequent questions posed to them and offers to personally try out, feel and taste the products. In fact, the demonstrating of the products seems to be the major part of the presentation and the whole event resembles a cooking show.

The opening statement contains a contrast and problem-solution approach typical of TV commercials and magazine advertisements: “Today I would like to give you some tips and hints how you could turn the nightmare of cooking into a pleasant and enjoyable activity.” (The underlined words were emphasised by the presenter.) This contrasting and problem-solution combination occurs later again:

> Weather we run a small or big household we aim, we all face the problem of serving, how and in what should be served the meals. Well, the versatile product of Tupperware gives us a solution… No matter what you are shaking, you are just a shake away with this (demonstrates) err instant two cap blender.

This last sentence not only presents a solution, but a very simple and accessible one. The reference to simplicity, ease and speed is very frequent with examples such as “just pour”, “quick mixing”, “easy to clean”, “ready in half a minute”. All this is used to support the illusion that the presenter sets out to create right from the start: “the name Tupperware is magic for housewives”.

The few territorial speech acts (2.4%) evident in the presentation are intended to pressure the audience into making a decision to buy the products with claims of exclusivity, i.e. that the products are not available anywhere else and can only be bought from the presenter. Other possible territorial tactics involve posing a problem, which is always followed up by a cooperative act of offering a quick and easy solution. Due to this resolution, these strategies were not counted as territorial acts. On the whole, the talk is a perfect example of an excellent home presentation which is a growing trend with numerous direct sales and multi-level marketing companies.

6.3.2 Claire's Presentation

This talk (see Appendix J) is a monthly progress report of a restaurant given by the manager to the members of staff. It is an internal presentation since the participants belong to the same discourse community and the presenter is of higher status than the audience, but still has a stake in maintaining positive face and pleasing her employees. The topic of the presentation is the restaurant's financial performance, the renovation plans and new ideas. The presenter aims to inform the staff of these issues. Her implicit aims, however, might also entail strengthening her position in the company by promoting her ideas and image, and making the most of the employees by inducing them to come up with new ideas. The presentation was graded as an overall 75%, with questions and techniques rating slightly lower than the other criteria. The talk lasts 13 minutes and the most frequent speech acts are informative (39.1%) and cooperative (38.2%).

Claire's implicit aim to strengthen her own position can be deduced from the frequent self-complements and positive appraisal of her own ideas and skills, such as "I was very skilful", "a very <u>special</u>" menu, referring to one that she has proposed and emphasising the fact that she has managed to find a person who can do the renovation "<u>not</u> for the price we mentioned last month, but for almost the <u>half</u> price". Following this last example, she then makes a suggestion that the money saved on the renovation could be spent on lighting that the employees had previously requested, but she had considered too expensive. She concludes the suggestion with the cunning understatement hoping that the staff will be flexible enough to accept what was essentially their own idea:

> (looks at notes) Err I hope you don't mind these changes … err (looks at notes) I, I dare to, I just dare to do it because I, I think that <u>you</u> are at least as flexible as I am, so I thought that it's a good idea (very quietly) …

Among other interesting cooperative speech acts are frequent rhetorical questions, the divulging of a secret to the audience, and making her orders to the employees in the form of suggestions and recommendations. She also jokes with the employees about her upcoming anniversary at the company, more than hinting that she would like a party for the occasion, which the colleagues, also teasingly, claim will be a surprise party for her. Generally, the presentation abounds in attempts by the speaker to heighten her esteem in the eyes of the audience, and she employs what might essentially be called sales tactics to achieve this. The discussion that follows will address the issue of whether these strategies are appropriate for an internal company presentation of a progress report and what might be inferred from the audience's reactions to the strong sales tactics.

6.3.3 Judith's Presentation

Judith's presentation (Appendix K) is the only one of the three higher graded presentations that is somewhat unclear in its contextualisation. In form and content, it resembles very much a sales presentation including a demonstration of the product, much like Rebecca's talk. This is supported by the audience's questions pertaining to where and at what price the product may be obtained. However, Judith introduces herself as the Head of R&D at Brio (a toy company) intending to introduce the company's latest development, a wooden train set. Under these circumstances one would assume that the audience are colleagues at the company and that the technical characteristics and sales projections of the new product will be discussed. Contrary to these expectations, in its content the presentation is more akin to a sales presentation, in which case it should have been performed by a sales representative, rather than the Head of R&D. This oversight, nevertheless, does not seem to have been picked up by the co-assessors who awarded the presentation maximum points for contextualisation and rapport. Perhaps they were focusing more on the highly interactive nature of the talk rather than the clarity of the presenter's stated position and role. The overall mark of the presentation is 73%. According to the grades, the weakest element of the presentation are the techniques, yet according to the statistics, in a time of 8 minutes Judith, performed 32 cooperative (30.1%), 56 informative (52.8%), 36 organisational (33.9) and only 2 territorial acts (1.8%).

A more detailed analysis of the speech act clusters in the presentation reveals that there are many rhetorical questions and attempts to engage the audience, like "guess what?", before surprising them with a special product feature. An interesting rhetorical device is the personification of some of the products. The train set that the speaker is presenting has famous story characters, and Judith introduces the engines to the audience as if she were introducing people. The personification is accompanied by a make-believe story that the presenter narrates and demonstrates with the help of the toy figures:

> Err <u>so</u>, let me just demonstrate the police station first of all, (picks up station). This is the policeman (picks up figure), but <u>he'll</u> be the prisoner, actually, so … (demonstrates) if the engine Dodge pulls in and he <u>delivers</u> the policeman, also prisoner, actually, (demonstrates) and then I open this little fence, put him in there and I <u>pretend</u> that he is trying to <u>escape</u> (demonstrates), guess what happens? The alarm goes off!!! (alarm) (laughter)

Other cooperative speech acts include frequent complementing and praising of the product and emphasis on the fact that it is made of wood and is natural. This is also often contrasted with plastic products with which the children "struggle" and "they have to call for their mum". Here the presenter is combining two sales techniques: the problem-solution approach and downgrading the competition, while at the same time offering the parents an escape route. All of these techniques point to the fact that, had it not been for the lack of clarity about the presenter's position in the company at the beginning, this would have made a very good sales presentation.

6.3.4 Zack's Presentation

This presentation (Appendix L) tops the lower graded list, receiving an overall mark of 67%, which is a very solid mark within the group of 12 students. However, this total mark was pushed up by the student's very charismatic presence which led to top grades for body language and very high marks for voice. Excluding these and the visuals, the average mark is 48% according to the criteria selected as relevant for this study. At the college 40% is the minimum pass mark, so this grade is indeed quite weak. The talk is about a market research study and the presenter's role is that of a Chief Executive Officer of a market research company, while the audience are decision makers at the client sports company that commissioned the study. Therefore, it is an external presentation and although no explicit aim is stated, fulfilling the contractual obligation of the commission would probably act as a very strong incentive for the presenter. The structure includes points on the market research of sports activity trends, an analysis of the competitors in the field and a proposal for the expansion of the facilities. This seems like tall order for a short seven-minute presentation and indeed, the topics are covered very briskly and superficially. The speech act frequency indicates that the talk is predominantly informative (45.9%), but there is also a relatively high number of territorial, defensive techniques (almost 10% of the total), which coupled with the several aborted or incomplete speech acts (perhaps due to haste), might account for the very low marks awarded for techniques. In fact, due to the many utterances which were started, but left unfinished or reintroduced again somewhat later, it was very difficult in the analysis to discover a significant number of recurring patterns, or at times even to follow the talk. A typical example would be:

> …we have to find out for these sports arts err a structural … for the buildings a structural to err to use the space mostly, how is it the most advantageous for us to use the space and where are these sports arts used, indoors or outdoors…

An interesting area of the presentation, both in terms of rhetorical techniques and the marking, is the Q&A session. A member of the audience poses the question whether it is more advisable, according to the research, to build an outdoor or an indoor basketball court, and the presenter's response is the following:

> P: Yeah, yea it is actually the it is your decision, the investor's decision how you can err … use this, yea to build this.
> Q2: Isn't it cheaper if you just cover it with a …
> P: Yeah, I like this question. Yea, cheaper. It's always the profitabil, it would be cheaper, yes.
> Q2: So you don't have to… (audience laughs, 9 second pause)

In the first case, instead of providing a professional opinion based on the research, the presenter passes the decision back to the clients, avoiding responsibility. When pressed further on the financial aspects of the decision, Zack cuts the speaker off and resorts to irony, leading to laughter in the audience and the presentation almost brakes down for nine seconds. Later, the presenter is probed about the details of the research and again resorts to avoidance tactics:

> Q3: So, you were supposed to research for us which sports are more popular, but what are the total number of people in the district and, and how many of those like which sport, so that we know according to numbers what we can expect in terms of income and err and membership.
> P: Yea, this is also a very good question and err I think there are also some colleagues of mine who can actually answer these questions and I hope and I will give you also the availability and the phone number of these colleagues (Q3: Thank you.) who can help you out. (applause)

By admitting that the question is “good”, i.e. important, and then immediately transferring the responsibility for dealing with it to “some colleagues”, the presenter is undermining his position as CEO of the company. As the highest manager in the company, the responsibility should ultimately rest with him. Compounding this is the fact that in real life, the CEO is highly unlikely to deliver this type of presentation personally. This incongruence between the presenter’s role and the techniques he applies will be dealt with in greater detail in the discussion section, as well as the very large discrepancy in the co-assessors’ marks for handling the questions.

6.3.5 Dan’s Presentation

This presentation (Appendix M) is a very good example of why more attention needs to be paid to the context of the event during instruction. Dan fails to give any indication that he has considered his role, the aim, the audience or the setting for his talk. No explicit, or indeed implicit, reference is made to any of these factors. The presentation was awarded average marks, and according to the speech act frequency, is predominantly informative. The topic is the problem of population decline and how to combat it, but it is unclear why and to whom the presentation is being given. Dan’s English is excellent, although rather informal, and the language marks consequently reflect this, but the rationale of the presentation is hard to decipher. According to form and content, the talk does not actually resemble a business presentation or, in fact, any other easily identifiable genre. It appears that the student is simply going through the motions of a presentation (in terms of structure, links, body language, visuals and so on) simply with the aim of taking the exam of the course, without fulfilling a business role.

In terms of speech act clusters and patterns, the interesting issue is the numbers of acts which appear in a single sentence. This is not because the discourse abounds in a large variety of tightly packed acts or because a single utterance is performing several simultaneous functions as might have been the case in some of the other presentations. The reason seems to be that the sentences just run on for a very long time, thus jeopardising the clarity of the speech. For example:

> This means that people with many children were not able to save and had to spend more on education and health and after that in the eighties er human capital and the technical changes were the major forces of the growth and therefore providing incentive for having children or reducing the existing disadvantages err for families with children are some of the major elements for err or kee, keeping the population support ratio.

There appear to be a total of eight acts here, all of them informative, mostly stating cause and effect. But the number of functions included is not the only problem. There is also a lack of clarity simply as a result of the length of the sentence. Keeping track of the intricate cause/effect relationships is probably difficult for an audience who during listening have to retain such a long sentence in their working memory. This issue was discussed during instruction, based on the *Effective Presentations* (Comfort, 1995) guidelines for determining the "Fog Index" by counting the number of words per sentence and the number of polysyllabic items. Keeping the index down, i.e. using shorter sentences and words reduces the "fog" and makes the presentation easier to follow for the audience. In this case, it is not just the sentences that are long, but the speech acts also. Dan makes a total of only 60 acts in 16 minutes, while, for example, Zack had a similar number (61) in just 7 minutes. The possible reasons for and consequences of the longer speech acts will be discussed in the next section.

6.3.6 Nina's Presentation

This was the lowest graded presentation in the class (Appendix N), receiving just 49% and exceptionally low marks for language, rapport and techniques. This seems to be supported by the speech act statistics. The presentation is, for the most part, informative (47.7%), but there is an unusually high number of territorial techniques: a total of 32 acts (20.6% of her whole speech) , while the second highest count in the other presentations is just 6 (or 9.8% of the talk). This defensive atmosphere could be considered incongruent with the genre as this is supposed to be an info session on foreign language services provided by the presenter's organisation. The speaker is the Hungarian leader of the team, therefore her position could be considered high, but the discourse community and the status of the audience are unclear. They are, presumably, the prospective clients, but it is impossible to decide from the content whether they are the students taking the language courses, their parents sending them abroad to do so, or a mixture of both. The content does not coincide with the presenter's position in the company either. She discusses her own personal experience as a student studying abroad and gives some advice, but at no point in the presentation does she provide other details of the services. The audience, however, evidently feels that this information is needed and during the Q&A session asks about the duration and pricing of the courses and raises an important issue of whether it is the organisation or the college that is responsible for the students' safety abroad. These important issues for the audience are not fully addressed by the speaker.

Apart from vagueness and avoiding responsibility, the most frequent territorial acts in the presentation are orders, warnings, requests and criticisms. These stem from the fact that the whole presentation is basically a sort of "DOs and DON'Ts" list for the students when they arrive in England to take the courses, which would be more appropriate for an informal get-together of students and friends rather than a formal business presentation. The sense of informality is strengthened by frequent narrations of personal stories. The criticisms are another downside to the presentation, especially because they do not refer to the competition, as was the case in some other presentations, and therefore do not actually promote the services of the organisation:

> Err and some experiences of mine… I think that the students after arriving don't like the place, mainly Hungarians, because there are not too many Hungarians, they don't know err the others (fidgets) err they can't communicate with the others because if there's a lot of Italians or a lot of Russians or Spanishes or any other err nations they are together. So (looks at OHT) we try to do something against that and I think it will be very successful.

Nina describes the problem here in some detail, but is very vague about what the organisation is doing to combat the difficulty. The frequent territorial acts are likely the basis for both co-assessors giving fail marks for techniques. The low technique marks could also be linked to some speech acts being severed in the middle by another function and then being continued later:

> Err first, let me introduce myself and let me say a few sentences about the system err of ELCO. Err as you can see (points to OHT) ELCO means English Language and Cultural Organisations. So my name is N. V. Err I'm the Hungarian leader of ELCO.

Another aspect of the presentation which fails to promote the image of the organisation is the speaker's level of English. She frequently makes basic mistakes and this again is reflected in the low marks for language. However, the problem with the language is more pronounced in this particular presentation, since it deals with language courses and the presenter, having herself attended these courses, should supposedly serve a positive example of their effectiveness.

6.4 DISCUSSION

The results indicate several areas that need to be discussed in greater length, including: the frequent use of demonstrations and rhetorical questions in the higher graded sales presentations; Claire's strong sales strategies at an internal presentation; the discrepancy of Zack's stated role and his strategies; the length of the speech acts in Dan's presentation and his unclear communicative purpose. After examining these issues individually, it will hopefully be easier to draw an overall comparison of the higher and lower graded presentations.

Rebecca's and Judith's sales presentations were, in fact, product demonstrations, very similar to TV commercial presentations. Demonstrating the product is a hallmark of successful sales presentations. Indeed, the growing trend of home presentations made by distributors of direct sales, network and multi-level marketing companies is based predominantly on showcasing the best product features by using them on the spot. Such demonstrations are very frequently quite interactive and involve the audience in many ways, from asking them to try out and use the products, to offers of samples and surprising them with special features. This involves recurrent use, not only of rhetorical questions, but also of real questions to the audience, thus placing sales presentations much closer to conversations on the monologue-dialogue scale (McCarthy & Carter, 1994, p. 17). This does not seem to be the case with other types of business presentations, like info sessions on services and internal company presentations. This would make a significant stylistic difference between these genres.

The difference between sales presentations and internal company presentations is also related to Claire's extensive use of sales tactics during an internal meeting. Her role as the manager of the restaurant addressing the members of her staff entails maintaining a fine balance between satisfying the employees' needs and preserving respect and control. In this case, the cooperative speech acts would be used to accomplish the former and the territorial ones the latter. The statistics of Claire's presentation, however, indicate that she used 44 cooperative acts (38.2%) and only 6 territorial ones (5%). There can be two possible explanations for this: first, there is an inconsistency in Claire's choice of role and audience and her choice of speech acts; or second, her management style determines this preference. The first case might have stronger instruction implications since it could signal that the student failed to contextualise the presentation well, perhaps due to her lack of understanding of the genre in question. As the audience in all the presentations consisted of the students in the group and the co-assessors, who were not notified of the context prior to the presentation and had to figure this out from the content of the talk, their reactions could serve as a type of "litmus test" of the transparency and consistency of the contextual features of the genre. Namely, whether the audience managed to fully understand the situation of the presentation would highly likely be evident from their questions in the Q&A sessions and possibly even from some of their reactions (murmur, laughter) during the speech. In the case of Claire's presentation, the audience's uptake is evident in their reaction to her questions and jokes, as well as the Q&A exchange, signalling that they are "on board" in the simulation of a real presentation. Therefore, Claire's strong sales tactics used in an internal presentation here would most likely not indicate her weak contextualisation of the talk, but rather her very socially oriented, democratic and easy-going leadership style.

Another issue of the synchronisation of the context and content of the talk arises in Zack's presentation. In this case, the presenter's high position as the CEO of the market research company is inconsistent with his very superficial and brief coverage of the major points of his talk, as well as the avoidance of detail and responsibility in the Q&A session. In a real business presentation, this would count as very risky and face-threatening behaviour (Brown & Levinson, 1978), putting the retention of the tender and the clients at stake. The audience seems to be aware of this and probes him for fuller details on the statistics of the market research, which Zack avoids answering by passing the responsibility to “some colleagues”. During instruction on handling questions, students were, indeed, advised to refer questions they cannot answer to colleagues who are responsible for the field in question or to individuals higher up in the management who can deal with the more difficult issues. In fact, “calling on higher authority” is a frequent defensive strategy. The unfortunate thing in this example is that there ought not to be a higher authority than the CEO himself. The automatic application of the strategies discussed during instruction, without considering their appropriateness could explain the huge discrepancy in the co-assessors’ marks for handling questions. One of the teachers identified the strategies taught in class and so decided to award Zack almost maximum points for handling questions (4.5 out of 5), whilst the other instructor was of the opinion that the presenter was not dealing with the questions seriously, despite using some textbook phrases and gave a mark of only 2. Zack’s lack of seriousness is also evident in the irony used to deal with some of the questions, which in real presentations might be quite an insult to the audience. It would seem that the presenter himself is not “on board” in this case and has not immersed himself fully in the simulation.

The issue of taking the presentation seriously in terms of its communicative purpose is also connected to Dan’s performance. In this case, the problem is that apart from the wish the pass to Presentation Skills exam, it is impossible to determine what incentive could have driven the presenter to give this talk. From the content of the presentation it is difficult to tell what, if any, gain the audience has by listening to the speech, or indeed what the presenter's stake in it is. Not only does this presentation not live up to the expectations of a business presentation, according to the Event Analysis, but it does not even fit the definition stated at the beginning, i.e. there is no commercial advantage to be gained from this talk by either the presenter or the audience. Obviously, this presentation simply does not match the genre, although it could probably easily pass for an academic presentation or a lecture on population decline. This informative or academic aspect is supported by the speech act count, which reveals that the talk is almost entirely informative, with almost no interpersonal (cooperative or territorial) functions.

The problem of lack of communicative purpose and commercial advantage is exacerbated by the very long sentences and speech acts. Most of the functions or speech acts are performed in a very verbose way by using many unnecessary and complex words. This results in only 60 acts being performed in 16 minutes, which, as previously stated, is very low compared to the other presentations. In other words, to use Austin's phrase, the presenter is not doing much with his words on either the general level of the communicative purpose of the presentation, or on the micro level of individual speech acts. Still, this presentation received much higher marks than Nina's performance, which was hindered by her frequent territorial strategies and where her weak English undermined her role in promoting the language organisation.

Based on the above discussion, it now becomes possible to readdress the primary research questions of this study, namely, the differences between the higher and lower graded presentations and which features distinguish the higher graded ones. On the whole, the higher graded presentations have a clearer communicative purpose and greater role fulfilment by the presenter. There is a slight confusion in Judith's performance concerning whether it is an internal company presentation or an external one to potential customers. The content is consistent with the latter, yet she introduces herself as the Head of R&D and not a sales person. The audience picks up more on the content and style (a demonstration) and believes the talk to be a sales presentation, which is evident from their questions about where and at what price they can obtain the product.

The higher graded presentations have a much greater frequency of cooperative speech acts, which on the whole is consistent with sales presentations where the presenter has a strong commercial incentive in impressing the audience. The three higher presentations total up a surprising 100 cooperative speech acts (31.3%), compared to a mere 10 territorial ones (3.1%), out of an overall of 319 acts in the combined 30 minutes of presenting. It seems sales presentations are events where the presenter is particularly concerned about maintaining positive face or self-image, "crucially including the desire that this self-image be appreciated or approved of" (Brown & Levinson, 1978, p. 61) by the audience. The variables of social distance and power relations in this situation, combined with the communicative purpose (to sell or promote something), compel the speaker to bridge the gap with the audience. Thus, this type of discourse includes recurrent projected questions (McCarthy & Carter, 1994) making it appear more akin to dialogues.

