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A Method of Teaching Oral Communications to Adults

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A METHOD OF TEACHING
ORAL COMMUNICATIONS
TO ADULTS

John C. Bettag, B.L.S.

An abstract presented to the faculty of the Graduate School of Lindenwood University in Partial Fulfillment of the requirements for the Degree of Master of Science in Corporate Communications

ABSTRACT

This thesis addresses teaching public speaking to adult students. It takes into account the unique characteristics of adult learners in developing a ten-lesson course to teach confidence and proficiency in public speaking.

Chapters One through Three explore ideas found in literature relating to the rapid growth of adult education, adult learning processes, and the specific ways to teach public speaking to adults. The works of important pioneers in public speaking education such as Dale Carnegie and Dr. Ralph Smedley are discussed. Also included are successful modern-day advocates of polished speaking skills such as Lilly Waters and Jack Griffin.

Chapters Four and Five present and discuss a ten-lesson course that teaches the skills and gives the confidence required to become a successful public speaker. Lesson content, teachers guide, and exercises are included. Special attention is given the fact that

fear of public speaking plays a significant role in holding back most poor speakers. Specifically, lessons One, Two, and Three are intended to address the fear factor, and lay out the basics needed to begin developing public speaking skills. The next five lessons introduce skills such as using gestures, good eye contact, vocal variety, use of props, and other topics necessary to build on the basics of public speaking. Lesson Nine allows for the reinforcement of any material covered, introduction of any worthwhile new material brought to the class, and time to work with the students on their final presentation. Lesson Ten allows as formal a setting as possible for final presentations, giving the students as much a real world setting as possible.

Students are encouraged to use their life experiences and skills to develop their presentations. Positive reinforcement is an important tool used in the learning process. As the students learn, apply, and see their progress, they gain confidence and proficiency.

COMMITTEE IN CHARGE OF THE DEGREE

**A METHOD OF TEACHING
ORAL COMMUNICATIONS
TO ADULTS**

John C. Bettag B.L.S.

A Culminating Project Presented to the Faculty of the
Graduate School of Lindenwood University in Partial
Fulfillment of the Requirements for the Degree of
Master of Science in Corporate Communications

1999

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Chapter I

INTRODUCTION

This presentation will explore the field of adult education with an emphasis on Teaching Oral Communications to Adults. It will present a method of teaching oral communications as a series of modules using material proven effective by educational and commercial deliverers and the experience of the author. A contention of this paper is that adults have unique learning skills as well as needs when compared to traditional adolescent students.

Adult Education as an industry has grown rapidly since the end of World War II. In 1944 over twelve million men and women were in military service. Many were about to be released to civilian life. By 1947 the number left in uniform numbered one and a half million ("Postwar Domestic Reorganization" Encyclopaedia Britannica). Over ten million ex-military personnel were back in civilian life. Most were searching for a job. They were confronted with a very different environment from what they had just left. The workplace was straining to meet the demands

of a post-war citizenry and beginning to experience the quickening of technological advances. Labor was plentiful but unskilled for the demands of civilian job market. Most of those in the labor pool were at best high school graduates whose major skill was the art of warfare. It was apparent that a massive reeducation effort was required.

In 1944, at the urging of the American Legion, the United States Congress passed the Serviceman's Readjustment Act, commonly called the G.I. Bill of Rights ("American Legion" Colliers Encyclopedia). Ex-servicemen and women who met a fairly standard set of criteria were eligible for up to four years of higher education at a college or university or for vocational training. Immediately after the war, over 40,000 married G.I.'s returned to college using these benefits ("G.I. Bill of Rights" Encyclopedia Americana). By 1947 this figure exceeded two-and-a-half million. Educational institutions were flooded with adult learners, and in some cases, were unable to meet the demand. Business recognized the necessity for a skilled workforce and was quick to act. Nell Eurich, in her book Corporate Classrooms says that by the early fifties the education of employees by their

respective companies was undergoing tremendous growth. Company schools were busy "training foremen and supervisors, managers in technical and operational positions, junior and senior executives, even extending down to the clerical ranks"(42).

Business began making alliances with colleges and universities to buy faculty expertise. "Large corporations, notably A.T.&T., W.E.Co., I.B.M., International Harvester, and G.E. were among the leaders in educational efforts for their personnel"(42).

Business had bought into education in a big way. As author Eurich notes, American business quickly realized employee education would play a major role in making America an effective world competitor(3). It was, and is today, a very expensive undertaking. As far back as the eighties, companies like A.T.&T. with their million employees and I.B.M. with almost a quarter of a million people were spending an average of two thousand dollars annually for each employee's training. A.T.&T.'s budget for training in 1980 was 1.7 billion dollars and I.B.M.'s was 500 million(8). My own experience with training budgets in years from the mid eighties through the early nineties, was that

it was not unusual to pay vendors fifteen hundred dollars a week for technical training courses at their sites, and these courses could last many weeks. All of our top trained Communication Technicians, a union position, had an education costing at least the equivalent of a degree at an Ivy League institution.

Today, almost ninety percent of American companies have established tuition plans that pay a part, or all, of tuition costs to colleges or universities, or in some cases trade schools (Eurich, 19).

Throughout the entire period, from the end of World War II to the present day, formal institutions continue to be the greatest source of continuing education. Business and industry rank close behind. Job related courses are the number one category of courses taken followed by general education subjects taken for personal or social reasons (Eurich, 21).

Statistics cited in several publications describe the 'typical' adult learner of the 70's and 80's in formally organized education as young, white-collar, relatively well-educated workers of moderate income. Underrepresented were the elderly, blacks, those that failed to graduate from High School and those with low

average incomes(Brookfield 53). However, in recent years, it is my observation that that description no longer holds true. More diverse groups of students now fill the classroom. They include older men and women, minorities of color and sex, varied educational backgrounds and other non-traditional categories. This is also noted by the authors of America's Changing Workforce. They state that the numbers of women and blacks in the workplace have increased markedly, and the workforce in general is aging(7). Workers will change jobs several times in their careers due to the short market life of high technology items. Advances in technology will bring rapid change that will allow workers to be more productive but will require a higher level of education to remain functional(5&148).

As we move through the 90's we leave behind a slower pace of technological advancement that drives change. With that we leave also the stable work environment with one-company employment being the norm and adult education limited to learning a skill and periodically updating that skill. The 90's have had a dramatic impact on the adult worker. Women have entered the workforce in greater numbers. Blacks and other minorities are finding doors opening in more

advanced job opportunities. The dominance of the white male, high school or college educated worker, has markedly declined. There are still serious challenges to adult education beyond the norm. It is estimated that as recently as 1990, there were over twenty million adults who are functionally illiterate (America's Changing Workforce, 9).

Robert Reich in Education and the Next Economy describes a situation where eighty percent of the applicants for a basic job at a large metropolitan phone company failed entry level reading and reasoning skills. Companies faced with this level of hiring challenge resort to such innovations as putting symbols on cash registers in fast food restaurants to eliminate math errors or placing a terminal where the customers key in orders directly, eliminating the need for an order taker. This greatly complicates the fact that over fifty percent of the jobs created in the 90's required more than a high school education (America's Changing Workforce 14,21).

Educating the American adult to meet the demands of business is more important today than ever before. To address those needs we'll look first at the adult learner. Adults bring an entirely different set of

needs and motivations to the classroom than does the adolescent student. Adults enter the classroom because change is their constant companion. Forces created by rapidly changing technological advances impact all their jobs, private lives, social lives. Consider something as basic to each of us as the choices of personnel communication devices. We can have the traditional 'land line' telephone but with features such as Call-Waiting, Caller ID, Call-Forwarding, and at least a dozen other options. We can have a pager that contacts us anywhere, be it in an airplane, on land or sea with a phone number or an entire message. We can have a cellular phone we can use anywhere in the United States and has all the options of the old land phone. We have the Internet that connects pages of information from all over the world to our fingertips and we can even communicate by voice over the Internet to anywhere in the world. Something as simple as the the telephone once was has evolved into an entire family of choices for the busy adult. Change is a strong force in our lives.