The lower graded presentations have more evident gaps in contextualisation and less satisfactory role fulfilment by the speakers. In the case of Dan, almost no contextual information is provided. Zack and Nina, on the other hand, do provide details on the setting and the participants, but both fail to live up to their roles. One of the most important findings concerning the lower graded presentations is the tendency to simply go through the motions of a presentation, without making adjustments to the circumstances, particularly evident in Zack's presentation. Also, in the same presentation, there was the problem of “stepping out of the role”. The speaker, unfortunately, did not take the simulation very seriously. The content and nature of Dan’s and Nina’s speeches made them more akin to advisory or info sessions, as opposed to business presentations with a commercial end. The speech act statistics of the three presentations indicate a much lower frequency of positive cooperative acts, only 49 (17.7%), as opposed to a total of 39 territorial strategies (14.1%), mostly used by Nina. In a combined longer time of 37 minutes, the overall speech act count was also noticeably lower, just 276, due to the very excessive lengths of individual acts in Dan’s presentation and the short time of Zack’s. This would indicate that the lower graded presenters are much more likely to be concerned with negative face strategies, maintaining their personal space, their “freedom of action and freedom from imposition” (Brown & Levinson, 1978, p. 61) than the approval of the audience, as is the case with the higher graded ones. On the whole, though, these talks are less interactional than the ones with higher marks and are therefore highly monologic.

6.5 CONCLUSION

The results and discussion seem to indicate that the basic tenet of greater consistency of content and context in the higher graded presentations might be somewhat oversimplified. Indeed, the contextualisation of these talks is much clearer, more detailed and appropriate for business situations, and the pragmatic content appears to be generally in line with this. However, Judith’s presentation demonstrates that even in the higher graded presentations, there can be a mismatch between the presenter’s role and the content of the presentation. Judith’s clear aim of promoting the toy set, on the other hand, seems to override the role disparity, leading to the conclusion that a clearly defined communicative purpose according to which the content is shaped could be the basis for the presentation being considered more successful. Conversely, the lower graded presentations had poorly fulfilled or undefined commercial communicative purposes. This finding is supported by Swales' (1990) claim that the "communicative purpose is a privileged criterion" (p. 58).

Despite the interesting findings, the study has several limitations. The most important one is the small sample of data. That fact that only six presentations are included in the research means that the conclusions drawn cannot be generalised and they apply primarily to this particular sample of data. Unfortunately, since the analytical process is so labour-intensive and time-consuming, it was impossible to include a larger sample of presentations. On the other hand, the depth of the analysis yields fruitful details and examples that could be used as a basis for productive comparison both within this small sample, but also with other data sources in the future.

Another limitation stems from the student's freedom to choose their presentation topics. Two out of the three higher graded presentations were sales presentations. It appears that this type of presentation, with its obvious communicative and commercial purpose, is easier for students to identify, emulate and contextualise. Certainly, there seem to be enough examples of sales presentations readily available on TV, in supermarkets, shopping centres and even in the home. Students' attempts to deal with other types of business presentations, promotion of services and market research report, proved to be somewhat less successful, perhaps due to insufficient exposure to these genres. Yet the restaurant progress report, as an internal company presentation, turned out to be rather successful. The students' choice of topic has been addressed since this study was carried out and now they receive presentation situations to select from (Appendix H). This issue is discussed in more detail in the study relating to how Presentation Skills are taught.

Finally, even though the detailed analysis is set against the co-assessors' specific marks for each criterion, the links between the findings and the higher grades should only be tentative until they are supported by the interviews with the instructors concerning the reasons for their marks.

Despite the limitations, the results of the study can prove to be useful in drawing up more comprehensive guidelines for instruction on the context and rationale of business presentations. The identification of a clear communicative purpose with which the presenter might attain commercial gain ought to be highlighted, especially in pre-service Presentation Skills courses, where the students are not yet so familiar with the background of presentations. Greater emphasis on and coverage of the communicative event itself and the features of the genre could also be given in the process of compiling Presentation Skills instruction materials and writing textbooks. As mentioned in the introduction, few of these include topics on contextualisation and the communicative purpose of presentations, opting instead for the more technical aspects. Of course, the technicalities of presentations are important, but focusing only on them might lead to students routinely going through the motions of a presentation, without actually communicating effectively.

In terms of the additional purpose of testing the Intentionality Model at this particular phase of development, there were two interesting findings. First, with the help of this framework it is possible to analyse how well the contextual and content features of presentations are matched. The small sample of this study means the results are not generalisable, but the research does prove that the analytical system works and that it can be applied to a wider sample of data. Apart from looking at the frequencies of speech acts, the analysis also provides useful qualitative indications in relation to the communicative purpose of the event, the roles of the participants and the extent to which these elements are clearly reflected in the content. Second, the very long speech acts in one of the presentations necessitated the need to further develop the definition of a speech act. Up to the beginning of 2006, when this study was carried out, all the segmentation of the speech acts was done intuitively. The disparity in the length of the speech acts in Dan's presentation raised the question whether the acts could truly display such a divergence in the number of words, or whether it was the researcher's intuitive segmentation that had contributed to the result. In order to address this question, in the later finalisation stages of designing the model, a more detailed investigation into the various definitions of speech acts was carried out and the intuitive segmentation of several researchers was compared in order to come up with the current definition of a speech act as a simple proposition. With the use of this clearer definition and delimitation of a speech act, the findings of this study were double checked, and indeed Dan's acts are considerably longer than the average ones. This might be the result of the student's intelligent improvisation during the presentation to cover up the fact that he simply was not prepared.

Another shortcoming of the model at this stage was the labelling of the speech acts. Sometimes a unit seemed to fit into two categories at the same time, and it was difficult to decide whether to code the act as belonging to one or the other of the groups. This problem had to be addressed, and just as with the segmentation, clearer guidelines needed to be provided for the researcher. According to Askehave (1999), a genre might have several communicative purposes, so one might easily suppose that on the micro level a single utterance might have several illocutions. The dilemma as to which of the illocutions should be coded could be resolved by advising that the most specific label should always have priority in choice. For example, if the coder is hesitating between "stating time" (for the completion of a project) or "warning" (of a deadline), the more specific “warning” label should be selected. When making this choice, the implications of the act for the audience should also be taken into account. Whether an act’s outcome is desirable for the audience, for example, could determine whether it is labelled as a cooperative suggestion or a territorial threat. This idea is based on Searle’s (1969) necessary and sufficient conditions and constitutive rules of speech acts.

A further problem with the analytical system was the series of notes accompanying each analysis. These notes were intended to keep track of any interesting speech act patterns observed by the researcher as well as any possible coding dilemmas. These notes were very useful for a time, especially to test the types of coding hesitations and problems that are experienced when the analytical system is applied. This let to several improvements later on. However, when it came to the “interesting speech act patterns”, it was difficult at times to assess exactly how these illocutionary clusters are related to the communicative purpose and the context of the presentation. The analysis of the patterns needed to become more systematic according to a developed scheme and not dependent purely on the researcher’s ability to identify “interesting” patterns. This systematic method of looking at illocutionary clusters was developed based on the notion of super-ordinate and subordinate speech acts (van Dijk, 1977b) and Ferrara’s (1985) ideas on ritualised speech act sequences operating on a more global level. Thereby, a hierarchy of speech act subordination could be mapped out for each presentation, culminating at the top, macro level in the communicative purpose of the event. This led to the development of the hierarchy of intentionality which was later supplemented with mid-level acts, smaller than the communicative purpose, but larger than the minimal speech acts. The coding of this level was provided by Bhatia’s (1993) moves of promotional genre.

7 THREE-PHASE LONGITUDINAL STUDY

7.1 INTRODUCTION

This longitudinal study was carried out at the International Business School in Budapest in the autumn of 2004. It investigates the acquisition of presentation skills by second-year students at the business college over the course of a semester. Like most of the empirical studies, this research had a twofold purpose. The first aim was to pilot the model at this period of development and the second was to answer the second research question focusing on developmental changes of students' presentation skills. At this stage the model already took into account the rationale of presentations and the speech act frequencies. It did not, however, yet encompass the idea of a speech act hierarchy. Instead, the linear structure of the presentations was analysed based on a system developed on the basis of guidelines for presentation organisation found in presentation textbooks and paragraph structures. The terminology at this point in the development of the model was not finalised and clarified either. The term "strategies" was often used at the time synonymously with speech acts and the unit of a speech act had not yet been defined.

The study focuses mainly on the changes in the organisation of the content of the presentations and on the development of pragmatic competence in the use of communicative strategies. Such longitudinal studies in pragmatics seem to be exceptionally rare, one of them being Bardovi-Harlig and Hartford's (1993) research into the development of pragmatic skills of academic talk by non-native speakers. In the introduction to their paper, the authors point out that most of the empirical research into pragmatics had been cross-sectional and that prior to their paper only Schmidt and Ellis had carried out longitudinal investigations. Hence, the issue of how non-native speakers over the course of time develop the ability to recognise and apply the pragmatic conventions of the second language seems to be not widely researched and presents opportunities for investigation.

Another impetus for embarking on the research was of a purely practical nature and is related to the pedagogical aim of the overall study. Along with following the students' development during the course of the semester, one of the primary aims was to shed light on how that development was connected to the instruction they were receiving in the Presentation Skills course, thereby ascertaining possible ways of perhaps improving the course to better assist the progress of students participating in the program in the future. The practical application of the results of the study, which would feed directly back into the instruction, makes the study valuable both from a small scale view (from the point of view of the course) and for a wider audience as well, since the above mentioned Bardovi-Harlig and Hartford (1993) research did not include any overt teaching of the participants during the study. In fact, one of the conclusions that the authors come to is that without any explicit instruction, non-native speakers can be expected "to be slow to make the adjustment" (Bardovi-Harlig & Hartford, 1993 p. 301) to the second language pragmatic conventions.

The two principal research questions of the current study are:

a) What kind of changes can be identified in the structure and strategies of students' business presentations over the course of the semester?
b) What sort of implications do these changes have for the Presentation Skills course in which the students participated?

7.2 STRUCTURES AND STRATEGIES

Before discussing the methods and results of the study, it is necessary to define the basic concepts and notions mentioned here, i.e. what is meant by *structures* and *strategies* in business presentations. This is particularly important as the terminology in the final Intentionality Model has changed considerably since this study was carried out. In the autumn of 2004, when this study was conducted, what was meant by the structure of a business presentation in the simplest of terms is the organisation of its content into introduction, body, ending and their constituent sub-elements through grouping, ordering and linking of ideas. Strategies, on the other hand, are often referred to in the Presentation Skills textbooks (Comfort, 1995; Powell, 1996) as linguistic techniques such as emphasising, focusing, softening, repetition and rhetorical questions, which can serve to make the presentation more effective, entertaining and convincing. These techniques represent language functions or methods of expression by means of which the presenter can achieve certain effects on the audience or accomplish particular intentions. Therefore, the term *strategy* as used here closely resembles the notion of a speech act, which finally ended up being used in the completed framework. The strategies or speech acts were, however, already categorised into the four groups of organisational, informative, territorial and cooperative according to the language functions they fulfil.

The organisational units used to describe the structure of a presentation can be seen in Appendix C. These were drawn up on the basis of:

1) Comfort's (1995) descriptions of the elements of introductions, endings and Q&A sessions of presentations;

2) Reid's (1988) template for basic paragraph structure used for the body of the presentation including the units of signal, topic sentence, explanation, support, example and conclusion;

3) an alternative to the basic point structure which can be either a chain or block type of organisation of ideas mostly based on Oshima and Hogue's (1999) ideas and very similar to Tirkonen-Condit's (1985) notions of wave and block like schemes.

This preliminary form of the model was validated through the first validation process in the spring of 2004 and consequently applied in this study a few months later. This was the first detailed piloting of the model, hence the findings were not only useful from a pedagogical point of view for the Presentation Skills course, but also had a considerable impact on the development of the model. The Event Analysis, which codes the background of the presentation, the participants' roles and their relationship, the communicative purpose, the speech act frequencies and the grades of the two co-assessors, was not used in this study.

7.3 METHOD

The piloting of the model after the first validation procedure was carried out on a group of students participating in the Presentation Skills course at IBS. The students' progress was followed by video taping their simulations of business presentations at the beginning of the course (before formal instruction in week 2), in the middle of the semester (the so-called mini presentations in week 9) and at the end of the semester (as part of their final examination in weeks 13 and 14). The videos were transcribed and analysed and served as one of the main data sources for the study. The first two sets of recordings were also viewed in class with the students and the presenters received oral feedback both from their peers and the teacher. As a result, the video recordings were not only a data source, but formed part of the instruction method and were used as a teaching aid. The dual role of both teacher and researcher in this case enabled the use of some of the results of the analysis of the student presentations in the first two phases and thus the research took on a cyclical arrangement (instruction, recording, analysing, giving feedback, instructing, recording etc.).

There were two types of participants in the study: primary and secondary. The primary participants were four (two male and two female) students from the same group. Their presentations were recorded in the three above mentioned (pre-, mid- and post-instruction) phases and were chosen for a detailed discourse analysis to provide the primary data source This constituted 12 recordings, transcriptions and analyses. The group and the four primary participants were chosen at random since they were not intrinsically remarkable, but served as instrumental cases (McDonough & McDonough, 1997) for gaining insight into the developmental changes in the three phases. The secondary participants were also second-year students participating in the Presentation Skills course at IBS. Some were members of the same group as the primary ones, while others belonged to four other Presentation Skills groups taught by the same teacher. As a follow up to this study, and also serving as a form of member check, long interviews with protocols based on the findings of this research were carried out with the primary participants.

The secondary participants were also video taped in three phases, but their presentations were not subjected to the same detailed discourse analysis. Instead, attempts were made to compare the impressionistic judgements of their presentations with the results of the in-depth investigation of the primary participants. This procedure was supported with a questionnaire (see Appendix O) given to all the students focusing on obtaining their opinion on the in-class use of the recordings of their presentations, on their views of their own development and other aspects of the course. For the purposes of triangulation, additional sources of data were utilised including the lesson plans, log-books, attendance records, notes from the group discussions on the viewing of the videos and feedback forms.

A very similar in-class use of video recordings of students presentations before teaching and in week 9 was also applied by a colleague. She was interviewed about how this was carried out and what the development of her students had been like, in order to be able to draw comparisons between her group and that of the primary participants. This was hoped to answer some aspects of the second research question since it might shed light on influence of the difference of the two instructors teaching according to the same syllabus and on the same programme. The final presentations of her students in weeks 13 and 14 were also observed and co-assessed to support the interview and to open up possibilities of comparison with the other students.

These research methods produced an abundance of data the analysis of which was complex and time consuming, but was necessary for such a longitudinal qualitative study. The binding element in all the various research instruments was the focus on the developmental stages of the use of the presentation structure and strategies. These developmental stages are part of the process of acquiring the pragmatic competence needed to judge what is appropriate for business presentations performed in English.

7.4 PRIMARY PARTICIPANTS' RESULTS

A summary of the results of the study can be seen in Table 10. As the table shows the speech act frequencies of the four categories (organisational, informative, territorial and cooperative) from the presentations of the four primary participants. The results have been grouped according to the three phases of observation: pre-teaching, mid term and end of semester. The table contains only the major features of the analyses, i.e. the communicative purpose and the frequencies of speech acts, since these are the traits that are brought into correlation on the macro and micro level of intentionality. The additional features of setting and participant relationship are taken into consideration when determining the communicative purpose and discussing each of the performances.

Presentation	**Communicative Purpose**	**Organisational Speech Acts**	**Informative Speech Acts**	**Territorial Speech Acts**	**Cooperative Speech Acts**	**Speech Act TOTAL**	**TIME**
R. B.	Promote product	12	17	6	15	50	6
Z. T.	Congratulate colleagues	8	16	9	16	49	3
D. O.	Delegate tasks	7	18	12	9	46	6
Z. S.	Investment bid?	20	45	6	14	85	8
Pre-teaching sums	**2 cooperative 1 territorial 1 unclear, maybe cooperative**	**47** (20.4%)	**96** (41.7%)	**33** (14.3%)	**54** (23.4%)	**230**	**23 min**
R. B.	Promote services	10	27	1	12	50	7
Z. T.	Announce results	8	31	0	6	45	5
D. O.	Assign work shifts	8	25	12	15	60	7
Z. S.	Unclear	17	41	8	19	85	8
Mid-term sums	**1 cooperative, 1 informative, 1 territorial, 1 unclear**	**43** (17.9%)	**124** (51.6%)	**21** (8.7%)	**52** (21.6%)	**240**	**27 min**
R. B.	Promote products	23	29	2	24	78	9
Z. T.	Promote products	13	36	0	16	65	7
D. O.	Unclear	9	42	1	8	60	16
Z. S.	Fulfil contract?	17	28	6	10	61	7
End of term sums	**2 cooperative, 1 unclear, 1 unclear, maybe informative**	**62** (23.4%)	**135** (51.1%)	**9** (3.4%)	**58** (21.8%)	**264**	**39 min**

***Table 10*. Longitudinal results of primary participants.**

7.4.1 Pre-Teaching Presentations

The presentations that were given at the beginning of the semester, on the second week of the course, exhibit a large variance of speech acts. As might be expected, there is a slight preference for the informative acts may be observed, but apart from that, it is difficult at this stage to determine any other particular inclinations. The communicative purposes of the presentations are also diverse.

R.B.'s first presentation was quite a success for an absolute beginner presenter. It was a direct sales presentation with three main points (two incomplete basic ones and a chain). Typically for a novice, the outline and summary are missing, but there is a short conclusion and the arrangement is supported by the use of 12 organisational strategies. The talk is also rich in cooperative aspects making the products sound particularly appealing to the potential buyers. Unfortunately, though, there are also several territorial elements, mostly used defensively and signalling the student's uncertainty at this stage of development.

Z.T.'s first presentation is exceptionally short and consequently it was difficult to uncover repetitive patterns, but the structure is missing some crucial elements like outline, summary and organisational essentials like length of presentation and when questions can be asked. The structure seems to consist of one single point which is a chain of cause and effect sub-points, none of which appear to be elaborated in much depth. She has a tendency for the use of informative and cooperative strategies, giving complements several times. These positive face strategies, in this case, are evidently connected to the choice of topic for the presentation, since the presentation is an end-of-year commendation of employees. The very constructive and encouraging attitude to the employees displayed by the use of cooperative strategies is, regrettably, undermined during the question and answer session by a direct negative answer without any sort of hedging or softening to a question from the audience and by being unwilling to even invite questions in the first place:

> …Thank you and you're invited to the party this evening. (gets notes and quickly walks off, applause)
> Q1: Errr Errrr As a result of the fact (presenter walks back to desk) that we've contributed more, do we also get a salary increase, as a department, all of us?
> Q2: Exactly! That's what I was wondering!
> Q1: You wanted to ask the same thing? Yeah!
> Q2: A pay rise!
> P: No! (audience laughter) … (more laughter) … Well … aa … ohhh … the opportunities are limited so aaaa this is the … disadvantage of this new awarding system…

The study on the question and answer (Q&A) session included in this dissertation discusses at length this issue of the need to teach students to hedge and mitigate negative answers, which is obviously naturally sensed here both by the audience (evident from their laughter) and by the presenter herself (softened later by an attempt to discuss the opportunities). At this stage, Z.T. seems to lack the pragmatic competence of hedging and softening the negation and for dealing with questions, in general, as she resorts to nine territorial acts in the Q&A session.

D.O.'s first presentation is an internal company presentation for public transportation controllers and has a structure which does not resemble what would usually be expected from a presentation. The beginning has none of the introductory elements and there is no summary or conclusion of any kind. The lack of structural clarity is reflected also in the shortage of organisational strategies. Another peculiarity of the presentation is the frequent use of territorial strategies mostly in the form of commands and orders. It is very difficult to see how this talk fulfils the criteria of a business presentation, since it resembles more a company meeting at which a set of orders are being conveyed to subordinates.

The last of the participants, Z.S., chose an investment bid for a sports hall as the topic of his first presentation. It is an eight-minute presentation with only wave type parts and, typically for an initial attempt, is missing an outline and a summary. The strategies are predictably mostly informative, but there are also many organisational elements, predominantly ordinals and chronological signals in support of the chain structure. There are some territorial devices, but their effects are softened by friendly cooperative strategies. The unique feature of this presentation (and indeed Z.S.'s second presentation) are the sheer number of total functions used during the 8 minutes, a surprising 85 overall. This is considerably higher than the average 60 achieved by other presenters in the same amount of time. The high frequency of strategies is not due to their shorter length, but to the exceptionally fast delivery of the student (averaging just under 3 words per second). Although not within the scope of this study, it would be an interesting avenue to pursue the issue of the number of functions per minute that can reasonably be expected to be comprehended by the audience.