In Training Managers to Train the authors relate learning to change and training as the route to learning(6,7). The adult today may work in several

different fields in his or her lifetime. It is a dramatic change from what their parents experienced. In at least some of these job changes, re-education or additional education will be necessary. Thus, today's adult learner often enters the classroom seeking skills to obtain or maintain employment. To summarize the last point; today, adults in the workplace are subjected to change greater than ever before. Keeping abreast of change requires an educational process. The adult must constantly learn new things and those things are learned through training.

In this presentation we will look at one particular area in adult education that is often critical to an individual's success, be it on the job, socially, or in meeting family responsibilities. That is, acquiring good Oral Communication skills, to be a comfortable public speaker. We will show that adults have learning processes that are unique, based heavily on needs and experiences. We will present a method of successfully teaching public speaking to adults using techniques proven successful by professional and academic sources, as well as the experiences of the author.

Oral communications skills is an area of adult education often overlooked until the moment of need. It then can become a missed opportunity or even worse, a serious flaw exposed. Dr. Ralph Smedley, founder of Toastmaster's International, had this to say: "Added to these basic concepts is my conviction that the power to communicate is one of man's greatest endowments. I believe that all human life grows out of that ability, and the uses made of it"(14). He goes on to say; "It was the very evident need for practical help in the art of communication that led me to organize the Toastmaster clubs in the first place"(14).

Little did Dr. Smedley realize when he organized that first group of men back in 1924 for the purpose of improving their public speaking skills, that it would grow into a worldwide organization today of over 8000 clubs and almost 200,000 men and women.

In more timely fashion we can look to the words of best-selling author, speechwriter for President Reagan, and lecturer, Peggy Noonan, in the introduction to her book Simply Speaking: "The changes that have swept modern business have contributed to the talking boom. As more and more businesses become

involved in the new media technologies, as we become a nation of fewer widgets and more web sites, a new premium has been put on the oldest form of communications: the ability to say what you think in front of others"(X-Introduction).

Dale Carnegie has taken teaching oral communication to an art form. Today the Carnegie Centers are located in most major cities and offer an array of personal improvement courses, but the keystone is still the course that focuses on improving oral communication. Interestingly, Carnegie would say that he made his living not teaching public speaking but rather "his main job was to help people conquer their fears and develop courage"(262).

Expert after expert will attest to the fact that the ability to articulate successfully is worth its weight in gold. Having an idea, inventing something new to the world, finding a cure for a dreaded disease, all elude praise if the person who achieved these cannot tell the world the story. Becoming an accomplished public speaker is no small task, but it is attainable. It takes hard work that involves acquiring and applying the knowledge accumulated by masters of the lectern, and facing the realization

that fear stops most people from succeeding in this endeavor.

Finally, a last item to visit is to look at how adults learn. Adult learners come to the classroom in much different fashion than the adolescent scholar. In Training Methods That Work, author Lois Hart describes some of these differences. Adult learners make decisions for themselves regarding what is important to be learned, not relying on others. They need to validate based on their established beliefs and experiences and they don't accept information at face value. They expect what they learn to be immediately useful, not for long-term future or theoretical use. They can draw on much experience and have fixed viewpoints. They have the ability, based on their life experiences to serve as a knowledgeable resource to the facilitator and the rest of the group. They are problem centered rather than content centered and prefer an interactive learning environment. They are more effective in a collaborative rather than authority-oriented setting. Finally, adult learners often share in the planning rather than relying only on the teachers to plan(15).

In summary, adults often ignore becoming skilled in the art of effective public speaking until it adversely affects them. Often it is a real detriment to their growth. A good friend and co-worker once confided to me that he was deathly afraid of giving presentations. He said 'it's like I've got a 300 pound gorilla on my back and can't get him off. He goes with me everywhere'. It explained his past reluctance to take any active part in meetings and probably explained his lack of advancement. I also knew that gorilla but luck or good fortune helped me put it in a cage years ago. For me that cage was a Toastmasters Club experience. I could only encourage him to find his own cage. This is my attempt at helping others build their own cages.

Chapter II

REVIEW OF LITERATURE

In his book Personally Speaking, a quotation by Dr. Ralph Smedley, the founder of Toastmasters International, captures the essence of the importance of developing a proficiency in Oral Communication:

"Whatever your grade or position, if you know how and when to speak, and when to remain silent, your chances of real success are proportionately increased" (119).

Said almost seventy years ago, it is even more relevant today. Sadly however, it describes an area of personal development too often ignored. Careers have risen or failed, relationships have thrived or suffered, personal lives lived with confidence or in a living hell, because a person must face the prospect of speaking to a group of people and thoughtfully expressing themselves. They become unsure, self-conscious, and often fearful. In their minds they see themselves miserably fumbling for the right word or phrase. Failure becomes a self-fulfilling prophecy.

But fear can be used as the fuel for success. Jack Griffin, in the introduction to his book How To

Say It Best puts it in perspective. "The truth is, even the best and most experienced speakers are scared. So are great athletes, musicians, dancers, race-car drivers, actors. Like them, the great speakers have simply learned not merely to control their fear, but to savor it, to harness it, to use it. How? By knowing their craft...There is a fine line between being scared and feeling the exhilaration, the high, of being out front, the focus of attention. A winner" (VII). What turns fear into fuel? Two words, education and practice!

The need for good Public Speaking skills has always been present. Programs such as Toastmasters International and The Dale Carnegie Programs, to name a few, trace this need as their reason for beginning. In his book The Story of Toastmasters, Dr. Smedley describes answering the needs of the men of 1905 and forming a public speaking club where they could get training(8). Within the span of a few years, Dr. Smedley, working through the YMCA, moved to several different cities and in each, established speaking clubs(9-13). Finally, in 1924, Toastmasters International was formed with the first official club chartered in Santa Ana, California. Today it is an

international organization with over 8000 clubs around the world which has helped millions of men and women improve their public speaking skills.

In much the same manner and time frame, Dale Carnegie saw the need for helping men and women attain better communications skills. After meeting some success as an actor and salesman, he settled on the one thing that interested him the most, public speaking. In the biographical section of his world famous book How to Win Friends and Influence People, Carnegie's biographer Lowell Thomas describes a meeting in January of 1935 in New York attended by over 2500 people. They were responding to a newspaper ad that simply stated "Learn to Speak Effectively- Prepare for Leadership". This was in the middle of the Great Depression where "twenty percent of the population was on relief, twenty five hundred people left their homes and hustled to the hotel in response to that ad". That meeting was just one of many over the next 24 years that played to packed houses and in the meeting rooms of many of the country's most prestigious companies. Thomas goes on to say that people, ten or twenty years after completing their formal education, come for this training which is a

'glaring commentary on the deficiencies of our educational system'. Further, a major survey taken by the University of Chicago, American Association of Adult Education, and the United YMCA schools showed the need for effective communications skills ranked second only to the need for good health(251-253).

Organizations such as these, as far back as sixty years ago, saw a need too often neglected by colleges and universities. Coming to recent times, an article by Alison Schneider in the Chronicle of Higher Education describes the lack of attention paid by learning institutions to oral skills training. Only recently has the importance of competence at the lectern been recognized by requiring formal classroom training before graduation. These institutions are realizing that students often are graduating with a serious inability to effectively articulate the knowledge they've acquired. The article describes one university's efforts to correct this shortcoming by starting its speakers program after studies showed the number two reason their students weren't finding work was that they couldn't communicate effectively. The article goes on to describe the results of a questionnaire sent to prospective employers by the

National Association of Colleges and Employers asking what qualities mattered most to them. Communication skills topped the list.