On the whole, at this stage there is a rather high count of territorial speech acts, a combined sum of 33 acts, which is 14.3% of the total speech acts. These defensive acts generally occur in the Q&A session and probably indicate that at the pre-instruction stage the students lack the relevant softening and hedging techniques for handling difficult questions. However, the basic contextual elements in the presentations are recognisable in most cases, since the students did receive some guidance on the rationale of business presentations in the session prior to the recordings.

7.4.2 Mid-Term Presentations

The second series of presentations recorded on the ninth week of instruction do display slight changes in comparison to the first set. The communicative purposes and the contextual elements of the presentations are once again very diverse.

R.B.'s second presentation, like her first one, is also commercial by nature as she is advertising IBS, the college where she is studying. Again, similar to her first performance this is one of the most stimulating and true-to-life presentations (the student seems to be a naturally talented presenter as well as diligent). The structure was almost textbook perfect with the only slight flaw of having an extremely short summary, which seemed like simply restating the topic of the presentation. The number of organisational and cooperative strategies increased, making the presentation more varied and compelling. There was also a classic rhetorical question hook at the beginning, sounding almost like a television advertisement.

Z.T.'s second presentation is somewhat longer than her first, lasting five minutes and its structure is still quite elementary, containing two main block type points. Again, it lacks some of the basic introductory and ending units. She does, though, use a hook (device for attracting the audience's attention) at the beginning. Her strategies are almost entirely informative, with some organisational and cooperative elements. An interesting characteristic of this presentation is an aside that occurred towards the end, when the student broke the simulation to address the teacher and ask what to do next. In the analysis, this kind of departure was termed 'meta-talk' because even though it is outside the actual presentation simulation, it still relates to the talk and has the function of organising what is to follow. In this case, it signals that the student is still dependent on the instructor in terms of the proceedings.

D.O.'s mid-semester presentation is in many aspects very similar to his first attempt. The topic is again an internal company presentation, this time to resolve a problem of shift scheduling. It is 7 minutes long and has an outline, conclusion and recommendation, but no summary. It is difficult to determine the limits of the main points, since they seem to be short and incomplete, yet on closer inspection, there appear to be three. The first two consist merely of listing a possible solution to the problem and then providing a very brief and rudimental explanation for rejecting it. The third point is slightly better developed with an example and support, but there is an insufficient number of organisational signals to mark out the structure. Again, like in his first talk, this presenter shows a tendency for the use of territorial devices. These account for 26% of his first talk and 20% of his second. This time, by contrast, these very assertive techniques are softened more frequently, resulting in a somewhat higher number of cooperative strategies, predominantly hedging and mitigating techniques.

Z.S.'s second presentation is on how to change a flat car tire, which is not really business related. The outline and the summary are once again missing and the structure is chain-like, consisting of several series of demonstrations and instructions on changing a tire. The strategies include narrative elements and many ordinal links. A peculiar feature of this presentation, as in Z.T.'s second presentation, is that the speech was stopped for the student to make a comment to the teacher. In this particular case, though, it is not seen as meta-talk because the discussion outside the presentation framework is not about the presentation itself, or about how to proceed, but is an attempt (a successful one) to engage the teacher in a real conversation about cars and changing tires. The choice of topic and this conversational attempt can be explained by the student missing his original presentation time due to a puncture and using the occasion to excuse himself. On the grounds that the talk is not business related and that the speech is suspended, the presentation could have been excluded from the data sources, but since the simulation break-down only occurred towards the very end, and the rest of the talk satisfies the basic criteria, it was included in the study.

Overall, the changes in speech act frequency from the first to the second stage are not very noticeable. The territorial strategies have decreased, which is a positive sign, but so have the cooperative and the organisational ones in favour of informative acts. The changes in structure though are more noticeable. As opposed to the first set of recordings, the second set display greater structural clarity and more of the organisational elements typically associated with presentations, like outlines and summaries, are included.

7.4.3 The Final Presentations

The last series of presentations performed in the 13th and 14th week of the semester were also the students' examinations and were marked by two independent co-assessors. So, in this case, the marks for each of the presentations will also be discussed. The full set of grades awarded by the examiners can be seen in Appendix P.

R.B's final presentation is a sales and product demonstration presentation and is not remarkably different from her second one in terms of structure. It is exceptionally well organised, well-thought out and comprehensible. The summary is now extended, correcting the slight imperfection of her previous presentation, making the discourse construction almost flawless. The strategies are again varied, with neat use of organisational items to support the structure and frequent cooperative elements to engage the audience and create rapport. The presentation is evidently the highest rated in the group (and one of the top five in the whole year) with both co-examiners awarding it 78% and top marks for structure and use of techniques. R.B.'s written test was correspondingly exceptionally high, reaching 82%. (R.B's final presentation also features in the study comparing higher and lower graded presentations as an example of an excellent talk.)

ZT's final presentation shows significant improvement, both in terms of structure and the use of positive strategies. This development might have been influenced by written feedback on areas of possible improvement from the teacher, based on the analysis of her previous presentations. This is a wine sales presentation with a very clear structure including all the required elements, even though the switch between some of the points is somewhat abrupt. Her strategies show a cooperative tendency with some references to the audience serving to create rapport. Again she uses a hook in the form of a question at the beginning, but there was not much evidence of conscious use of some of the techniques of the textbooks. This presentation was awarded 64% and 69% by the two co-assessors, with 4 and 5 (out of 5) for structure and 3 and 3.5 for use of techniques (strategies). Z.T's written test score was 90% (the highest of all). The difference of the written and oral examination might be due to the different requirements for on-line speech production during a presentation and a written test.

D.O.'s examination presentation is an informative presentation about population decline and despite the long introduction, the aim and context of the talk remain unclear. There is an outline this time and a very short summary. The ideas are grouped together into four main areas, although on occasion it is difficult to determine the exact borders of the points due to the need for more obvious and frequent organisational (especially linking) strategies. The negative face, territorial strategies have been substituted with more neutral, informative ones. The overall impression of the presentation, however, is that it is very long and verbose, with complex structures and vocabulary. As a result, at times it is very difficult to follow the talk, which contributed to the feeling that the performance was merely serving the purposes of the exam. D.O.'s presentation also appears in the study comparing higher and lower graded student presentations as an example of a lower graded case. The presentation was awarded 61% and 63% by the co-assessors, mostly due to the students high language proficiency, with 3.4 and 4 for structure and 2 and 4 for use of techniques. The student's written test score was 60%, closely corresponding his oral performance.

Z.S.'s exam presentation is very similar to his first performance at the beginning of the semester, i.e. a talk on the development of a sports hall. In fact he even reused the same visuals. This time, though, the presenter is not looking for investment, but has been commissioned by the owners of the hall (the audience) to carry out market research on the trends and demand for sports related services. The acts are predominantly informative and the talk has six incomplete or aborted functions giving the impression that it is rather rushed and unpractised. All of Z.S.'s talks are delivered exceptionally fast, which at times impedes understanding. This might explain the exceptionally low marks for techniques, though the whole performance was awarder a rather high 67% due to the speaker's charismatic body language and voice. Due to the low marks for techniques (1 and 1.5 from the two co-assessors) and the weak grades (3 and 2) for structure, this presentation also features as an example of a lower graded talk in the study comparing students' higher and lower graded performances. As in the student's first attempt, the main points are only briefly covered and not enough detail is provided particularly on issues requiring deeper business understanding. This is especially evident in the question and answer session, when the presenter resorts to irony and other defensive tactics to deal with the audience's probing on the more complex financial aspects of the sports hall development. Z.S.'s test score is also not particularly impressive, reaching only 54%.

On the whole, the third set of presentations exhibit the greatest change. The most noticeable development is in the reduction of territorial and defensive acts. They are down from 14.3% in the pre-teaching set to only 3.4% in the final performances. The number of organisational acts, on the other hand, has increased slightly, whereas the informative and cooperative acts seem to be rather stable. Apart from the frequency, the types of acts used have also changed: the organisational acts are used in more appropriate places to support the structure and the cooperative acts incorporate more of the techniques studied in class. Like in the second set, though, the greatest change is seen in the clearer structuring of the final talks.

7.5 SECONDARY PARTICIPANTS' RESULTS

The findings of the holistic analysis of the video recordings of the other students in the same group are very similar to those of the primary participants. In the first, pre-teaching phase the most noticeable structural feature is the lack of a clear outline and summary, sometimes no evidence of an openly stated aim and the ideas presented in the body of the presentations are not grouped, ordered or linked well enough. The strategies were much harder to judge impressionistically, but it is evident that students at this stage have a preference for informative elements.

By week 9, at the second phase of recording, the students had made noticeable improvements in the organisation of the content of their presentations. Most of them include outlines and summaries and grouped their ideas better. The clearer structure is also supported by more frequent use of links (i.e., organisational strategies). There are efforts at getting closer to the audience by means of certain techniques practiced in class, but the predominant strategy category in use is still the informative one.

At the final stage, during the two weeks of examination, the students display a slightly better skill at organisation, usually through the use of ordinal links and the presentation structures are visibly tidier than in the first two stages. Some of the more confident presenters at this point seem to be capable of using some specific techniques (emphasis, rhetorical questions, softening), but the informative and organisational are still the predominant strategies applied.

Table 11 shows the percentages of the overall scores of the primary and secondary participants on the written test, the final presentation and percentages for the criteria of structure and strategies. The percentage grades of the written test for both the primary and secondary participants have been divided into separate *structure* and *strategy* grades based on the type of exercise the students were asked to complete. The division of the presentation grades stems from the marking criteria.

	STRUCTURE	**STRATEGIES**	**TOTAL**
WRITTEN TEST (overall)	**68%**	**47.2%**	**57.5%**
PRESENTATION (overall)	**71.1%**	**57.7%**	**56.1%**
PRESENTATION (primary)	**85.8%**	**56.6%**	**67.4%**

***Table 11*. Examination marks.**

As can be seen in Table 11, the marks for structure are remarkably higher than those for strategies or, indeed, even the total percentage. This confirms the results of the holistic evaluation of the video recordings that greater progress is evident in the organisation of the presentations, but that the development of strategies is less obvious.

The feedback from the questionnaire is also along the same lines as far as the two focal criteria are concerned. Students said that they felt their ability to “structure, summarise, start, build up, link, prepare” a presentation had improved. A few students also mentioned that they thought that their “use of techniques” had improved, but they omitted to mention specifically which ones and such comments were rare. The general opinion was that the viewing and discussions of the video recordings of their own presentations was very useful and most of them found the experience beneficial, but would have preferred more feedback from the teacher.

The interview with the colleague teacher and the observation of the oral examinations of her students proved to be extremely fruitful. She had followed an almost identical procedure of recording the students’ presentations at the beginning of the semester (week 2) and in the middle (week 9), and then viewing and discussing the recordings with the students in class. The difference in her case is that before viewing the tapes with the students in class, she had watched them on her own at home and prepared for each of the students written feedback in two columns: continue and improve. These very detailed notes were given to the students after viewing the recordings and the students could keep them. The second set of feedback was even more detailed, including continue and improve columns for each of the criteria covered until that stage of the teaching. This had a positive effect on the presentations of her students, as was evident from their examination presentations. In general, the structure of the presentations reflected the overall results in Table 11, but the primary students' use of techniques seemed to be better than that displayed by the other students, highlighting the value of written and individual feedback.

7.6 DISCUSSION

Looking back at the first research question concerning the changes in the different developmental stages, the results of the research indicate that the students' ability to structure a presentation improved significantly during the semester, whereas changes in relation to the use of strategies are harder to identify. There is a trend, particularly visible in the final set of recordings, of decreasing the use of territorial strategies. This would mean that the students have developed the linguistic abilities for more diplomatic handling of face threatening acts, through hedging and softening devices. This change is even more pronounced in the Q&A session and is probably more evident in the third stage because the students received instruction on handling questions in week 10 of the semester, i.e. between the second and third performances.

The more visible improvement in structuring the presentations and the late acquisition of more diplomatic strategies seems to be connected to the debate concerning the explicit teaching of pragmatic skills in the second language classroom discussed by Kasper and Rose (2001). The skill of organising the content of the presentation is easier for students to develop since it is not so dependant on the proficiency level and on cultural or interpersonal aspects of communication. However, in order to be able to apply the required strategies, which are part of communicative and pragmatic competence, the students need to be aware of the appropriateness of the use of certain techniques in particular circumstances. They have to be able to match the effect of the strategy with their aim and the audience's expectations and incorporate it fluidly in a presentation performed in a second language, while they are also considering elements such as the use of visual aids, pausing and body language. Prior preparation of the presentation, of course, helps resolve some of these difficulties, but the appropriateness judgement still has to be made even without the pressure of live speaking. Some of the students made use of the written comments and feedback that the colleague teacher provided, to prepare their presentations better and select which techniques to use at which stage of their presentation, thereby overcoming some of the above mentioned problems. This written form of feedback should also be used more frequently by teachers.

The second research question is in connection with the relation of the observed changes to the Presentation Skills course. As mentioned previously and shown in Table 7 referring to the Presentation Skills syllabus, how to structure different parts of a presentation is taught in at least three 90-minute sessions, out of a total of nine which introduce new units. Strategies, on the other hand, or use of techniques as the textbooks refer to them, are covered in only one unit in week five, though they are mentioned in several others. Hence, it is clear that not only is structuring a presentation an easier skill to acquire, but it is also taught three times as much as using the appropriate strategies. It is therefore hardly a surprise that the results of the discourse analysis and the examination marks indicate a more pronounced improvement in the organisation of the content.

A further consideration concerning the second research question is the issue of the marking criteria. The marking criteria (Table 8) for the final presentations, give the same weighting (from 0 to 5) for structure and use of techniques (pertaining to the strategies), but as just mentioned, they are not taught with the same intensity, so the results of the lower scores in the use of techniques could also be due to the fact that this marking criterion is over-weighted. The weighting of the criteria needs to be changed to reflect the time spent teaching each of the requirements and the difficulty they represent to students.

Also related to the second research question of this study is the stage of acquisition of the strategies. In their article on academic talk, Bardovi-Harlig and Hartford (1993) conclude that the pragmatic ability to gauge the appropriateness of certain speech acts "takes a much longer time to acquire than does macrolevel competence" (p. 302). This would mean that the students might need some sort of previous knowledge before taking part in the Presentation Skills course. But it might, more likely, necessitate shifting the time of teaching the use of techniques. Instead of covering strategies in weeks 4 or 5, it might be more beneficial for the students to delay this instruction to the later part of the course, when the students are better prepared to understand its significance to the overall presentation.

In certain cases, particularly in the case of the fourth presenter (Z.S.), the slower development of pragmatic skills is more prominent possibly due to a lack of deeper business and financial knowledge and understanding. As already mentioned, the participants are second-year business students who are familiar with the basics of marketing, but have not yet taken subjects such as finance and accounting. Hence, the frequent exposure to sales presentations makes this genre more accessible to the students, and thereby easier to emulate. Internal company presentations and briefings, as well as complex financial talks, such as investment tenders, are genres of which the students have few easily accessible examples and which require a higher level of business understanding, which the students have not yet had the opportunity to acquire. This would indicate a significant difference between pre-service and in-service Presentation Skills training, as business professionals requiring this course have already probably been exposed to the various business presentation genres and have also gained the necessary knowledge of the field.

Another interesting aspect of the results is the issue of the complete lack of contextualisation in two of the 12 presentations (Z.S.'s second performance and D.O.'s last one). In one case, the student had used the opportunity of the presentation to achieve a communicative purpose unrelated to business, namely, talk about what to do when you have flat tire to provide an excuse for missing the previous class. In the other case, the student was simply going through the motions of a presentation merely to pass the exam. In both cases, there is a clash of communicative purposes. On the one hand, the students have been asked to perform a presentation with a commercial goal, whereas the presenters used the occasion to achieve ulterior objectives unrelated to business. This conflict of the purposive elements undermines "the effectiveness of the genre as sociorhetorical action" (Swales, 1990, p. 47) and is particularly evident in examinations.

More should be done in the instruction process to allow students to consider the contextual features of presentations. They should also be exposed more frequently to authentic presentations to help them acquire appropriacy judgements with time. Arrangements could be made for the students to attend authentic internal company presentations to obtain a deeper understanding of the actual speech event from a sociolinguistic point of view (McGee, 1999). This would not only help students with the contextualisation of these presentations, but could also provide positive examples of the appropriate use of the techniques they have acquired in the classroom. This aspect of teaching has been introduced to the course since the study was completed. Students now regularly observe authentic presentations streamed into the classroom directly form the Internet.

7.7 CONCLUSION

The most important findings of this longitudinal study are that the students' ability to structure a presentation improves significantly with instruction, but that the developmental changes in the use of appropriate strategies are more difficult to identify. There is a notable decrease in territorial strategies, but the strategies which require greater awareness of the subtle differences in appropriateness needed at points to bridge the gap with the audience seem to be the most difficult to acquire. Students also need more guidance on the contextual features of presentations, the roles of the participants and the communicative purpose. This can be done both through explicit instruction and greater exposure to authentic presentations.

In terms of the study's secondary purpose of assessing the model at this particular stage of development of the theory, it seems that the coding system used for the analysis of the presentations in this study is attempting to do too much, to include too many categories and investigate too many elements. Clarity of focus was lost by including both the structure of presentations and the speech act frequencies, or strategies as they were termed in this study. Another problem in the analysis at this time was that it was difficult to see how the coding of the structures could be related to the speech act frequencies in the four categories to provide an overall picture of the presentation. For example, it was difficult to make the connection between the presence or absence or type of elements employed and the communicative aim of the talk. Later on, the structure coding was dropped altogether in favour of looking at the moves of the genre (Bhatia, 1993) as part of the hierarchy of intentionality, which provided a much more coherent representation of the presentation.

8 CASE STUDY OF A STUDENT PRESENTER

8.1 INTRODUCTION

When one attempts to envision a successful presenter, the stereotype that usually comes to mind is that of a charismatic, out-going, eloquent communicator; a person at ease in front of a large audience, enjoying the spotlight; a persuasive speaker who relies not only on verbal skills, but also on people skills and emotional intelligence to get the message across. Perhaps some might even think of a naturally gifted showman, a flamboyant personality with an innate capacity to captivate the audience's attention. However, it might be pedagogically unsound to claim that personality traits are really so decisive for an effective presentation. It could be both interesting and useful to explore whether a shy, reserved person, who shuns public attention can learn to deliver successful presentations. This question is one of the central themes of this case study.

This study provides a profile of Rebecca (a pseudonym) as an illustration of a case where a deeply timid young woman took part in a Presentation Skills course at the end of which she gave what was deemed to be an exceptionally effective presentation. Rebecca is a second-year business student, who is diligent, but reserved, not outspoken, more thoughtful and pensive. She is rarely the focal point or centre of attention in her class and likes to sit to the side listening attentively during lessons. To someone who has not had the pleasure of seeing her presentation, she seems much more at ease as a member of the audience, in the role of a listener, a passive participant than in the role of a presenter, an active performer. She always keeps quiet and does not speak up unless addressed directly and asked a question which she answers in a meek voice. So it was a very pleasant surprise to see her presentation at the end of the course, which shed a completely different light on her personality. The day-to-day shyness had been replaced by confidence and poise as she delivered a sales presentation that was well-organised, interesting to watch and had a clear and effective marketing message.

The aim of this investigation is to find out more about the process that led to this successful performance and introduce Rebecca in more detail in order to gain a deeper understanding of whether any personality type, including a shy introvert can become an effective presenter. This might hopefully also shed light on the issue of whether the ability to be a good public speaker is necessarily in-born or whether it might also be possible to acquire and develop this skill.

8.2 BACKGROUND

This research is a follow-up to the longitudinal study carried out in the autumn of 2004 to gain insights into the acquisition of Presentation Skills by second-year students at a business college over the course of a semester. The longitudinal study followed the development of four students (primary participants), chosen arbitrarily as instrumental cases (McDonough & McDonough, 1997), by taping, transcribing and analysing their presentations in three stages: 1) prior to teaching; 2) in the middle of the semester; and 3) on completion of the course during the exam presentation, which was marked by two co-assessors. The research also included data from the other eight students, who were members of the same group (secondary participants), obtained through questionnaires, group discussions and observation.

Of the four instrumental cases, one received exceptionally high marks by both co-assessors on her exam presentation (78% out of a maximum of 80%). The result was a pleasant surprise, since the student is diligent, but quiet and timid, not the type of person that one thinks of when imagining a good presenter. Even though her first two attempts were also relatively good, there were still marked changes in structural depth and language techniques. The exam presentation by this student was so good in fact that it also featured prominently in another study comparing higher and lower graded presentations (Chapter 6), where it was the highest graded presentation analysed.

Upon the completion of the longitudinal study, I begun wondering how this shy student turned into such a successful presenter (when the second best student scored 10% less). I puzzled over how she overcame her shyness or whether she is indeed shy. Perhaps I had misread her behaviour in class. I wanted to find out how she prepared for her presentation, chose her topics and which elements covered in class she might have made use of. Another interesting aspect was whether she modelled her presentations on anyone and, of course, how she herself felt about her presentations and her progress. In attempting to answer these questions an anonymous, instrumental case turned into the study of Rebecca, an intrinsic case in its own right, "a unique example" (Cohen, Marion & Morrison, 2000).

8.3 METHOD

The case study was carried out in three stages: 1) Rebecca's self-reflections on the video recordings of her three presentations, (pre-teaching, mid-term and end-of-semester) form the longitudinal study; 2) a semi-structured interview; 3) Rebecca's comments on the analysis of her presentations. During the first stage, Rebecca and I watched the video of her presentations together and I stopped the tape and asked Rebecca to comment whenever there came a point which was interesting based on the results of the analysis of her presentations. This included instances when Rebecca used a particular strategy (any of the four groups of speech acts), when there were very long pauses or when there was another marked event. I also asked Rebecca for her thoughts on each of her presentations and the similarities and differences among all three performances.

The second stage consisted of an interview with questions designed to shed light on the issues mentioned above, that had originally puzzled me and sparked off the idea of a case study involving Rebecca. The interview questions covered the terrain concerning Rebecca's view of her own presentations, her ideas of what a good presenter should be like, her background, including items pertaining to personality, and finally Rebecca's opinion of the Presentation Skills course. The questions of the interview schedule (Appendix Q) were grouped under these headings and the wording was refined based on feedback from fellow researchers and guidelines for the use of presuppositions (Patton, 2002). Further alterations and developments of the schedule were carried out according to McCracken (1988). Thus, the numbered items were used as grand tour questions and the lettered items were prompts only to be used if the specific topic had not be covered within the scope of the grand tour questions. The video tape, course materials and sections of the longitudinal study were also used as prompts and stimuli to encourage Rebecca to elaborate in greater depth on certain issues.

The third stage focused on the results of the longitudinal study. I asked Rebecca to read the part of the study pertaining to her performances, explained the major concepts and findings to her in more basic terms to make the notions more readily accessible to her and asked her opinion and comments. My main interest in this phase was in how Rebecca herself viewed the changes in strategies in her presentations. The results of the speech act count of her presentations from the longitudinal study are shown in Table 12 and her exam grades from the two co-assessors can be seen in Table 13.

Rebecca – Speech Act Frequencies						
	Organisational	**Informative**	**Territorial**	**Cooperative**	**Total**	**Minutes**
Pre	**12** (24%)	**17** (34%)	**6** (12%)	**15** (30%)	**50**	**6**
Mid	**10** (20%)	**27** (54%)	**1** (2%)	**12** (24%)	**50**	**7**
Post	**23** (29.4%)	**29** (37.1%)	**2** (2.5%)	**24** (30.7%)	**78**	**9**
TOTALS	**45** (25.2%)	**73** (41%)	**9** (5%)	**51** (28.6%)	**178**	**22**

Table 12. **Rebecca's speech act frequencies.**

NAME	CRITERIA										
	Structure 0-5	Visuals 0-5	Contact with Audience 0-5	Use of Voice 0-5	Questions 0-5	Body Language 0-5	Use of Language 0-5	Use of Techniques 0-5	Average	Overall Impression 0-10%	TOTAL
Examiner A:											
Rebecca	**5**	**5**	**5**	**5**	**4**	**4**	**4**	**5**	**4.62**	**+10**	**77%**
Examiner B:											
Rebecca	**5**	**5**	**5**	**5**	**4**	**4**	**5**	**5**	**4.8**	**+10**	**78%**

Table 13. **Rebecca's exam results.**

Her results from the longitudinal study did not display many noticeable changes in the frequencies of acts, apart from a marked reduction in the territorial acts. In her first talk, she used several (6) territorial tactics to defend herself, particularly during the Q&A session. Later, the territorial, defensive and distancing devices have almost completely disappeared, in favour of the organisational and social strategies, which have almost doubled. Also, like her colleagues from the longitudinal studies, Rebecca shows a more marked development in the structural organisation of her presentations. The first two presentations are rather simple and do not have great elaboration or depth. They have a tidy structure, but it was mostly chain-like, resembling a simple list with only two levels of depth. The post teaching, exam presentation, on the other hand, has four levels of depth, with a very sophisticated and symmetrical arrangement of ideas. I was interested in finding out what Rebecca thought of her performances (compared to and off-set against the results of the longitudinal study) and what exact procedure she used to prepare, especially for the last presentation. The structure of Rebecca's presentations can be seen in Appendix R.

All the three stages of interviewing were recorded, transcribed and then analysed. The analysis was in the form of open coding allowing for concepts and themes to emerge through "a mixture of data reduction and complication" (Coffey & Atkinson, 1996, p. 30). The three stages of inquiry and the interview guide were used as "a descriptive analytical framework" (Patton, 2002, p. 440), and some of the categories originated from the discourse analysis (e.g., structure, strategy, hook, link), while others are *in vivo* terms introduced by Rebecca herself (e.g., theory, amateur, performer type). After the transcription and coding, I asked Rebecca to further define and explain some of her terms through an email exchange. The analysis consisted of labelling and enumerating each segment (usually a couple of sentences long) referring to a particular topic. There were a total of 134 segments with 50 labels, which were classified into four groups coinciding with the headings of the interview (Rebecca's view of her presentations, the course and major concepts, Rebecca's background and personality, notion of a good presenter). Some of the categories (structure, strategies, familiar topic) reappeared many times during the interview (e.g., 33 segments referred to structure) and were therefore deemed to be the major themes, whilst other terms appeared only once (e.g., memorising) and hence were considered as less important. A full list of categories and their number of exponents or segments can be seen in Appendix S, which contains the coding key. When quoting any of the segments of the transcription, the quotation is followed by the acronym “RI” standing for Rebecca Interview to distinguish them from quotations from Rebecca’s presentations which will be followed by “PR”.

8.4 RESULTS

The results of the study presented in this section will be grouped according to the four major headings and the questions of the interview guide. The focus will be primarily on the more prominent categories that featured most frequently in the discussion, some of which are umbrella terms containing subgroups. These include: Rebecca’s view of her progress, structure, strategies (mostly pertaining to speech acts); Rebecca’s notion of an ideal presenter, preparation and practice, personality; and finally, her opinion of the Presentation Skills course.

8.4.1 Rebecca’s Assessment of her Progress

Rebecca appears to think there is notable change in her presentations describing her first, pre-teaching attempt as “very amateur, so to say” (RI). Apparently, she did not take the presentation task so seriously and “didn’t prepare enough” (RI). She also felt nervous during the presentation because she “didn’t know the teacher and the group” (RI). Her second presentation was better, but she had very long, inappropriate pauses because “the abbreviations were a challenge” (RI). About one particularly long pause she says:

> I forgot the name of the course, I was completely blocked and there was an abbreviation that didn't mean anything to me, maybe I couldn't tell you my name, so this was very bad (RI).

It turns out that her sense of uncertainty concerning the vocabulary was further exacerbated by the fact that she forgot her notes at home and had to reproduce them at school again just before the presentation. Despite this accident, Rebecca remembers:

> I was much more confident than the first time, wasn't as nervous and it was more structured. I had a basic structure in my head and I think it made me more confident (RI).

This feeling of confidence resulting from the familiarity with the structure of the presentation seems to be a recurrent and central topic in the interview and will be explored in greater depth in the discussion section. The relaxed confident manner was in ever greater evidence in the final, exam presentation and Rebecca modestly and reluctantly admits that it went well and that she is happy that she did not forget anything or get blocked. Rebecca contributes her progress to practice and to knowing what she terms "the theory, the background" (RI) of presentations, meaning what she learnt during the Presentation Skills course, "how to build up the presentations, how to use body language, voice etc. ... the 'Golden rules of presentations'" (RI)

8.4.2 Preparation

Rebecca seems to be exceptionally methodical and meticulous in her preparation. First, she carefully chooses a topic that she is familiar with, preferably one that she has previously watched professional presentations on. All her three topics were uncannily similar: the first and third performances were sales presentations for products, while the second one was a sales presentation for services (courses offered by the college). The choice of topic is conscious and very deliberate, the major selection criteria for which are familiarity, accessibility and audience interest. After choosing her topic, Rebecca researches it for more information on the Internet and creates what she calls a "skeleton" (RI), consisting of the main points of the presentation, which she then expands, elaborates on using taught strategies from the course books and specialised language phrases from product brochures. Finally, after carefully formulating her thoughts, she arranges her talk into an essay format, which she then memorises and practices. Rebecca says: "I usually try to plan and see and read through again and again how it sounds as I read it out for myself" (RI). Yet, despite such systematic and scrupulous preparation, Rebecca was surprised to hear and see (from the structure map in Appendix R) that the structure of her final presentation was unusually well developed.

Although Rebecca had not given any presentations prior to the course, she had attended many, which apart from influencing her choice of topic (opting for presentations similar to ones she had seen), also helped her form a very clear idea of what a good presenter ought to be like. She mentions attending several sales presentations and describes one particular presenter in more detail saying:

> I think she was very good at her job. She used a flip chart and sample products, she brought sample products. It wasn't a huge presentation, but it was really good and smooth … She had I think experience in presentations, because I think she had done hundreds of presentations like that and she is used to the audience and she knows what she's talking about (RI).

The smoothness that impressed Rebecca might be due to a well organised flow of ideas, for which a clear structure would be necessary, but obviously the presenter's familiarity with the topic and the audience is a top priority from her point of view.

8.4.3 Personality

Perhaps one of the most interesting aspects of the case study is Rebecca's personality. As previously mentioned, she seems like a very shy student. In class she usually sits at the side busily taking notes, is quiet and reserved, but if probed with a direct question, always contributes in a constructive manner. When asked during the interview how she feels when she has to talk to several people, Rebecca openly admits:

> I'm not that performer type, I'd rather listen to other people. I'm not that story, big story teller … I don't like to draw my, draw other's attention, so I mean if there is something given, a task to present this or that, it's OK, I can do it. I can prepare for it and …. Yeah, prepare (RI).

Obviously, the meticulous preparation process already described plays an important part in overcoming the reluctance to draw attention to herself and face an audience. This is hardly surprising since public speaking is most people's biggest fear. Another important aspect of Rebecca's character that could have contributed to her impressive final performance is her general diligence. During teaching, I observed that she always completes her tasks by the given deadline and is more than willing to undertake extra work. She considers that to get a high coursework mark, she should stay interested and involved through listening and activity. With such an attitude, it is not difficult to envision a student making progress, even though she had not had any experience giving presentations before commencing the course. Finally, in terms of personality, it seems possible that Rebecca's subject preference at school might also have influenced her choice of topic. As we have already seen, all her performances were sales presentations, which might be linked to the fact that she likes and is good at Marketing out of all the subjects taught at the college.

8.4.4 The Presentation Skills Course

Rebecca found the Presentation Skills course very useful and thought that all the topics covered should continue to be taught, but that group presentations should also be included in the syllabus, since students are routinely required in other subjects to give group presentations on their work. When asked if the students are given any guidelines at all on how to conduct the group presentations, Rebecca says: “They (the teachers) usually criticise our work, so yeah we get feedback…” (RI). It seems that no advice is given prior to the group presentations and that, indeed, Rebecca’s suggestion of including this element in the Presentation Skills course would be a very useful idea.

The course text books (Comfort, 1995; Powell, 1996) and handouts were also useful, in particular the chapters dealing with structure, links and hooks. Rebecca thought the style of the *Effective Presentations* (Comfort, 1995) video used in class was outdated although the content was relevant and important. It also seemed to bother her slightly at first that the presentations were acted out simulations. She thought that real presentations would have been better, but later changed her mind because it would be very difficult to see good and bad versions of the same real presentations. About the use of the camera in class to record the students’ presentations, Rebecca said that at first she did not like this idea because she really did not like to see herself on video, but that later she got used to it. She also comments:

> It’s fine if you tape everybody, because then it’s not fair with those who are taped and so it’s better to tape everybody if you are taping I think and I think as a teaching instrument it was also good because it was more err it was closer to us to see one of our mates how he or she made a mistake and not Joanna (the actress), because it’s a made video and the mistakes are made and prepared and not as spontaneous as err the faults of us (RI).

This comment pertains to the fact that during the very first, pre-teaching presentation, only the four students arbitrarily chosen to participate in the longitudinal study were recorded. Later, on the other two occasions of recording, all the students were taped and the presentations done in the middle of the semester were viewed in class with students receiving peer and teacher feedback. Obviously, on ethical grounds, Rebecca is absolutely right in saying that it is only fair to record all the students. However, the camera could be used more actively in class, since Rebecca considered it more useful to note her own mistakes and those of her class mates.

8.4.5 Comments on Discourse Analysis

The third phase of the interview also yielded interesting results. When the different types of strategies (organisational, informative, territorial and cooperative speech acts) were explained to Rebecca, and I asked her what might have been the reason for her use of territorial, defensive strategies during her first presentation, she at first thought that I was referring to body language and not to verbal tactics. She contributed her defensiveness to the positioning of the desk and the over-head projector. She did not recollect distancing herself verbally from the audience and said that she had been trying to get closer to the audience even in her first attempt. This points to the fact that if she did use any distancing and protective devices, it certainly was inadvertent, and this might have some repercussions for the system of analysis which will be discussed in the following section. The member check questions pertaining to the structure were also very useful, helping to reveal in greater depth Rebecca's detailed preparation process described above.

8.5 DISCUSSION

There are three major points that need to be further developed and interpreted in this section: first, the important role that structuring a presentation well plays in allowing the presenter to feel more confident regardless of personality type; second, the significance of the choice of topic and its influence on the performance; and finally, Rebecca's use of territorial strategies while stating that she was, in fact, attempting to get closer to the audience.

8.5.1 Structure Versus Personality

As mentioned in the introduction, one of the primary reasons that instigated me to do a case study on Rebecca was that, apart from the fact that there was visible progress in her performances during the semester, it was apparently possible for a timid person like this student to achieve such high marks in her exam presentation. According to Rebecca herself, this ability to overcome her nervousness and dislike of drawing attention to herself is linked to two factors: one, that this was a task given to her and she simply had to do it, so it was not a matter of wilfully seeking attention; and second, that she was familiar with the basic structure of a presentation of what she was supposed to say and do, and this allowed her to feel more confident. The latter point is visible in Rebecca's story of how she forgot her notes during the second presentation, but still felt less nervous than on the first occasion because she had a basic structure in her head. This seems to be a crucial point in terms of the teachability of Presentation Skills. Namely, there is a debate about the effectiveness of explicit pragmatic teaching in the classroom (Bardovi-Harlig, 2001), but this perhaps pertains more to the element of the course more closely linked to pragmatics and appropriateness, namely, communication strategies and speech acts. The structure of a presentation, on the other hand, appears to be more readily accessible to students and provides a simple and sure foundation for the performance. This is one of the findings of the longitudinal study and Rebecca seems to have picked up on the idea instinctively, relying on the structure in her mind as a guide through the presentation. This tendency is further supported by the great deal of attention Rebecca devotes to the organisation of her information during the very careful preparation process.

8.5.2 Choice of Topic

The second point of discussion also appears to give rise to Rebecca's confidence, and that is the shrewd and convenient choice of topic. As seen, all of her presentations had almost identical topics: sales presentations of either products or services with which she is thoroughly familiar. In each case, Rebecca had already seen a professional presenter give a talk on the same topic and had easy access to information, brochures and samples. She also considered the audience's point of view and tried to select something that they would be interested in, paving the road to a successful presentation. When asked why she had chosen these particular topics and not an end of year financial report, for example, Rebecca responds:

> Well, I think these ones are interesting and I could have talked about a meeting, or a problem, or anything else, but I found these interesting because I could show samples, not in the second case, but in the second case I could bring brochures and well it was quite obvious what I should talk about in the case of the school … So I wanted to show you something interesting, … I don't think the students would have been interested in a report (RI).

Taking the audience's interest into account is always a sound idea, even though in this case, she was considering the real audience of her peers and not the simulated audience of the business presentation.

However, these topics also have something else in common, which might not be obvious at first glance, but surfaces when the presentations are viewed through the prism of genre analysis. According to Swales (1990), the components of a genre, apart from the structure and the style, also include what he terms rationale, consisting of the aim and the discourse community (in the case of presentations: the role of the presenter and the role of the audience). “This rationale shapes the schematic structure of the discourse and influences and constrains the choice of content and style” (Swales, 1990, p. 58). So the aim and the participant roles dictate the actual content and are of a greater importance than the style. What this means applied to Rebecca’s presentations is that apart form the content being similar, the rationale of each of her presentations is almost identical. Her aim in each case is to sell something, the setting is an external business presentation, where her role as a presenter is that of a member or representative of a company, while the audience are not members of this company, but its potential clients. The fact that all her presentations were of the external type, with the presenter and the audience not belonging to the same discourse community is very important for two reasons. Firstly, in this way Rebecca can avoid using the specialised shared jargon and items of relevance within the group (but perhaps obscure to the outsider) marking the communication of a closed discourse community. Second, it is highly unlikely that she might have gained access to internal company presentations in order to gain a better understanding of the process and emulate the events. Thus, the similar context of all her presentations provided by a very deliberate and careful choice of topic could be one of the factors contributing to Rebecca’s success.

8.5.3 Implications for Discourse Analysis

The final point of discussion concerns Rebecca's use of territorial strategies in her pre-teaching presentation. We have seen that while Rebecca thought she was trying to get closer to the audience, the discourse analysis of her presentation still shows her using six territorial devices. These include giving a direct, unmitigated negation to a question from the audience, which might be considered offensive. Such responses are usually in need of prior hedging to soften the negation (Bardovi-Harlig & Salisbury, 2004), which in this case only followed the act. She also expressed uncertainty and lack of knowledge several times by asking herself "what else?" (PR) when she ran out of ideas in the middle of the presentation; by looking for some information in the brochure saying "it's somewhere here" (PR) and after an awkward pause of a full 17 seconds admitting "I can't find it" (PR). Here Rebecca is in danger of being viewed by the audience as though she does not possess the necessary information and such face threatening acts (Brown & Levinson, 1978) should be alleviated through circumlocution, avoidance, hedging or softening in order to reduce the risk of face loss. Yet in the interview, Rebecca states that she was trying to get closer to the audience, even though according to the analysis the attempt failed. This could be due to the fact that at that time, prior to instruction, she simply did not possess the required mitigating language techniques taught later during the Presentation Skills course. When asked about the very long 17 second pause followed by an open admission that she does not know the price of a product, Rebecca says: "Yeah, later we learnt about it, that I should say I'll look it up later" (RI). This points to the fact that on the completion of the course, Rebecca has indeed acquired the strategy of offering a delay as a classic response in such situations.

Another interesting aspect concerning the territorial techniques is the misunderstanding that occurred during the member check. When explaining to Rebecca what I mean by this term, she originally thought that I was referring to body language and thought that the desk and OHP in front of her were impeding her communication and keeping her from getting closer to the audience by acting as a barrier. The misunderstanding and the fact that I actually was referring to linguistic devices was later clarified. However, the incident combined with the insight, pointed out in the previous paragraph, that Rebecca was being inadvertently and unwillingly territorial due to a lack of hedging strategies, sparked off the idea that perhaps it might be useful to make a distinction in the analytical model between unintentional and deliberate territorial acts based on the body language of the presenter, context and co-text which accompanies the defensive act. So, it might be perhaps possible to devise a coding system which, based on supporting body language, could differentiate threats to face due to a lack of knowledge and practice of pragmatically acceptable devices in the foreign language and acts which are deliberately distancing. It is not quite clear how such a coding system would work, as one would not only have to interview the speakers about all the speech acts they used, but also hope that they remember how they meant by them, i.e. what the illocutionary force was. Still it might be worth developing the idea further and investing the effort in formulating such a refinement in the discourse analysis taxonomy, since the results would be very useful for teaching purposes and developing pragmatic competence. Admittedly, this point might not seem so relevant for this particular study, but it is quite important to note in terms of further development of the analytical system for describing presentations.

8.6 CONCLUSION

The aim of the study involved delving into Rebecca's view of her presentations, her preparation, personality, notion of a good presenter and her opinion of the Presentation Skills course, as well as comparing her views with the discourse analysis results of her presentations. In relation to the first element, we have seen that Rebecca is, indeed, shy and reserved and does not like to draw attention to herself. However, she compensates for this by paying particular attention to the preparation, her choice of topic and the structuring of her ideas. Her topics are always easily accessible themes that she is thoroughly familiar with and that she has seen professional presentations on. She modelled her talks on these experienced presenters, making use of the course materials and product brochures. Rebecca does observe progress in her performances, calling her first attempt "amateur", but shifts uncomfortably in her chair when complemented on her presentation skills, openly admitting she is not a "performer type".

It is interesting to compare her views with the results of the longitudinal study (see Section 7.4). The elaborate structure of her final presentation can most certainly be attributed to her meticulous preparation process and her attention to "building up" a presentation. This is moreover visible in the growth of her organisational strategies, which she also mentions as being useful elements of the course when referring specifically to the textbook tasks focusing on links. Her convenient choice of topic and scrupulous preparation lead to the results shown in the discourse analysis of her presentations. The conclusion that any personality type can become an excellent presenter is indeed quite heartening for most people in tackling their stage fright, and Rebecca's experience can be an encouraging example in instruction.