Although the article looks at public speaking training from different viewpoints, one theme emerges. There has not been enough emphasis placed on these skills, and students are leaving college ill prepared in this area. These young men and women eventually face the need to speak effectively and realize too late the importance good oral skills has on their lives.

While not all adults have this experience, many have had an unpleasant situation arise when called upon to speak in public. Often it's a serious failure that results in a deep embarrassment and a lasting negative experience. Thereafter, each public speaking opportunity becomes a source of negative stress. Dr. C. Patel describes the stress on a person as either positive or negative. Positive stress fuels our confidence, enhances our performance ability. Negative stress works in opposite fashion. He likens it to feelings aroused by an unpleasant experience such as being stuck in traffic or dealing with a sick child(14,15). It detracts from our ability to perform

and can easily build into an unrealistic fear of, for instance, speaking in public. Only knowledge and hard work erases that fear.

In this section we will examine literature pertaining to two areas: how to develop good public speaking skills and how adults learn most effectively.

As stated previously, the most common reason given for a dislike for public speaking is fear. Marian Woodall is a communications trainer for business and government with over thirty years experience. In Speaking to a Group she identifies that fear as the number one phobia in the United States. She quickly points out that this fear is unreasonable and can be overcome. Likewise, in his book Speaking Without Pain author Maurice Forley addresses the subject in the same manner, identifying fear as the main deterrent to effective public speaking.

Woodall emphasizes that public speaking is a skill. It can be learned and mastered. She says "stop thinking negatively, 'I'm a terrible presenter'" because such thoughts become a self-fulfilling prophecy. She advised, only use affirmations that are positive(30).

Forley says three things are necessary in overcoming the fear of public speaking. Recognize it, analyze it, and utilize what you've learned. She stressed that fear is natural and is there as a protectant. All people feel fear, and that is normal. When you analyze your fear she writes, you see that fear can take the following forms. You may fear yourself, that is fear of underperforming or not satisfying your ego. You may be afraid of your audience, thinking they may laugh at you or deride you. You may be afraid of your material. You think you have nothing to say or are not well prepared.

The first two forms, fear of yourself or your audience are closely related, Forley observes. You have to realize it is rare to please one and not the other. The third, fear of the material, can require real courage, especially if you are presenting material that is controversial or hostile to your audience. Sincere convictions arm a speaker and give power to the words(5).

Michael Klepper owns a Marketing and Communications firm specializing in media, speech, and crisis communications training. In his book I'd Rather Die Than Give a Speech he also addresses the

debilitating effects of fear. His antidote is simply to earn calmness the old-fashioned way through hard work, preparation, and practice. He says that fear comes from the unknown. Therefore you conquer fear by getting to know your speech and your audience. Practice your material. Get to know what it feels like to step up to a microphone, and feel comfortable with that because you've practiced it. Then when you feel confident, practice it again(2,3 119,120).

Finally, to add emphasis to the effects of fear on public speaking prowess, I offer my own experience in that area. Some years ago I accepted a promotion into one of those 'once in a lifetime' positions, something I'd worked hard for. It was quite different from my past experience and became a real challenge. Shortly after my promotion a meeting was called for my peer group and several higher levels of management. We were told some of us would be called upon to make a short presentation. I'd always felt inadequate with oral presentations, thinking it was a talent I simply didn't possess. I rationalized that I'd never be called for what at the time seemed very good reasons. I didn't prepare any remarks. I was called and the results confirmed my opinion of my ability. It was