Apart from gaining insight into Rebecca's personality and views, this case study has also given rise to some ideas which are useful for the development of the Presentation Skills course as well as the refinement of the taxonomy for the analysis of this type of discourse. In the case of the course, two of Rebecca's ideas prove to be very beneficial. First, there are advantages to the use of the camera as a teaching instrument to tape the students' presentations and give them an opportunity to see themselves and get peer and teacher feedback. Ethical caution should, however, be practiced in this procedure, making sure that all the students are taped and viewed, paying attention to impartiality. Second, the syllabus of the course could be enriched by including instruction on how to prepare group presentations for which there is an obvious student need, since they are required to give group presentations in other courses, but are not provided any instruction concerning this aspect. Along with this, it would also be highly advisable to draw students' attention to the difference in the academic and business presentation genres. While the first is predominantly informative, the latter has a commercial communicative purpose which has a huge impact on the choice of linguistic techniques.

In terms of the development of the model and the taxonomy for analysing presentations, this study has an interesting implication. It shows that the instrument can be used to build a presenter profile, following the changes in the use of techniques by an individual and to track the development of a presenter's style. This process might be somewhat too labour intensive for application in the classroom with groups of pre-service students, but it could prove to be invaluable for training in-service individuals who need to perfect certain aspects of their performance in professional business presentations.

However, to go back to the original aim of the study, it is perhaps fair to say that one need not be born with a performer type personality to be able to deliver an effective presentation. Rebecca is proof that careful preparation and a clear organisation of ideas can be key factors in anyone delivering a successful presentation, regardless of their character traits. This is further supported by Rebecca's opinion that the Presentation Skills course had been very useful. Indeed, this is a case which demonstrates that one need not be a natural showman to deliver an effective presentation and that it is possible to acquire and develop persuasive public speaking skills. This particular case might be used to support and justify the need for instruction in this area, since the claim based on the stereotype of a good presenter being a born entertainer, an extrovert constantly in the centre of attention, could have restrictive pedagogical implications. This finding of the study is additionally corroborated by the opinion of the expert presenter, who is included in the overall research (see Chapter 4). When the professional speaker, Edward was asked about the personality traits of a successful presenter his reply is encouraging and optimistic:

> … if you have your posture, your tone of voice and your appearance right and you know how and what to talk about, I would say that it does not matter what kind of person you are, because it cannot and must not come through. Especially at the beginning you may be shy, it cannot come through! You may be arrogant, it cannot come through! Obviously at such a presentation you will be neither shy nor arrogant.
>
> Researcher: So you don't think that a presenter is naturally born or talented? These are things that can be learnt regardless of their personality?
>
> Edward: Definitely! Obviously, the biggest speakers are born. But anybody can be a very good presenter. Anybody!

9 THE QUESTION AND ANSWER SESSION

This study was the first-ever conducted as part of this research project. This has the narrowest scope of all the empirical studies in the dissertation, focusing only on the question and answer (Q&A) session of presentations with the aim of investigating how the instruction provided on handling questions is reflected in the students' performances. The study was completed jointly with Klara Bereczky in the winder of 2003/4 and led to the development of the first rudimental version of the Intentionality Model. This preliminary version of the theoretical framework was tested out in the first validation process in the spring of 2004. Since this was the first study in the series, and represents only the starting point of building the model, it does not refer directly to the intentionality hierarchy and the rationale aspects such as the setting, the roles of the speakers and the communicative purpose, using instead more general notions such as the structure of the Q&A turn-taking and the pragmatic strategies employed by the speakers in handling questions.

9.1 BACKGROUND

The relevance of researching presentation skills within the second language acquisition context lies in the complexity of teaching students both a new communication skill and the appropriate foreign language elements that necessarily accompany it. These linguistic aspects are unique to presentation skills and differ from general communication skills that non-native speakers need to acquire because the interaction takes place within a certain formal context which requires the participants to follow the pre-determined routines of presentation sessions, regardless of whether the presenter is native or not. The speakers need to make sure that they acquire not only the language competency needed in a business presentation, but also the pragmatic competence to ensure that they are using the language appropriately. Bardovi-Harlig (2001) discusses the teachability of pragmatics and how learners of a foreign language perform certain functions in the target language. The issue of pragmatic instruction also figures prominently in second language acquisition research such as that of Bouton (1994), who sought to uncover whether explicit classroom instruction enhances the ability of non-native speakers to interpret implicatures in American English. A similar study is Kasper's (1997) investigation of whether pragmatic competence can be taught, while Rose and Ng Kwai-fun (2001) have examined whether inductive or deductive instruction methods contribute to non-native speakers' pragmatic development.

How non-native speakers learn to use speech acts appropriately has also been widely researched. Bardovi-Harlig and Hartford (1993) have looked at the academic talk of students and their consultants during their advising sessions, and have analysed suggestions and rejections in a longitudinal study. They examined status congruence and status preserving strategies. Others studying the speech acts include Blum-Kulka and Olshtain (1984), who looked at requests and apologies and Houck and Gass (1996) for refusals. Disagreements, challenges, denials, accusations, threats and insults as part of oppositional talk and turn taking organisation have been the focus of Bardovi-Harlig and Salsbury's (2004) investigation.

The extent to which explicit pragmatic instruction contributes to the improvement of the learners' pragmatic competence in the target language poses a fundamental question for teachers who need to make practical decisions for their classrooms. This is one of the criteria upon which they need to assess their teaching method, syllabus and materials selection. On occasion, the choice of teaching materials determines the degree of explicitness for the instruction of certain conversation strategies, which is especially true for Business English skills textbooks on telephoning, correspondence, meetings, negotiations and presentations.

The present study aims to investigate the structure and strategies present in the question and answer session at the end of student presentations and to see to what extent the strategies explicitly taught in class are reflected in the students' presentations. A further consideration is whether the types of strategies included in the Presentation Skills textbooks (Comfort, 1995**;** Powell, 1996) coincide with those employed by the students.

9.2 THE DESIGN OF THE STUDY

The data collected comes from the teaching of the Presentations Skills course at the International Business School in Budapest. At the time of the research, the course was taught in the first year. The one-semester-long course was based on *Effective Presentations* (Comfort, 1995) and *Presenting in English* (Powell, 1996). One of the 90-minute units of the course was completely devoted to the question answer session, focusing on the structure of the turn-taking, types of questions and the strategies of dealing with these questions. At the end of the course, the students had an examination which consisted of holding a 15-minute presentation on a business topic. The presentations were video taped for benchmarking and moderation purposes. The videotapes were also used as the basic data source for the study. The video data was triangulated with a questionnaire administered to the students immediately after they had completed their presentations.

Out of a total of 76 first-year students taking the exam, 17 were randomly selected and video taped. The age of the students varied from 18 to 22. Of the 17 participants, 10 were female and 7 were male, while 15 were of Hungarian nationality and 2 Turkish. The majority of the students' level of English was advanced, some were upper-intermediate and some were near native since they had spent extensive time abroad.

The class focusing on handling questions began with a brainstorming session on the structure of the question answering process, which was based on *Effective Presentations* (Comfort, 1995). Students were then played the *Effective Presentations* video and given the task of identifying the structural stages of a good presentation and discovering which stages were missing in a bad presentation example. The second part of the class consisted of discussing the types of questions that were seen on the tape and listing further possible question types. This phase included a combination of question types from both *Effective Presentations* (Comfort, 1995) and *Presenting in English* (Powell, 1996). The next step was to look at the most appropriate strategy for answering each question type. In the final, productive phase, students had to work in pairs, choose a business topic and have their partner ask them questions on the topic.

Steps in the Question and Answer session
1. Speaker signals the end of the presentation
2. Speaker invites questions
3. Audience member asks question
4. Speaker welcomes the question
5. Speaker thinks before answering
6. Speaker clarifies the question
7. Audience member confirms clarification
8. Speaker replies positively
9. Speaker checks that the audience member is satisfied with the answer
10. Speaker renews question invitation and cycle is repeated
11. Closing: speaker ends session, thanks audience and takes leave

***Table 14*. The structure of the Q&A session.**

Question Type	Appropriate Answering Strategy
- criticism/hostile questions	⇒ be diplomatic, but firm, avoid saying ‘no’, be short and simple, but polite
- good questions	⇒ use them to help support your message
- factual/easy questions	⇒ just supply the data
- difficult questions / asking something you don’t know	⇒ offer to find the information or refer to a source or person
- asking for opinion	⇒ focus on the positive
- unnecessary questions / info already said	⇒ repeat briefly, move on
- irrelevant questions	⇒ be brief, avoid being rude, move on
- personal questions	⇒ point out that they are not related to the presentation topic

***Table 15*. Question types and appropriate answering strategies.**

Table 14 shows the structure of the Q&A session while Table 15 displays the question types along with their appropriate answering strategies presented and practised in the class.

In addition to the practice in class, students were also given homework from *Presenting in English* (Powell, 1996), covering strategies such as querying a point, voicing concern, avoiding an answer, conceding a point, dealing with hostility and clearing up misunderstandings. It is a pity that the exercises are not accompanied by explicit strategy explanation in the textbook. The exercises merely consist of putting the question and answer exchange in order, and the students are expected to figure out the strategy intuitively. There were also gap filling exercises giving softer and more diplomatic alternatives for saying ‘no’ including: “it depends”, “yes and no”, “to some extent” and “not entirely”. As part of their homework, they were also told to review their presentations and try to predict the types of questions that they might be asked.

Upon completing the course, students gave 15-minute presentations, in which they were instructed to talk for a maximum of 10 to 12 minutes and leave the rest of the time for questions from the audience. The audience consisted of approximately 10 students, members of the presenter’s class, and two teachers, who both graded the students’ performances. Both student and teacher audience members participated in the question and answer session, but a larger proportion of the questions originated form the teachers. The 17 presentations were taped from start to finish, but only the question answer sessions were transcribed word by word.

A template structure of a question-answer session was established based on *Effective Presentations* (Comfort, 1995) into which the transcribed sentences were fit by separating the turns taken by the presenter or the questioner, respectively. The categories used were the same as the steps taught in class and shown in Table 14: indicating the end of the presentation, inviting (more) questions, welcoming a question, clarification request, clarification response answer, checking for understanding, check response, thanking, re-inviting questions and closing. The applied analysis method was cyclical resulting in several changes in the order and content of the categories. The final step of the unitising procedure was labelling functions within the turns, for instance, asking for factual information, indicating uncertainty, thanking for the question/answer, fleeing, leave-taking, etc. In this step, the question types and appropriate strategies taught in class were identified wherever possible. A sample of the template and the coding can be seen in Appendix T.

The structure of the recorded sessions was compared to the structure established by the above-mentioned course books to detect the extent of overlaps, in other words to detect whether the transcriptions contained anything not mentioned in the course books and whether all the strategies covered by the course books appear in the transcripts.

The findings of the study were originally meant to be verified through discourse completion tasks done by the participants. However, as the relevant literature (Kasper & Dahl, 1991) suggested that such tasks might not elicit realistic data, this means of triangulation was rejected. Therefore, to complement the presentation data and to be able to evaluate the effectiveness of instruction, the students were asked about their preparation for their presentation in the form of a questionnaire. The contents of the questionnaire were based on the relevant literature and my teaching experience and included questions asking for content, facts and opinions. The questionnaire was administered immediately after the presentation. Its purpose was to gain information on the sources of knowledge concerning presentations available for students, their ways of preparation and their evaluation of the classroom instruction and of their own presentations. Before filling in the questionnaire, it was emphasised to students that it was not a test. After the piloting of the questionnaire, it seemed necessary to change the format to illustrate questions with a sample answer, to use an even number of choices in the Likert scale in order to avoid routine answers, and to avoid double-loaded questions. The final version of the questionnaire applied in the study can be seen in Appendix U. The answers students gave to the questionnaire were compared to the presentations and to the guidelines of the course books.

9.3 RESULTS AND DISCUSSION

The analysis of the transcriptions yielded interesting findings relating to the structure of the question and answer session as well as to the types of strategies employed by the students. In most cases, the turn organisation was not as neat or clearly evident as the one demonstrated in *Effective Presentations* (Comfort, 1995). The results will be presented step by step according to the order in which they appeared in the structure.

The beginning of the question and answer session was frequently preceded by a signal for ending the presentation (e.g., “So right, let’s stop there”; “that brings me to the end”), followed by thanking the audience for their attention or attending and going on to an invitation for questions. Several of the students had adopted the set phrase welcoming questions “yes that’s a very good / important question”. The phrase was in some cases learnt out of context and over-applied giving a stilted, unnatural impression especially in one case when it was followed by “and now I can’t tell you”. Acknowledging the importance of the question, but admitting to not knowing the answer made the presenter appear unprepared. One presenter did however seem to have mastered the ability to use the set phrase more skilfully by grounding within her presentation and linking it to a topic she had forgotten to mention (e.g., “Yes, this is a very important questions err I didn’t tell it to you.”) She was also one of the rare students that displayed variety in the phrase (e.g., “Yes, err this is, this was what I’ve been talking about.”).

The clarifications were almost never in the position that the textbook specified. The clarification according to the book is immediately after the question and is an attempt on behalf of the presenter to avoid misunderstandings and to make sure that the right question is answered. In the student presentations, however, the clarifications were most frequently made by the questioner and were located immediately after the answer. This seems to be of importance since it appears to be linked to the presenter's level of English. Namely, in the few cases where the clarification request came right after the question, it was obvious that the student could not understand a complicated word (e.g., infrastructure) within the question and asked for repetition or paraphrasing. Conversely, when misunderstandings did occur, the clarification phase had been skipped. This points to the fact that the clarification stage appears to be elevated to higher importance when the presenter is a non-native speaker due to the increased need for its function of avoiding misunderstanding. It is therefore a pity that it was not more frequently used by the students and perhaps the importance of this stage should be given more prominence in the instruction.

When the clarification request followed the answer and was made by the questioner, it usually meant that the presenter had avoided giving an answer, had given a vague answer or had misunderstood the question. It was a persistent attempt by the questioner to get a straight answer or to lead the presenter back to the indicated topic, away from the misunderstanding. There was an interesting example of a particularly persistent line of clarification requests when the questioner refused to accept vague and contradictory answers and made five repeated attempts at demanding a clarification. After the fifth insufficient answer, the questioner finally gave up the floor, but was obviously still not satisfied. Again, the problem probably stemmed from the student's level of English, which in this case was very low, in fact, one of the lowest in the group, confirming the need for better question handling skills to compensate for the lower language level. (pragmatic vs. grammatical and lexical level).

The final stage of the question-answer cycle listed in *Effective Presentations* (Comfort, 1995) is checking if the questioner is satisfied using the phrases "Does that answer your question?”, “Is that clear” and “May we go on?”. These were not used by any of the 17 presenters for any of the questions. It is likely that this phase is not needed simply because the questioner most often refuses to relinquish the floor until the question has been answered to their satisfaction. This was usually signalled by a simple “thank you” or “yes, I see” or even by just a nod on behalf of the questioner and the fact that the presenters failed to use the check phrases might not be linked to language proficiency or mastering the question answering techniques. It may instead point to the lack of need or use of the stage in general, which raises the question of adjusting the textbook materials.

After a few question and answer cycles, the session usually ended with a renewed invitation for questions, which if not taken up, was followed by thanking the audience, sometimes further contact information and lastly, taking leave.

On the whole, the types of questions listed in the two books and discussed in class coincided with the ones that appeared in the actual presentations. There were, however, some exceptions. For example, there were no unnecessary, irrelevant or personal questions in any of the presentations. This might point to the fact that such questions are rare and could also be influenced by the setting, namely, the students and teachers are well acquainted with each other and the topics discussed. Another influencing factor on the types of questions that appeared might be that the audience consisted of the presenter’s peers and that some of the questions might have been “planted” by the presenter.

A type of question that did appear in the presentations, but was not mentioned in either book was what was termed in the analysis as a “layered question”. Very frequently the questioner would ask several questions in one go, funnelling focus, giving alternatives or asking a group of related questions. In one extreme, the question contained six sub-questions. Hence, these questions seem to be difficult for the students to handle, even for the ones who are at a near native level. In view of the high frequency and difficulty of these types of questions, it is very surprising that they failed to be listed in either one of the books. There is an obvious need to point this out to the students and to instruct them to split a layered question into its constituents and answer each of the sub-questions one at a time. When such questions are posed to politicians in interviews, the speaker's strategy is usually to pitch the question back to the interviewer asking him/her to proceed with the questions one at a time or to chose which question they would like the speaker to answer.

When students received difficult questions which were subsequently paraphrased, in most cases the introductory part of the question (giving context and focus) was also extended. This obviously aided the presenter's comprehension, and perhaps more attention should be paid to the internal structure of questions during teaching, instructing students to concentrate more on the contextualisation and focusing preceding the actual question as it obviously increases their ability to give a satisfactory answer.

A strategy that featured prominently in instruction, but was neglected in several presentations is evading contradiction and conflict by avoiding the use of "no" or delaying the negation. The use of an unmitigated negation at the beginning of an answer is usually considered to be a defensive territorial strategy and therefore most textbooks recommend that the negative should either be softened, delayed or avoided. However, a number of students used "no" right at the beginning of their answer and when the strategy was taught in class, some remarked that they found it unusual and could not understand why they were not allowed to simply say "no" if they disagreed. In the previously mentioned case of the persistent five attempts at clarification, at one stage the presenter gets so confused and frustrated that he uses "no" four times, only to follow immediately with "yeah", the totally reverse of the diplomatic softening tactics that were taught in class. For example:

Q1: Amm is the design of the jewellery amm typically Turkish or exotic or oriental or is it more western or European oriented to appeal to the Hungarian market and do you have your own designers and how does that work?
P: We have our own designers. It's not typically Turkish our gold ... it's you know ... like ... everybody in the ... in the ... world they import usually Turkish gold from Turkey, so it's for everyone.
Q1: Aha and is it the actual jewellery that you sell or is it the gold to the jewellers that you supply and then they make their own jewellery from it?
P: We sell gold to the jewellery.
Q1: So no jewels?
P: No jewels.
Q1: Just the pure gold and then they design their own rings or bracelets or whatever?
P: **No, no, no, no ... yeah** we can give gold, but usually we have our erm jewellery in our industry ... and then we sell ... for them.
Q1: Right. And the design of that jewellery, that's what I was asking ... is it for the western market or is it something typically Turkish?
P: It is usually for the western market and ... actually for Russia, yea ...
Q1: Erhm
P: Yeah ...

Similar overt disagreement occurred in several of the presentations, and since the students raised the issue in class, and it was therefore extensively discussed and practised, one wonders whether the instruction method needs to be improved and to what extent the student's pre-existing culturally determined response habits can be altered.

An interesting escape tactic appeared in one of the presentations. After presenting for just six minutes and answering only two questions, the student attempted to cut the question session short, even though several audience members were signalling that they had questions. Seeing the show of hands the student reverted to "I think we ran out of time", but was pressured into accepting a further two questions. The student's proficiency was noticeably lower, and this was probably the reason for trying to prematurely close the presentation.

How difficult the students found the questions and which particular ones were the hardest to answer were issues included in the questionnaire. Students stated that the questions which needed further clarification or which contained unknown words were the most difficult for them to answer, which is supported by the analysis of the transcriptions and the rare use of clarification by the presenters. Easy questions, on the other hand, were considered to be ones that asked for specific facts (numbers or names) as well as questions that students could prepare for because they had predicted them.

Most of the students found the classes quite useful, particularly the practice sessions. Few of them were familiar with any strategies prior to instruction. Those that were acquainted with any tactics knew only of the “that’s a good question” welcoming strategy.

In preparation for questions, students asked friends and family members what sort of questions they might ask on their topic, researched their topic on the Internet, reread their presentation notes and tried the strategies listed in the textbooks. One student said that she had reduced her presentation because of time restrictions and had then predicted that the questions would be about the parts she had cut out, so it might be useful to ask students to think about how they would expand their presentation and then expect questions in those areas.

When asked about the types of questions they had received, students usually failed to list the actual types, but instead referred to the topic of the questions probably because the questionnaire was administered immediately after the presentation and the question topics were still fresh, whereas the class on questions had been held three weeks prior to the presentations.

Most students were satisfied with the way they had handled the questions because they had been prepared, and one even explicitly stated that the class contributed to this.

Those who were not satisfied with the way they had answered said that this had been due to the fact that they had been nervous or had failed to predict the question.

On the whole, the questionnaire results point to the general usefulness of instruction, in particular the value of asking students to predict the possible questions and practice answering them.

9.4 CONCLUSION

The study made it possible to describe the structure and strategies present in the question and answer session of student presentations. The findings indicate that the structure used by students is globally close to the one described in the textbooks, but is in real life much more flexible and fluid. The welcoming stages often sound stilted if adhered to too strictly and the final checking for understanding phase seems to be absent and unnecessary in the actual presentations. On the other hand, the clarification phase needs to be given greater prominence in instruction since it has a key role for non-native speakers.

The strategies explicitly taught in class were reflected in the students' presentations to a large extent. It became apparent though that a major type of question, the layered question, had not been included in the instruction and students lacked the ability to deal with it. There is also a need for explaining to students the internal structure of questions and asking them to pay attention to the initial funnelling, contextualisation and focusing which can hale them formulate their answer. Instruction had attempted, but not completely succeeded in enabling students to avoid conflict by not using "no" in initial answer position and more efficient ways of practising this technique should be devised.

The study has several drawbacks including the fact that the presentations were supposed to take place in a business and not an academic setting and it is therefore difficult to judge how close the simulations were to real-life business presentations. Another problematic issue was the relationship between the audience and the presenter. The peer members obviously wanted to assist their class-mates and had on occasion pre-set the questions. This was evident in the difference of the difficulty level of the questions posed by the students and those posed by the teachers. In one of the questionnaires, the student said that the most difficult question was that of the teacher. Presentations are formal events and their setting predetermines many of its elements, including the question types and answering strategies. So, in order to get more reliable results, one needs to compare strategies used in presentations in a business rather than an academic setting.

This could be an area of further research. More precisely, comparing the strategies of real business presentations and the ones included in the instruction materials would help to put the needs and goals of the instruction into better perspective. It would give a more detailed insight into what the students need to be able to do and how the focus of the instruction needs to change to fulfil those needs.

In terms of the implications for the development of the model, this study opened up the avenue to explore whole presentations and see what type of structures and strategies are used in the rest of the talk. Indeed, many of the strategies used in the question and answer session can be found in other parts of the presentation, and students are also given explicit instruction in softening, maximising, emphasis, signposting, formality and ways of creating rapport with the audience which can all represent research possibilities.

To pursue this avenue of exploration, a very basic version of the model was developed with a speech act taxonomy of four groups (organisational, informative, territorial and cooperative) almost identical to the final one in use and a system for analysing the structure of the talks based on instructions on structuring presentations provided in textbooks and guidelines on paragraph organisation. The speech act taxonomy can be seen in Appendix A and the templates of the structure units in Appendix C. This elementary version of the framework was validated in the spring of 2004 and with many subsequent changes led to the development of the final Intentionality Model. A sample of an analysis of a presentation using this first very basic model can be seen in Appendix V. It is accompanied by notes kept by the researcher on the use of the coding system and kept track of hesitations, uncertainties or problems with the application. As can be seen, there were several problems with this initial system. Unsurprisingly, it closely resembles the analytical method used in the question and answer session (Appendix T), which was extended and adapted to cover the monologue part of presentations. There were several problems with the model at this time: it is unclear whether the strategies coded on the right hand side of the table are speech acts, more general language functions or even in some cases grammatical categories (link or conjunction); the segmentation of the units is unregulated; and it is unclear how the structure units on the left relate to the strategies on the right. Through the many stages of development with each empirical study and subsequent theoretical research, the analytical process was finally simplified, standardised and more clearly defined to include just speech acts as simple propositions and the codes of only the four speech act categories of the taxonomy (Appendix D). Instead of the structure elements, a more qualitative analysis of the organisation of the presentation is incorporated using Bhatia's (1993) moves of promotional genre as a general guide.

10 OVERALL CONCLUSION

We have seen that presentations are an increasingly popular form of communication with tens of millions of talks being performed globally on a daily basis. They are used in many settings and for many purposes, from conveying the findings of academic research at conferences to political speeches and TV commercials, from religious talks to students discussing their work at school, from business meetings and product launches to Internet exchanges and media events. It seems that presentations are an integral aspect of many spheres of life and they are being embraced and developed in the modern age resulting in spin-offs, sub-genres and numerous types of presentations. The popularity of the genre has resulted in an abundance of written materials on the topic, like language course books, business and management textbooks, visual equipment manuals, guides on impressing an audience and downloadable slide templates. Yet systematic, large-scale, academic research in the field has not managed to keep pace with the boom of the genre. Most studies have been sporadic, small-scale, looking at only a particular aspect of presentations and scattered across a variety of fields and journals which are at times difficult to access and makes a comprehensive overview of the genre hard to compile.

This dissertation has attempted to address this opening up of a research opportunity by providing a theoretical model of business presentations, which has been developed and tested both through data-based and theory-based investigations. The research had three aims: a theoretical aim, to develop a framework for defining and describing business presentations; an empirical goal, to use the model to analyse recordings and transcriptions of talks; and a pedagogical aim, to describe how presentation skills are taught and how such instruction can be improved. Let us now look at what has been accomplished in each of these three areas separately.

10.1 THEORETICAL OUTCOME

In terms of the theoretical aim, the study has developed the so-called Intentionality Model of business presentations. This framework is based on three premises:

1) that all human activity and communication is purposeful;
2) that there is a hierarchy of intentionality inactivated in genres, from the most global and highest communicative purpose, to mid-level macro speech acts and genre moves, to the smallest units of intentionality, the speech acts;
3) the speech acts can be grouped into four categories according to the language functions they fulfil.

Stemming from the second premise the framework has two approaches, a top-down, genre and a bottom-up speech act analysis. The top-down, genre analysis provided a definition of business presentations:

> A business presentation is an **EXTENDED TALK** given **FORMALLY,** most often by an **INDIVIDUAL** before a group of people who constitute an **AUDIENCE**, with the **AIM OF ACHIEVING A COMMERCIAL ADVANTAGE** (e.g. sell products or services, inform about corporate changes or performance, raise company or brand awareness, etc.).

This definition is built up along the lines of Swales' (1990) definition of genre:

> A genre comprises a class of **COMMUNICATIVE EVENTS**, the members of which share some set of **COMMUNICATIVE PURPOSES**. These purposes are recognised by expert members of the parent **DISCOURSE COMMUNITY**, and thereby constitute the rationale of the genre. The rationale shapes the schematic structure of the discourse and influences and constrains choice of content and **STYLE**." (p 58.)

The highlighted elements of both definitions correspond directly to each other: **extended talk = communicative event; formally = style; individual / audience = discourse community; aim of achieving a commercial advantage = communicative purpose**. On the basis of this definition, it is possible to draw up a list of aspects that need to be investigated in order to describe the rationale, or context of business presentations. These include the setting, the discourse community and the communicative purpose. The setting includes the time, place and the occasion on which the presentation is taking place. We have seen that in the case of business presentations, these three feature can vary significantly, but that the occasion is particularly important to consider as it is often linked directly to the communicative purpose. The discourse community creates and recognises the routines of the genre, and in the case of business presentations, the members of the community are business people who usually speak international English, which means that they are usually not bound to a particular locality or share the same native language. Instead, what binds them is the commercial end of their activities. If the presenter and the audience members belong to the same direct community, then the presentation is an internal one. Conversely, if they belong to different direct communities, then the presentation is external. It is also important to note the relationship of the speaker and the audience. Factors such as familiarity, status, age, gender, nationality, religious or political affiliation might also play an significant role in the dynamics of the event. Both the presenter when preparing the talk and the researcher when analysing it should also take into account that there could be a hidden audience (Bienvenu, 2000) of decision-makers that get second-hand information about the presentation from the attendants. This overt and hidden aspect is also present in the communicative purpose. The general communicative purpose of the presentation is the commercial exchange of goods, services or ideas in the case of sales presentations, or more oblique methods of obtaining economic advantages by improving the company's standing, profitability, market share, internal efficiency and team-work and so on. Many talks also contain a hidden agenda or an implicit aim (Askehave, 1999), which can range from gaining personal recognition and promotion to using the presentation itself as an example of what is expected of new network members in multi-level marketing companies.

On the mid level of the hierarchy of intentionality, one finds macro speech acts or genre moves. These are parts of the presentation that share the same general objective. In the case of sales presentations, they closely resemble the moves of other promotional genres (Bhatia, 1993) including: 1) establishing credentials; 2) introducing the offer; 3) offering incentives; 4) enclosing documents; 5) soliciting a response; 6) using pressure tactics; and 7) ending politely.

In the bottom-up level analysis, the speech acts, defined as simple propositions, are divided into a new taxonomy according to the language function they perform including organisational (pertaining to the structure of the discourse), informative (that convey information in a relatively neutral manner) and interpersonal which are further divided into cooperative (that bridge the gap between the interlocutors) and territorial (that protect the individual space of the speakers and their right to freedom and unimpeded action).

A graphic representation of the Intentionality Model of business presentations is shown in Figure 6. The model's coherence is provided by the unifying notion of intentionality, which acts as a common denominator in all the levels. This makes it possible to bring the communicative purpose, the genre moves and the speech act frequency count according to the taxonomy in direct correlation. The framework serves a dual purpose: it provides the basis for defining the genre and setting up a theory, while at the same time it is easily converted into an analytical system for empirical research. When used for the latter purpose, the transcription of a presentation is coded along all the categories mentioned (setting, participants, communicative purpose, speech act count) to provide a detailed analysis of the presentation, called an Event Analysis. A sample of such an Event Analysis can be seen in Table 2. This includes the move analysis, which is the only element of the model missing in the coding of the empirical studies. This aspect of the model was added in the final stages of the development.

The system which has been developed over the course of six years was validated at the beginning of 2008 with excellent inter-rater reliability results. In its finalised form, it has not yet been applied to any empirical research. All the data-based studies included in this dissertation served a dual purpose: to answer a research question related to a specific aspect of business presentations and to test and improve the model at each stage of development. They have confirmed that the analytical instrument is applicable and has the capacity to yield useful results in the investigation of business presentations. How these empirical studies contributed to the development of the model at different stages of the research can be seen in the chrono-cyclical research plan (Figure 7) and the overview of which elements of the model were used as analytical methods in each of the studies (Table 16).

10.2 EMPIRICAL OUTCOME

The research contains six separate empirical studies pertaining to the following research questions:

1. What are the characteristics of an expert business presenter?
2. What characterises Presentation Skills instroction materials and courses?
3. What are the features of higher and lower graded student presentations?
4. How do the contextual and pragmatic features of students' presentations change during the course of instruction?
5. What are the personality traits of a higher-rated student presenter?
6. How are Question and Answer (Q&A) sessions handled by student presenters?

The questions are not numbered here chronologically accordging to when the relevant study was, but according to their widening scope and the order in which they appear in the dissertation. The elements of the model which were used as a method of analysis in the studies changed over time as the development of the model progressed. Which analytical methods were used with each study are summarised in Table 16.

<table>
<tr><th>Elements of analytical method</th><th>Empirical study</th><th>Completion time</th></tr>
<tr><td>Checking all model elements with expert</td><td>Expert case study</td><td>Early 2008</td></tr>
<tr><td rowspan="2">Event Analysis</td><td>How are presentation skills taught</td><td>Early 2007</td></tr>
<tr><td>Higher and lower grades student presentations</td><td>Spring 2006</td></tr>
<tr><td rowspan="2">Structure of monologue, strategies and speech act frequencies</td><td>Student case study</td><td>Spring 2005</td></tr>
<tr><td>Longitudinal study</td><td>Autumn 2004</td></tr>
<tr><td>Turn-taking structure and answering strategies</td><td>The question and answer session</td><td>Winter 2003/4</td></tr>
</table>

***Table 16*. Development of analytical methods.**

Now that all the studies have been presented, an overall picture of the development of the analytical tools and how they led to the final Event Analysis can be formed by connecting the analytical methods of all the developmental stages like the pieces of a jigsaw puzzle. As previously mentioned, most of the empirical studies had a dual purpose: to test the development of the analytical instrument at a particular stage of developing the model and to answer one of the research questions listed above. Table 16 illustrates which part of the instrument was tested in which study. In terms of the dual purposes, the studies not only contributed effectively to the construction of the Intentionality Model, but also yielded useful results in addressing the research questions.

The results of the two case studies, the expert and the student presenter, indicate that personality does not need to represent an obstacle to anyone becoming a successful presenter. What matters is careful preparation. In the case of the student presenter this process entailed choosing a familiar topic, detailed structuring of the talk, writing it out and practicing it aloud. The expert presenter, on the other hand, in his preparation process focused more on researching the background of the audience, thinking of ways to build relationships with them, drawing a mind map of the talk and ensuring control of the setting by running through a check-list of factors. The professional presenter did not write out or practice his talks, in order to ensure that they were "live", but all his talks were carefully deliberated and prepared. The most important aspect of the professional presenters' talks is that he consciously tries to avoid discussing business directly, and instead focuses on gaining the audience's trust and appreciation which he later uses as a foundation for building a sound business relationship with them. So the communicative purpose of his talks shifts from social with new audiences to more commercial with familiar audiences.

The comparison of higher and lower graded presentations showed that there is a somewhat greater consistency in the match between the communicative purpose and the content of the talk in the case of the higher graded presentations. The contextualisation of these talks is much clearer, more detailed and appropriate for business situations, while the lower graded presentations had poorly fulfilled or undefined commercial communicative purposes. The conclusion is that more successful talks are those that are considered to have pragmatic content which is more appropriate to the specific context of the presentation.

The longitudinal study revealed that the students' ability to structure the talk improves noticeably and significantly with instruction, but that the changes in the use of speech acts and communicative strategies are harder to identify. There is a noted decrease of territorial acts with time, and the language used to accomplish the other types of acts does reflect elements taught in class, but in general, the students' pragmatic competence lagged behind their organisational skills. This pragmatic competence needs to be developed and reinforced through greater exposure to authentic business presentations, which is also confirmed by the case study of the successful student presenter, who modelled her talks on real presentations she had attended.

Similar findings pertaining to the difference in the structure and the pragmatic abilities of the studies were reached in the study on the question and answer session. Students' welcoming techniques were stilted, and they had difficulty in avoiding the use of direct negatives, thereby sounding defensive. Few of the students checked whether they had understood the question properly, which resulted in the audience members being forced to clarify their questions after receiving an unsatisfactory answer. Students also found layered questions difficult to deal with as these types of strategies were not included in instruction, and there is also some indication from the study that student could benefit from being taught to pay more attention to the funnelling and contextualisation that usually precedes a question.

10.3 PEDAGOGICAL OUTCOME

There are also numerous implications in relation to the third, pedagogical, aim of the study. The fact that personality is not a significant determinant of a successful presenter is encouraging for teachers and trainers as well as students and trainees. It means that with the right kind of training, anyone can become a successful speaker. Our expert said that personality is irrelevant to the talk, whereas the effective student resorted to careful preparation to overcame her shy, quiet demeanour. This brings hope to the instruction process.

The analysis of expert presentations included in instruction materials indicated that presentations included in integrated approaches, like business case studies, have a greater level of contextualisation than specialised Presentation Skills textbooks. So, the former can be more useful for students with less experience and understanding of the whole business process, whereas the latter can be more appropriate for in-service training of practicing presenters. Another pedagogical implication of the study is that many of the books and materials take on a product-oriented approach to instruction, teaching about the elements of a presentation like structure, body language and visual aids. However, a more process oriented approach could be more beneficial for students in pointing out to them the steps that precede the actual talk. These include researching the type of audience and their background, the aim of the talk, the presenter's goals and the relationship with the audiences, careful selection and organisation of data of the talk to match the requirements of the other researched factors and finally control of the presentation setting and environment. The last finding of this study related to the level of authenticity of the presentations included in teaching materials. Since most of these example presentations are based on authentic presentations, but acted out because of copyright and privacy reasons, it is very useful for students to get adequate exposure to live presentations as well. This could be accomplished through attending real talks with the instructor or streaming presentations from the Internet.

As a result of these and other findings of the study, the Presentation Skills course which was explored here, was updated to include overt teaching of the definition of business presentations and the context of these communicative events at the beginning of the module. A simplified version of the theoretical framework of presentations can be used in instruction to clarify the rationale and aim of this form of communication, thereby introducing both a process approach and a greater level of contextualisation. These changes in the syllabus are also reflected in the marking criteria with the weighting of certain criteria being changed to reflect the time spent on the explicit instruction of these aspects. As a result of the study, the course now also makes extensive use of the camera to record student presentations, watch them together in class and obtain self-evaluation and student and teacher feedback. Written teacher feedback proved to be exceptionally useful for students. The assessment process has also been updated by introducing presentation situations that the students can choose from when preparing the talk. Again the emphasis is on the process of preparation and greater contextualisation. The situations also draw the students' attention to the moves of promotional genres.

The longitudinal study brought to the surface the debate concerning the explicit teaching of pragmatic skills. It seems that for students it is easier to learn to structure the talk than to master the ability of applying the appropriate communicative strategies. Aspects of appropriateness are not only harder to learn, but are also less straightforward to teach. Perhaps this can explain the preference of most textbooks to focus on the product elements of structure and performance aspects like voice control, body language and visual aids. Pragmatic competence, on the other hand, required for the appropriate use of the genre takes longer to acquire and is harder to teach explicitly. It is here that the Intentionality Model can make a contribution to the teaching of presentation skills. It can provide a framework for students to use in selecting the most appropriate ways to achieve their communicative purpose with a specific audience. With greater exposure to authentic presentations and focus on the process of researching the background of the audience and the roles and relationship of the participants, with time students can acquire the necessary pragmatic competence to make appropriacy judgements.

10.4 IMPLICATIONS

There are two types of potential benefits of this research: the practical application of the results and the taxonomy and a wider contribution to several fields of applied linguistics. The practical advantages of the research in terms of teaching are easily identifiable, since one of the aims of the research is to enrich Presentation Skills courses. The extensive research into student presentations will have direct classroom implications, from supplementing the course with materials resulting from the study, to redesigning the syllabus according to the findings. It will help to assess how appropriate the teaching materials are and how closely they resemble the reality of business presentations. By looking at high and low graded presentations, it will also become possible not only to teach students how to present, but also how to do so successfully and with the desired effect.

Apart from pre-service classroom teaching, the research will also be useful for in-service company training and consulting. The findings of the empirical research could be used to design special courses to fit the specific needs of a company, but the analytical instrument might prove even more valuable for individual training. An adaptation of the coding system, which is simplified for pedagogical reasons, can be employed to carry out a detailed analysis of presentations made by an individual to build a presenter profile and provide the individual with advice, based on the analysis, to improve the presentation's effectiveness and gear it towards fulfilling specific aims.

There are also possible wider contributions, most notably to the fields of ESP and discourse analysis. In terms of ESP, it will not only enrich the Presentation Skills course, but might have the potential to play a role in other Business English courses by looking at the business world as a discourse community, one of the elements described in the genre study in the second phase of the research. The likely contributions to the fields of discourse and genre analysis do not stem only from the results of the data-based research, but also from the design of the theoretical framework. A similar approach can be used to describe other genres, starting with a bottom-up micro analysis using the speech act taxonomy, followed by a genre analysis according to the various components and participants of the event, and finishing with a macro Event Analysis. In fact, the system developed here could be used as a sort of blueprint for mapping out the characteristics of many forms of discourse which have not been described previously. Finally, the research can also perhaps make contributions to the fields of pragmatics, in terms of matching the micro and macro illocutions of a speech event, and sociolinguistics, by looking at the role of presentations or talks with suspended turn-taking in terms of wider social interaction.

10.5 LIMITATIONS

All the empirical studies of this dissertation have the same limitation: their findings are limited to the data they cover and cannot therefore be generalised. The 16 expert presentations analysed come from recordings that accompany only three textbooks. They were selected based on the relevance to the other studies in the overall research, so perhaps the results of presentations in other teaching materials would be different. The 37 student presentations all come from the same cohort of students at a college in Budapest, who all participated in the same Presentation Skills course. Such a controlled and limited environment of course means that the findings might not necessarily be generalisable to other settings. Due to limited access and the labour-intensive nature of the analytical process, a wider selection of data was deemed impractical for this study.

However, the analytical instrument used in the studies resulting from the theoretical model of intentionality has proved to be robust enough to be applied in other studies. The results it yields are exceptionally useful, despite the fact that they might apply only to that particular set of data. As it is grounded in theory, even the findings of the studies of this research, though not generalisable, provide a trustworthy and dependable depiction of this limited data. The Intentionality Model and the resulting analytical system can be applied not only to other business presentations to widen the scope of the research and attempt to corroborate the findings, but with minor adjustments they may also be used to analyse and define other oral genres such as political speeches, academic talks or medical and technical presentations.

Finally, the development of the theoretical framework which constitutes the basis of the Intentionality Model, has potential implications for the fields of pragmatics, philosophy of language and genre analysis. The notion of the intentionality hierarchy, bringing together in a coherent system the ideas of communicative purpose, genre moves and speech acts, can be used in relation to all communicative events. The new speech taxonomy with its four clear categories based on language functions also directly stems from the notion of intentionality, which is the driving force behind all communication.

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Appendix A - SPEECH ACT TAXONOMY CLARIFICATIONS

I. Definitions of Categories:

a) **Organisational –** technical devices that help organise the discourse, in terms of ordering, linking and turn-taking in the Q&A session.

b) **Informative –** providing information in a neutral manner, without any additional function or personal engagement, primary focus is on content.

c) **Territorial –** interpersonal strategies used to protect the territory of the individuals and maintain their independence (negative face).

d) **Cooperative –** interpersonal strategies used to bridge the gap between the speaker and the audience, focusing on group (positive face).

Categories A and B are neutral, since they are not emotionally "loaded" and their primary function is to organise the discourse or the convey information. (Halliday's functions of language) C and D categories, on the other hand, have a social or interpersonal value. Those used to strengthen the individual's position, power and independence against others are territorial (C), and politeness can also be used in the opposite direction, to emphasise the group as opposed to the individual. (Brown and Levinson's *Politeness*)

II. Definitions / Examples of Units:

1. Avoiding – refusing to deal with a topic by talking about something loosely connected.
2. Focus shift – from negative to positive or vice versa, or from one area to another.
3. Hedging, mitigating – softening or distancing by means of 'if I may say so'.
4. Layered question – two or more (found up to 6) questions within a single question turn.
5. Being vague – being unclear or too general
6. Escaping – trying to stop the presentation and leave prematurely.
7. Calling on higher authority – shifting responsibility or sounding more authoritative.
8. Relativising – usually introduced by 'depends on' to reduce definiteness.
9. Challenging – provoking the interlocutor usually by means of short questions or tags.
10. Waiting request – 'let me check my notes'; 'please hold your questions till the end'.
11. Enticing – making something sound appealing, but not providing complete information.
12. Introducing (oneself or others) – stating name & position, usually in the introduction.
13. Stating condition – usually 'if' sentences or 'as long as'.
14. Hoping – 'hopefully' signalling optimism, bonding or supporting a particular side.
15. Doubting – apart from expressing scepticism can also signal mild criticism.

Appendix B – SAMPLE TRANSCRIPTION AND CODING

R.B. December 2004 – transcription and coding

1. P: (distributed handouts first) So, good afternoon everyone. / Greeting - C
2. Err first / Link - O
3. let me ask a question from you. / permission for a question - C
4. Has anyone ever heard of Tupperware? / engaging audience - C
5. (audience murmur) Yea? / asking for confirmation - C
6. I'm glad to hear that. / expressing happiness - C
7. I asked this / explanation - I
8. because this is going to be the topic of my presentation. / stating topic - I
9. Today I would like to give you some tips and hints / offering advice - C
10. how you could turn the nightmare of cooking into a pleasant and enjoyable activity. / offering improvement - C
11. First / Link - O
12. I would like to talk about err (points to poster) the history of the company, / stating topic - I
13. then / Link - O
14. I would like to present three products to you / stating topic - I
15. and at the end of my presentation / Link - O
16. let me give you a treat. / offering surprise - C
17. The presentation will take about 10 minutes / stating length - I
18. and after it / Link - O
19. I will be glad to answer any of your questions. / inviting questions - O
20. So, / Link - O
21. the history of the company started in 1946 / stating fact - I
22. when Earl Tupper invented a special material / stating fact - I
23. from which he produced the first Tupper bowl. / stating fact - I
24. Today the company is present in more than a hundred and thirty countries / complimenting - C
25. and the name Tupperware is magic for housewives. / complimenting - C
26. This brings to the second point of my presentation. / Link - O
27. I would like to talk about three products, / stating topic - I
28. the serving master, the silicone wonder mat and the quick shake container. / Listing - I
29. Let me start with the serving master. / stating topic - I
30. Weather we run a small or big household / describing situation - I
31. we aim, / describing? – I (incomplete)
32. we all face the problem of serving, / introducing problem - I
33. how and in what should be served the meals. / explaining problem - I
34. Well, / Link - O
35. the versatile product of Tupperware gives us a solution. / offering solution - C

Appendix C - STRUCTURE UNITS

INTRODUCTION

Ia Opening
Ib Subject
Ic Aim
Id Length
Ie Outline
If Question time
Ig Hook

BODY - Argumentative (block)

B2a Signal
B2b Topic sentence
B2c Subtopic (against)
B2d Internal link
B2e Subtopic (for)
B2f Conclusion
B2g Signal

BODY - Cause – Effect (block)

B3a Signal
B3b Topic sentence
B3c Causes (list)
B3d Internal link
B3e Effects (list)
B3f Conclusion
B3g Signal

BODY - Cause - Effect (chain)

B4a Signal
B4b Topic sentence
B4c Cause – Effect A
B4d Cause – Effect B
B4e Cause – Effect C
B4f Conclusion
B4g Signal

ENDING

Ea Signal
Eb Summary
Ec Conclusion
Ed Recommendation
Ee Signal

BODY - Basic

B1a Signal
B1b Topic sentence
B1c Explanation
B1d Support
B1e Example
B1f Conclusion
B1g Signal

BODY – Chronological / List (chain)

B5a Signal
B5b Topic sentence
B5c Time point A
B5d Time point B
B5e Time point C
B5f Conclusion
B5g Signal

BODY - Argumentative (chain)

B6a Signal
B6b Topic sentence
B6c Sub-point A
B6d A opposition
B6e Sub-point B
B6f B opposition
B6g Sub-point C
B6h C opposition
B6i Conclusion
B6j Signal

QUESTION SESSION

Q1a Question invitation
Q1b Question
Q1c Welcoming
Q1d Clarification request
Q1e Clarification
Q1f Answer
Q1g Check for understanding
Q1h Check response
Q1i Cycle end signal
Q2; Q3; Q4…
C1 Closing

Appendix D – INTER-RATER RELIABILITY TEST SAMPLES

Validation coding for inter-rater reliability test – unitisation and categorisation
23 January 2008 – Jasmina Sazdovska

Transcription IBS 14 December 2004
J. P. start time 01:31:20; end time 01:39:30

1. (standing upright and hands behind back) According to the latest studies, / I
2. children today want to play (points to poster) with bright, wood and colourful toys. / I
3. (upright again) Good afternoon ladies and gentlemen. / C
4. My name is J. P. / C
5. and I'm the head of the R&D department / I
6. here at Brio. / I
7. Today, / O
8. I'm going to give you a presentation on our newest development concerning wooden train set (indicates set in front) / I
9. and I've divided my presentation into two major parts: / O
10. the first one / O
11. involves introduction of the whole train set (points) I
12. and the second one, / O
13. the demonstration. / I
14. My presentation will be about 10 minutes long and / O
15. please feel free to ask any questions at the end (hand gesture) of the presentation. / O
16. And now I would like to start err (fidgets) with the description of the trains * / O
17. (points to trains then to poster) which are actually plastic, / I
18. but some of them are wood, / I
19. such as / O
20. this one (picks up train) and err these … err * / I
21. we try to design these trains as colourful as possible / C
22. err for catching the children's attention and * / C
23. some of them are battery powered (picks up two another trains) / I
24. such as / O
25. this one and this one and (picks and another train) this one. / I
26. So, / O
27. these three / I
28. and err surprisingly enough * / C
29. they are related to Thomas the Tank Engine. / I
30. I don't know / C
31. how many of you know Thomas? / C
32. Do you? (A: Yes) / C
33. Yes, / C
34. you do. / C
35. So, / O

Appendix D continued

Validation coding for inter-rater reliability test
January 2008 – Gergely Tamási – categorisation

Transcription IBS 14 December 2004
J. P. start time 01:31:20; end time 01:39:30

1. (standing upright and hands behind back) According to the latest studies, / I
2. children today want to play (points to poster) with bright, wood and colourful toys. / I
3. (upright again) Good afternoon ladies and gentlemen. / C
4. My name is J. P. / C
5. and I'm the head of the R&D department here at Brio. / I
6. Today, I'm going to give you a presentation on our newest development concerning wooden train set (indicates set in front) / O
7. and I've divided my presentation into two major parts: / O
8. the first one / O
9. involves introduction of the whole train set (points) I
10. and the second one, / O
11. the demonstration. / I
12. My presentation will be about 10 minutes long and / O
13. please feel free to ask any questions at the end (hand gesture) of the presentation. / O
14. And now I would like to start err (fidgets) with the description of the trains * / O
15. (points to trains then to poster) which are actually plastic, / I
16. but some of them are wood, / I
17. such as / O
18. this one (picks up train) and err these … err * / I
19. we try to design these trains as colourful as possible / I
20. err for catching the children's attention and * / I
21. some of them are battery powered (picks up two another trains) / I
22. such as / O
23. this one and this one and (picks and another train) this one. / I
24. So, / O
25. these three / I
26. and err surprisingly enough * / C
27. they are related to Thomas the Tank Engine. / I
28. I don't know / T
29. how many of you know Thomas? / C
30. Do you? (A: Yes) / C
31. Yes, / C
32. you do. / C
33. So, / O

Appendix E - EDWARD INTERVIEW QUESTIONS

Bring any books you prepared from or read on presentations (titles)
Bring and videos / DVDs with your presentations or other presentations

I. Background:

1. How long have you been speaking English?
   Would you consider yourself to be a native speaker?
2. Is it different when you present in English and in Hungarian? How? Why?
3. How did you get involved in presenting?
4. How much experience in presenting would you say you have?
5. Do you have any special presentation skills training?
6. Did you read any books / watch videos / consult with an expert?
7. How many presentations would you estimate that you have done?
8. How have your presentations developed or changed over time?
9. What's the largest audience you have ever had?
10. What would you consider to be your most successful presentation? Why?
11. Can you think of a presentation that didn't go well? What happened?
12. Have audience members or colleagues ever commented on your presentation skills? What were the comments?
13. Have you ever trained others to present? How was the training done?
14. What type of presentations do you usually do? (genre, category, aim)
15. Have you attended many presentations as a member of the audience?
16. What do you think are the characteristics of a good presenter? Personality traits?
17. What do you think a good presenter should be able to do?
18. Do you think good presenters are naturally talented or is it something that everyone can learn?
19. What advice would you give to someone who wants to get into presenting?
20. Rate the following in terms of importance. Chose and number the top 5 and discuss the rest:

knowledge of topic,
style (polite, interesting),
presenter's appearance,
aim,
body language,
audience's needs and identity,
preparation,
structure,
visual aids,
topic,
voice and intonation,
setting (time, place, occasion, length of talk),
other _________________________

Appendix E continued

II. Preparation:

1. How do you prepare for a presentation?
2. Have you ever changed your presentation (or done something different from what you prepared) during the talk or just before? What changes did you make? Why?
3. Do you write out a full text?
4. Do you practice it out loud? How many times?
5. Have you ever presented on the same topic on different occasions? Did you make any adjustments? What type of changes did you make? Why?
6. Have you ever recorded your presentations to watch and improve your own performance? Has this helped? How?
7. How does it feel to watch yourself presenting?
8. How do you feel when you present?
9. Do you try to involve the audience? How?
10. Do you let the audience interrupt you with questions? How do you feel if they do?
11. Do you usually have a question session at the end?
12. How do you usually prepare for questions?

III. Technical aspects:

1. Do you often use audio and visual aids? For what purposes? What types?
2. Do you check that they are working?
3. What sort of setting do you usually do presentations in? Venue? Time? Aim? Audiences, size, type, nationality?
4. How do differences in these aspects influence your preparation and presentation?
5. How do you arrange the organisational aspects? (invitations, booking venue)
6. Do you ever co-present? How is that different from presenting alone?

IV. Speech acts:

1. What sort of structure do your presentations have?
2. What type of things do you say at the beginning and the end?
3. Do you let the audience know at the beginning the structure of your talk?
4. How do you connect the parts of your talk? What phrases do you use? Examples?
5. What types of information do you include in your presentations? How specific do you like the information to be?
6. Do you often include explanations of how something works? Descriptions? History?
7. Do you use longer or shorter sentences when presenting? Why?
8. How often do you include threats, warnings, criticisms, commands, orders etc? Why?
9. How often do you include complements, offers, recommendations, jokes etc? Why?
10. In a particular presentation what percentage would you use of phrases that organise your talk, give information, pressure the audience, cooperative with the audience? Why? What does the percentage depend on?

Appendix E continued

V. Voice and body language:

1. What are some body language techniques that you use? Why?
2. Is it difficult to control your body language? Why?
3. Are there any particular voice techniques that you use? When? Why?
4. Do you regulate or vary your speed? How? Why? When?

Appendix F – SAMPLE OF EDWARD INTERVIEW TRANSCRIPTION AND ANALYSIS

15th January 2008, Budapest, 5pm

In bold interviewer, in brackets notes from interview, the rest direct quotations from participant transcribed from the audio tape of the interview

Reminder: Bring any books you prepared from or read on presentations (titles) – (books on business; motivational books; popular psychology; Dr. Wayne W. Dyer, "the father of motivation" http://www.drwaynedyer.com/about/) (Dale Carnegie, third book "How to stop worrying and start living" http://en.wikipedia.org/wiki/Dale_Carnegie on Wiki, and the training courses at: http://www.dalecarnegie.com/)
Bring and videos / DVDs with your presentations or other presentations – (in Hungarian only)

I. Background:

1. **How long have you been speaking English?** Started at 16-17, by 20 could speak English quite well. I started in high school in Hungary and continued in Canada, that's actually when I started very actively studying English. [learning English] (1) **Would you consider yourself to be a native speaker? How comfortable are you with your English?** I'm 100% comfortable, so it's no problem understanding or reading or writing or speaking. **Or thinking?** I can think, I can dream…. By the end of my stay in Canada I was dreaming in English. [native bilingual – English / Hungarian] (2) **So at least near native.**
2. **Is it different when you present in English and in Hungarian? How? Why?** I had some difficulties in English, but if I remember correctly it was because I didn't research the proper English words, so that was a lesson for me, many times I had to decide on the spot… I didn't have my presentation material in English… but obviously Hungarian was much easier [presenting in English vs. Hungarian] [preparation & research] (3) **What about the style? Is there a slightly different style when you present in English and in Hungarian?** I always felt a difference… Somehow I felt I was speaking differently, as if I were a different person, but it was a definite feeling, in fact I was using different style words in English. [English vs. Hungarian style] [personality] (4) **And how would you describe the English style and how would you describe the Hungarian style?** I felt for some reason I was more professional in English and I was using in Hungarian more everyday words, more laidback style … yes this is how I think I would describe it, I felt more professional in English, I have no idea why. [English style] [professional] (5)
3. **How did you get involved in presenting?** With the business, the CalV business, because we had to do home presentations, I started with home presentations, speaking to 3, 4, 5 people [got started in presenting] (6) **Because it's a direct sales company?** That's right, so it just had to be done… it's impossible to do sales if you don't talk about it, yourself, the company. [sales & presenting] (7)

Appendix G – EDWARD CODING KEY

EXPERT	PRESENTATION TYPES / AIMS	AUDIENCE	CONTENT / STYLE
• Learning English: 1 • Native bilingual: 2 • Presenting in English vs. Hungarian: 3 • Got started: 6 • **Experience:** 8, 9, 18, 19 • Be trained: 10, 78 • Read books: 11, • Motivational material: 11 • Development: 20, 29 • Knowledge of content: 80, • **TRAIN OTHERS:** 54, 55, 57, 62, 153, • Attending present: 71/2, 151 • Watch self on video: 98, 99 • Nervous: 101, 163, • **Credibility:** 112, 119, 164, • Co-presenting: 120 • Translator: 121 • In control: 174, 176	• Sales present: 7 • **Motivational seminar:** 21, 44, 63, 145, • Selling self: 25 • Easy style: 28 • Set at example: 28, 64, 70 • Length: 31 • More than products: 49 • Bad present: 53, 145, • Biz present: 69 • Duplicable: 71 • Key to success: 79 • **Aim:** 85, 86, 125, 131,	• **AUDIENCE SIZE:** 8, 15, 30, 50, 61, 114, 116, 117, 118, 166, • **NEEDS:** 14, 16, 26, 84, 123, • Listening to A: 16 • Building relations: 17, 24, • Enjoying: 22, 48, 68 • **REACTION:** 32, 42, 52, 55, 60, 72 • Touched: 33 • Make them think: 43, 45, • Desire: 47 • Relate content to audience reality: 51 • Adjusting to cultures: 97 • **Involving A:** 101/2, 105, 106, • Engaging A: 141 • **Questions:** 105, 106, 108, 109 • Knowing A: 104, • A motivation: 116, • Relating to A: 138, 139 • Considering A: 159,	• **NO BIZ TALK:** 13, 15, 20, 35, 73 • Biz talk short: 23, • **Style:** 4, 5, 35 • Purposeful: 34 • **Metaphor:** 35, 41, 144, • **Emotional state:** 36, 37, 40 • Story: 41, • Dialogue: 41 • **Hope & change:** 46, 47, 66 • **Your story:** 56, 65, 132, • Topic not important: 81, • Repetition: 124, • Sensitive topic: 129, 130, • Example: 139 • Lang of pictures: 144,

Appendix G continued

SETTING	PREPARATION	PERSONALITY	SPEECH ACTS	OTHER
• Homes: 15 • Friendly: 22 • Bad: 83 • 113, • Full-house: 117, 118, • Venue: 156, 161, • Setting: 171	• **PREPARATION & RESEARCH:** 3, 37, 38, 82, 86, 89, 93, 107 • **Mind map:** 87, 88, 95, 96 • Notes: 88, • Write text: 90, 94 • Practice: 91 • Timing: 92 • Structure: 80, 93 • **STRUCTURE TRAINING:** 57, 62, 122, 124, 125, 126 • **ORGANISATIO N:** 118, 171, 172, 174, 176 • Check list: 173, 175	• Native bilingual: 2 • English vs. Hungarian style: 4 • English style professional: 5 • **Enjoys it:** 22, 67, 100 • No personality showing: 76 • Anyone can do it: 77	• **HUMOUR:** 58, 102, 103, 135, 136, 152 • Establishing credentials: 126, • Organisatio nal: 127, 148, • Informative: 129, 130, • **TERRITO RIAL:** 133, 134, 146, 150, 151 • **COOPERA TIVE:** 135, 139, 140, 142, 147, 149, 169, • Welcoming: 137 • Hedging: 143, • Informative: 147/8 (%),	• One shot: 59 • **YOU'RE DEAD:** 52, 83, 90, 91, 94, 103, 104, 160, • **VOICE:** 74, 80, 168, 169, 170, • **BODY:** 75, 80, 154, 155, 156, 157, 158, 160, 161, 162, 163, 165, 166, 167, • Visuals: 110, 114 • PowerPoint: 111, 112, • Music: 115,

Appendix H - PRESENTATION SITUATIONS

1. Internal company presentation of a new product or service

Roles: representatives of the Marketing, R&D and Finance department of the same company
Task: as a group decide on a company and new product or service and on who is going to represent which department. Discuss the details concerning the product or service. The R&D representative should prepare to do a presentation on the design and performance of the product (or the details of the service). The Marketing representative should outline a marketing plan and the Finance person should talk about the pricing, financing and costs involved.

2. Internal Marketing Department presentation

Roles: you all work for the Marketing Department of the same company
Task: as a group decide on a company and a product or service. The previous marketing campaign of this product or service has not been very successful. Each of you should come up with a different proposal for a new marketing campaign.

3. Internal presentation: Finding a new location

Roles: you all work for the Operations Department of the same company
Task: as a group, decide on which company you're working for. You'd like to open a new store / outlet / branch of your company. Each of you should come up with a different proposal for the new location.

4. Bring a new product to Hungary

Roles: representatives of the Marketing, Operations, HR, Legal and Finance department of the same company
Task: as a group, decide on a new product you would like to introduce to the Hungarian market and on who is going to represent which department. Discuss the details concerning the product. The Operations representative should prepare to do a presentation on the supply and distribution possibilities. The Marketing representative should outline a marketing plan and the Finance person should talk about the pricing, financing and costs involved. The representative of the Legal department should outline the legal requirements for importing the product (obtaining licenses, safety and health standards). If new employees need to be hired for the project (for sales, distribution or marketing) the HR representative should outline how many and what type of personnel you're looking for and how to hire them.

Appendix H continued

5. Export a Hungarian product

Roles: representatives of the Marketing, Operations, HR, Legal and Finance department of the same company
Task: as a group decide on a Hungarian product you would like to export, where you'd like to export it to and on who is going to represent which department. Discuss the details concerning the product. The Operations representative should prepare to do a presentation on the supply and distribution possibilities. The Marketing representative should outline a marketing plan and the Finance person should talk about the pricing, financing and costs involved. The representative of the Legal department should outline the legal requirements for exporting the product (obtaining licenses, local requirements, taxes and duties). If new employees need to be hired for the project (for sales, distribution or marketing) the HR representative should outline how many and what type of personnel you're looking for and how to hire them.

Content considerations for all the presentations:

For any of the situations and roles try to include the following elements of persuasive talks:

1. Establishing credentials
2. Introducing the proposal (e.g. marketing or finance plan)
   - (i) Essential detailing of the proposal
   - (ii) Indicating the value of the proposal
3. Offering incentives
4. Enclosing documents
5. Soliciting a response
6. Using pressure tactics
7. Ending politely

Appendix I – REBECCA'S PRESENTATION

EVENT ANALYSIS OF PRESENTATION: Rebecca (IBS, DECEMBER 2004, +)

I. Genre (presentation type): sales presentation

II. Setting: **Time:** afternoon
Place: friend's home
Occasion: home product demo (presentation); semi-formal gathering

III. Participants:

	Presenter	Relationship	Audience
Community	Tupperware Distributor	Different community	Potential clients
Status	Distributor Middle	Formal, but friendly	Potential clients High

IV. Communicative purpose:

Explicit aim(s):	Not stated
Implicit aim(s):	Primary: sell products. Secondary: enlarge network by befriending audience members and signing up new distributors; setting an example to new distributors.

V. Topic: Tupperware history, introducing 3 new products, sampling and tasting.

VI. Speech acts:

Organisational	Informative	Territorial	Cooperative	Total	Time
23 (29.4%)	29 (37.1%)	2 (2.4%)	24 (30%)	78	9

VII. Grades:

Structure	Rapport	Questions	Language	Techniques	Overall
5	5	4	5	5	78%
5	5	4	4	5	78%

Appendix J – CLAIRE'S PRESENTATION

EVENT ANALYSIS OF PRESENTATION: Claire (IBS, DECEMBER 2004, +)

I. Genre (presentation type): Monthly Progress Report Presentation

II. Setting: **Time:** afternoon; end of month, end of (fiscal) year
Place: restaurant conference room
Occasion: regular monthly internal staff meeting

III. Participants:

	Presenter	Relationship	Audience
Community	Member of restaurant staff	Shared community	Members of restaurant staff
Status	Manager Higher	Presenter has higher status	Employees Lower

IV. Communicative purpose:

Explicit aim(s):	Inform staff members of company's financial situation, renovation plans and share new ideas.
Implicit aim(s):	Strengthen position in company, cut company costs, promote own ideas and image, inspire colleagues to come up with new ideas

V. Topic(s): restaurant's (company's) financial situation; renovation; new ideas

VI. Speech acts:

Organisational	Informative	Territorial	Cooperative	Total	Time
20 (17.3%)	45 (39.1%)	6 (5%)	44 (38.2%)	115	13min

VII. Grades:

Structure	Rapport	Questions	Language	Techniques	Overall
5	5	4	4	4	75%
5	5	4	5	4	75%

Appendix K – JUDITH'S PRESENTATION

EVENT ANALYSIS OF PRESENTATION: Judith (IBS, DECEMBER 2004, +)

I. Genre (presentation type): sales presentation (in form, but supposed to be internal report of head of R&D)

II. Setting:
Time: afternoon, (other details not stated)
Place: "here at Brio", probably at company HQ?
Occasion: unclear

III. Participants:

	Presenter	Relationship	Audience
Community	Head of R&D at Brio toy company	1. shared community or 2. different community	1. Brio staff (but which department/level?) or 2. customers
Status	High	Unclear, but presenter seems very eager to please the audience	1. Brio staff -unclear status or 2. customers - high

IV. Communicative purpose:

Explicit aim(s):	No explicit aim stated, might be linked to unclear audience role (community membership and status)
Implicit aim(s):	Convince audience that the wooden train set is good for children to play with and promote the train set (possibly sell it), but again unclear because the aim, audience and occasion are not explicitly stated

V. Topic: company Brio's latest "development concerning wooden train set"

VI. Speech acts:

Organisational	Informative	Territorial	Cooperative	Total	Time
36 (33.9%)	56 (52.8)	2 (1.8%)	32 (30.1%)	126	8

VII. Grades:

Structure	Rapport	Questions	Language	Techniques	Overall
5	5	4	4	2	73%
5	5	3	3	2	73%

Appendix L – ZACK'S PRESENTATION

EVENT ANALYSIS OF PRESENTATION:
Zack (IBS, DECEMBER 2005, -)

I. Genre (presentation type): Research report presentation

II. Setting: **Time:** afternoon
Place: not stated
Occasion: business meeting

III. Participants:

	Presenter	Relationship	Audience
Community	Research company Service provider	Different companies Service provider and client	Sports company Service client
Status	Chief Executive Officer Very High	Formal, official	Decision makers at sports company Very High

IV. Communicative purpose:

Explicit aim(s):	Not stated
Implicit aim(s):	Fulfil contractual obligation to clients

V. Topic: market research on sport activity trends, competitors, proposal for facility expansion

VI. Speech acts: 6 aborted or incomplete functions

Organisational	Informative	Territorial	Cooperative	Total	Time
17 (27.8%)	28 (45.9%)	6 (9.8%)	10 (16.3%)	61	7min

VII. Grades:

Structure	Rapport	Questions	Language	Techniques	Overall
3	4	2	2	1.5	67%
2	4	4.5	3.5	1	67%

Appendix M – DAN'S PRESENTATION

EVENT ANALYSIS OF PRESENTATION:
Dan (IBS, DECEMBER 2004, -)

I. Genre (presentation type): unclear; possibly an info session

II. Setting: **Time:** afternoon, no other details stated
Place: not stated
Occasion: not stated

III. Participants:

	Presenter	Relationship	Audience
Community	Unclear Not stated	Unclear	Unclear Not stated
Status	Unclear Not stated	Unclear	Unclear Not stated

IV. Communicative purpose:

Explicit aim(s):	Not stated
Implicit aim(s):	Possible implicit aim: to combat population decline in Hungary. However, it is not clear what the presenter's stake in this is.

V. Topic: decline of population in Hungary and possible solutions

VI. Speech acts:

Organisational	Informative	Territorial	Cooperative	Total	Time
9 (15%)	42 (70%)	1 (1.6%)	8 (13.3%)	60	16min

VII. Grades:

Structure	Rapport	Questions	Language	Techniques	Overall
3.5	3	3	4	2	61%
4	4	3	5	4	63%

Appendix N – NINA'S PRESENTATION

EVENT ANALYSIS OF PRESENTATION: Nina (IBS, DECEMBER 2004, -)

I. Genre (presentation type): info session (sale of services)

II. Setting:
Time: not stated
Place: not stated
Occasion: not stated, but following a previous presentation on company's new language courses in England

III. Participants:

	Presenter	Relationship	Audience
Community	Member of ELCO (English Language and Cultural Organisations)	Different community membership	Unclear: 1. students going on courses; 2. their parents; 3. students and parents
Status	Hungarian Leader High	Should be formal (but depends on age)	Clients (age?) High

IV. Communicative purpose:

Explicit aim(s):	Not stated
Implicit aim(s):	Brochures of courses in England are given out, so selling the courses is probably the aim, which is supported by the presenter's position. However, the content of the presentation does not coincide with this aim and it is unclear who the presenter is addressing.

V. Topic: advice on summer language courses held in England

VI. Speech acts:

Organisational	Informative	Territorial	Cooperative	Total	Time
18 (11.6%)	74 (47.7%)	32 (20.6%)	31 (20%)	155	14min

VII. Grades:

Structure	Rapport	Questions	Language	Techniques	Overall
3	2.5	3.5	3	1	49%
3	2	3.5	1	1.5	49%

Appendix O – LONGITUDINAL QUESTIONNAIRE

Presentation Skills Questionnaire

1. What is your general opinion of the whole Presentation Skills course?
2. How do you like the workshop organisation of the classes (start with brainstorming of homework, discussion, viewing the video, discussion, group-work, presentations)?
3. Do you think your presentations skills have improved during the course of the semester?
4. If yes, which skills more precisely have improved?
5. Which things do you feel you need to work on more or need help with to develop further?
6. Which skills that we worked on in class were easy for you to learn and which ones were difficult?
7. Which types of presentations do you find easy to do?
8. Which types of presentations do you find difficult to do?
9. What do you feel about the use of the camera? Does it help you follow your progress and identify areas in need of improvement?
10. What do you think of the *Effective Presentations* video used in class?
11. What do you think of the *Effective Presentations* book?
12. What do you think of the *Presenting in English* book that was used for homework?
13. Do you actively use things that you learnt from your homework with this book?
14. What do you think can be done to make you use some of the techniques from this book more actively in your presentations?
15. Do you have any general recommendations for improving the course?

This questionnaire is only for the purposes of my Ph.D. research and will not be used for any IBS related issues. It is NOT a test and I will not use your names. Please DON'T write your name down on the form and answer the questions as freely as you wish. Thank you in advance for your cooperation. ☺

Appendix P – EXAMINATION RESULTS

NAME	CRITERIA								Average	Overall Impression 0-10%	TOTAL
	Structure 0-5	Visuals 0-5	Contact with Audience 0-5	Use of Voice 0-5	Questions 0-5	Body Language 0-5	Use of Language 0-5	Use of Techniques 0-5			
Examiner A:											
R.B.	5	5	5	5	4	4	4	5	4.62	+10	77%
D.O.	3.5	1	3	3	3	3	4	2	2.81	+3	61%
Z.S.	3	3.5	4	3	2	5	2	1.5	3	+5	67%
Z.T.	5	5	5	4	4.5	4.5	4.5	3.5	4	+9	69%
Examiner B:											
R.B.	5	5	5	5	4	4	5	5	4.8	+10	78%
D.O.	4	1	4	4	3	5	5	4	3.8	+5	63%
Z.S.	2	4	4	5	4.5	4.5	3.5	1	4.2	+5	67%
Z.T.	4	4.5	5	4.5	3	3.5	4	3	3.9	+5	64%

Appendix Q – REBECCA INTERVIEW QUESTIONS

Case Study:
a) What makes a good presenter? b) How does a good presenter develop?

Interview Questions:
I. Participant's view of her presentations
1. How do you think your presentations changed during the course of the semester?
2. What do you think contributed to this?
    a. Do you think your presentations were successful? Why?
    b. Did the level of your English influence your presentations in any way? How?
3. What did you do to prepare for each of the presentations?
    a. How did you organise your ideas for each of the presentations?
    b. Which of the language techniques practiced in class or included in the homework did you use in each of your presentations?
4. How did you choose your topic?
    a. Do you think your performance would have been similar if you had chosen a different topic?
5. Would you do anything differently now? (Where is there room for improvement?)

II. Participant's view of a good presenter
1. Can you please think of a presentation that you've seen that impressed you very much and describe it?
    a. Why did you like it?
    b. What do you think are the characteristics of a good presenter?

III. Participant's Background
1. What was your experience with presentations before you started the course?
    a. Had you given any presentations?
    b. Have elements of Presentation Skills been mentioned or taught in other subjects?
2. Have you given presentations since ending the course? What have they been like?
3. Do you think you will be required in the future to give presentations? What type and topic?
    a. Which of the elements of the course do you think will be useful for that?
4. How do you feel when you have to talk to more than to or three people?
    a. Do you enjoy talking to a larger audience?
    b. Which type of school subjects are you usually good at?

IV. Participant's view of the course (bring textbooks and handouts as prompts)
1. What did you think of the Presentation Skills course?
    a. What did you think of the teaching methods and materials?
    b. Which things did you find useful and which not?
    c. Which elements of the course specifically did you make use of in your presentations?
2. How do you think the course might be improved to be more useful for the students?
3. What did you think of the use of the camera and viewing your presentations in class?

Appendix R – STRUCTURE OF REBECCA'S PRESENTATIONS

Pre Teaching Presentation Structure

Opening	
Subject	
Length	
Question time	**Signal**
	Topic sentence
	Explanation
	Support (short)
	Example (short)
	Signal
	Topic sentence
	Explanation (short)
	Support
	Signal
	Topic sentence A
	Topic sentence B
	Topic sentence C
	Topic sentence D

Conclusion
Question invitation

Mini Presentation Structure

Opening	
Hook	
Opening	
Subject	
Length	
Question time	**Signal**
	Explanation
	Support
	Signal
	Topic sentence
	Point A
	Point B
	Point C
	Signal
	Topic sentence
	Point A
	Point B
	Point C
	Point D
Signal	
Summary	
Signal	
Closing	
Question invitation	

Appendix R continued

<u>Final Presentation Structure</u>

Opening				
Subject				
Outline				
Length				
Question time	**Signal**			
	Topic sentence 1			
	Time point a			
	Time point b			
	Conclusion	**Signal**		
		Topic sentence 2 (3 points)		
			Topic sentence A	
			Explanation	
			Support	
			Example	
			Signal	
			Topic sentence B1	
			Explanation	
			Support	
			Example	**Signal**
				Topic sentence B2
				Explanation
				Example
				Explanation
				Example
			Signal	
			Topic sentence C1	
			Explanation	
			Support	
			Example	
			Support	**Signal**
				Topic sentence C2
				Time point a
				Time point b
				Time point c
Signal				
Summary				
Summary				
Recommendation				
Signal				
Question invitation				
Closing				

Appendix S – REBECCA CODING

R.'s view of her presentations	Course and major concepts	R.'s background and personality	R.'s notion of an ideal presenter
• Progress: 01, 13, 23, 32, 50, 51. • Simulation: 06, 11, 19, 39. • Pauses: 07, 16. • Opinion: 09, 33, 50, 82, 90, 101. • Amateur: 10, 75. • Theory: 12, 53, 134. • Golden rules: 134. • Staging: 20.	• Q&A: 04, 19, 20, 21, 46, 47, 48, 49. • **Structure**: 27, 28, 35, 37, 51, 65, 75, 99, 102, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131. • Unsure of structure; getting lost; blocked: 08, 18, 34. • Build it up: 64. • Skeleton: 125, 126, 128, 129. • Essay: 127. • Introduction: 102. • **Strategies**: 40, 43, 44, 45, 46, 51, 60, 61, 63, 99, 114, 115, 117, 119. • Territorial: 04, 114, 115. • Hook: 44. • Rhetorical ?: 45. • Links: 63. • Hedging: 117. • Organisational: 119, 120, 122. • Vocabulary: 40, 43, 48, 98, 131. • Unsure of vocabulary: 15, 17, 22. • Language: 108. • Body language: 114, 115. • Course: 90, 91, 92, 93, 94, 99, 100, 101-useful • Teaching: 105. • Group presentations: 80, 81, 91, 92. • Book: 60, 61, 62, 95, 97, 98, 117, 131. • Video: 96, 97. • Camera: 103, 104, 105, 106. • Analysis explanation: 113, 116.	• **Preparation**: 02, 20, 25, 26, 35, 36, 38, 41, 43, 47, 52, 55, 58, 59, 60, 70, 89, 92, 124, 125, 127, 129, 130, 131, 132, 133. • Practice: 14, 52, 54, 81, 132. • Memorising: 133. • Notes: 25, 26. • Feeling during presentation (nervous/calm): 03, 24, 26a, 28, 85. • Previous presentations: 75, 78. • Previous instruction: 76, 77. • Later presentations: 79. • Future presentations: 83. • Personality: 84, 86, 87, 88, 89, 109, 110, 111, 112. • Performer type: 87. • Study skills: 109, 110.	• **Familiar topic**: 21, 31, 42, 56, 57, 65, 66, 67, 68, 70, 71, 74. • Topic choice: 30. • Audience: 29, 57, 66, 68. • Another presentation: **39**, 69, 71, 72, 73, 74. • Ideal presenter: 72, 73.

Appendix T – SAMPLE Q&A ANALYSIS

Q&A: 17

Structure	Exponent	Strategy
Presentation end signal	...and finally I have given you a detailed conclusions.	Signalling
Thanking		
Invitation for questions	If you have and questions I would be glad, more than happy to answer them now. Yes?	Question invitation
Question	Could you please give us any information about the problems that MALEV has?	Information request (negative focus)
Welcoming		
Clarification request		
Clarification response		
Answer	Well, I'm afraid // this is not my field.// I am here today to discuss with you the effects and not the problems, the effects of the entrance and not the problems of MALEV, // but do not hesitate to contact err Laszlo Sandor, the director of MALEV.	Apology // avoidance // focus shift// referring
Check for understandin g		
Check response		
Thanking		
Renewed invitation	Yes?	Question invitation
Question	I'm not sure if I understand it right. Why do you think that September 11th has anything to do with low cost airlines expansion of the market? (loud phone ringing)	Mitigated clarification request
Welcoming		
Clarification request	Err ... right ... Do you mean ... // (pause/smile/audience phone ringing stops) Can you please repeat your question again?	Aborted clarification // Repetition request

Appendix U – Q&A QUESTIONNAIRE

Code: ____________________RESEARCH QUESTIONNAIRE

(As part of our research into the effectiveness of our teaching methods, we kindly ask you to help us by filling in this questionnaire. It is for research purposes only and you will NOT be marked for these answers. Please answer as openly as you can and you do not have to use your name.)

I. Teaching

1) Did you attend the Presentation Skills class on Questions? Yes No

2) If yes, please put a cross in the appropriate place on the scale between useless and useful.(Example: For me learning English is:easy :__ _X __ __ __ __ __ :difficult.)

a) I found the list of question types: useless : __ : __ : __ : __ : __ : __ : useful
b) The answering strategies were: useless : __ : __ : __ : __ : __ : __ : useful
c) The practice session was: useless : __ : __ : __ : __ : __ : __ : useful

3) Were any of the question types or answering strategies discussed in class familiar to you from before? Yes No

4) If yes, which ones?
____

5) How did you get to know them?
____
____

II. Preparation

6) Did you prepare for questions for your presentation? Yes No

7) If yes, how did you prepare? What did you do?
____
____
____

8) What kind of questions did you expect? List the types.
____
____
____

III. Presentation

9) What kind of questions did you get at the presentation? List the types.

____
____
____

10) In answering these questions did you apply any of the strategies practiced in class?
Yes No

11) If yes, which ones?

____
____
____

IV. Reflection

12) Which question was the easiest for you to answer? Why?

____
____
____

13) Which question was the most difficult for you to answer? Why?

____
____
____

14) Are you satisfied with the way you answered the questions? Yes No

15) What contributed to that?

____
____
____

16) How could you have answered the questions better?

____
____
____

Thank you for your cooperation!

Appendix V – INITIAL CODING AND NOTES

Structure	Transcription	Strategy
Opening	So, // hi everyone. // I would like to err welcome you today here and I'm glad lots of you came back.	Link // greeting // welcoming
Subject (1)	Err as we know, we were also here yesterday err to talk err about the payment of our new English courses in England.	Giving context
Opening	Err first, let me introduce myself	Introducing (1)
Subject	and let me say a few sentences about the system err of ELCO. // Err as you can see (points to OHT) // ELCO means English Language and Cultural Organisations.	Stating topic // indicating // defining
Opening	So my name is N. V. Err I'm the Hungarian leader of ELCO.	Introducing (1)
Aim (2)		
Length	Err my presentation will take about 8 minutes	Taking the floor (2)
Outline	and what I would like to talk about err (points) is the system err of ELCO, what we provide, why is it good to be a students of ELCO (points).	Outlining (3)
Question time	Err (looks at notes) if you have any questions please err feel free to ask at the end of my presentation.	Question invitation (4)
Hook (3)		
Subject	As we already know, // err ELCO provides err summer courses err for young students between the age of 14 and 17… err // and you can believe me // that it's very good // because I also was a student for ELCO in 2000, so I have a lot, a lot of experiences // and before I finish my presentation I would like to tell you some details err about my experiences.	Referring // explaining // Assuring // complement // Stating reason // (5) Stating topic
Signal	(looks at OHT) The first thing	Link
Topic sentence	err what is very important // err (points) connected to the system is the arrivals.	Emphasising // topic
Point 1 (4)	Err students arrive at the Heathrow airport. // The err representative will be wait for them in time. // Err there are some case when err students arrive later err not in the same time when our courses start. // Err in this case // please contact the ELCO office or tell me today after my presentation. //	Describing // assuring // Describing // stating condition // Requesting //

Appendix V continued

Structure

1. a very chaotic and messy start to the presentation, the opening is split into three parts as is the subject; particularly difficult to follow, the presenter says she's going to introduce herself, then talks about the topic and introduces herself afterwards
2. the aim is not explicitly stated, but it is also difficult to infer an implicit aim; link this to the macro analysis and the communicative purpose
3. no hook anywhere and not much rapport throughout the presentation
4. very linear structure with a total of 8 points, whose internal structure is very difficult to determine and the relevance of some of the information is dubious

Strategies

1. highly unusual and disruptive in the discourse to split a single speech act into two like this and put another (incomplete one) in the middle (see point 1 in structure too)
2. stating time at the beginning of the presentation notifies the audience how long the speaker intends to hold the floor and for how long the turn-taking will be suspended (see monologue/dialogue difference), so it is important to stick to this agreed time; here the speaker predicts 8 minutes, but the presentation lasts for 14, indicating weak preparation and disrespect of the turn-taking principles (and thereby the audience's time)
3. the outline doesn't include all the (8) points discussed later; again this might indicate poor preparation
4. stating when the audience can ask questions could be labelled as inviting questions, but also since it occurs at the beginning of the presentation is serves a similar function as stating the length of the presentation, i.e. setting up the "rules of the game"
5. interesting pattern of speech acts: the presenter ask the audience to believe her (assures them) when complementing her organisation and provides a reason (for the assurance) that she herself participated in the organisation and will share her experience with the audience. It might have been effective if she had indeed provided relevant details of her experience and if she had supported that with facts too. However the details and the support are missing in the presentation, despite the frequent reference to her experience giving rise to questions about the objectivity of the presentation