not a pleasant experience. Later my boss discussed the event and asked me what happened. I explained my feelings toward public speaking and that I probably felt intimidated by the prospect. He confided that he'd always felt much the same way and finally did something about it. He told me it was hard work, hours of practice, building his confidence little by little, and he now felt comfortable. I looked back at the event. I hadn't prepared, not a moments rehearsal. I assumed I was a poor public speaker, therefore I was. In fact, now I see I was in fact intimidated by the thought of standing up in front of a group of people and speaking. Everything I've documented to this point I experienced and found to be true. Fear is the great intimidator and false prophet of a person's performance. Hard work, persistence, gaining knowledge, subsequently building your confidence, are all part of the recipe for becoming a successful public speaker. I vowed never to let that embarrassment happen again. I joined a local Toastmasters club and eventually overcame my fear through practice and some pretty hard work. Today I welcome opportunities to speak to groups. I know that public speaking isn't a 'God-given' talent possessed

by a few but rather a skill that can be mastered. Knowledge, practice, and a little hard work will do nicely.

Now we call attention to the adult as learner. In the introduction, it was stated that adults come to the classroom with a more pragmatic attitude. They want knowledge that is applicable immediately to their needs. In Lois Hart's Training Methods That Work, she describes several methods that have proved successful with adults. They illustrate the difference between the adult learner and the adolescent student.

First, many of the exercises play off the experiences of the participants. The entire group learns from these experiences. Then with that, additional knowledge can be built in.

Case studies are effective tools because they also rely on the experiences of the participants to add depth to the material. Unlike the young student who is being exposed to the material for the first time, the adult learner comes with much to add and share. Case studies often expand into rich learning adventures for the entire group when the experiences of all are thrown together (67).

Hart also recommends using critical incidents to involve participants. Since these are also actual experiences of the participants, a critical incident from career or personal life that has impacted the individual, it can be a source of sharing and often an affirmation of a similar experience by the others(81).

In all of the effective methods described above, experiences the individual members bring to the group are central. Educator and author Dr. M. Knowles, in his book The Adult Learner: A Neglected Species strongly supports the value of experience to the adult learner. He says, "The resource of highest value in adult education is the learner's experience. If education is life, then life is also education"(9,10). Again, "Adult education is a process through which learners become aware of significant experiences"(30). And addressing the potentially negative effects of bad experiences, "Adults have greater experience and this can be potentially negative. We can develop mental habits, biases, and presuppositions that tend to cause us to close our minds to new ideas"(58). The ability of a group of adults to learn from each other's experiences gives an added advantage over the younger,

inexperienced student. Also important to the main subject will be the realization that most people possess the same fear of speaking in front of a group and it is not unique to any one person. The group becomes mutually supportive.

Summarizing what has been reviewed to this point, Stephen Brookfield in his book Understanding and Facilitating Adult Learning also looks at the work of Dr. Knowles who introduced the term Androgogy to describe adult learning tendencies. Knowles makes four assumptions in his book Modern Practice of Adult Education : From Pedagogy to Androgogy (1980 pp43-44). They are:

1. Adults both desire and enact a tendency toward self-directness as they mature; though they may be dependent in certain situations.
2. Adults' experiences are a rich resource for learning. Adults learn more effectively through experiential techniques of education such as discussion or problem solving.
3. Adults are aware of specific learning needs generated by real-life tasks or problems. Adult education programs, therefore, should be organized around 'life-application'

categories and sequenced according to learners' readiness to learn.

4. Adults are competency based learners in that they wish to apply newly acquired skills or knowledge to their immediate circumstances. Adults are, therefore, 'performance-centered' in their orientation to learning.

Knowles sums it all up by stating that the first characteristic is the core concept. Adults perceive themselves as self-directed individuals. Following that, they draw on their own or others' experiences, use 'real-life' applications to learn, and look for ways to immediately apply their new-found knowledge.

Successfully teaching adults requires more than delivering a series of lectures, no matter how well constructed. In Sharon Bowman's book Presenting With Pizzazz she makes the point that we remember only ten percent of what we read, twenty percent of what we hear, fifty percent of what we see and hear, but almost ninety percent of what we SAY and DO (20). Author Geri McArdle's book Delivering Effective Training Sessions has similar figures reinforcing that point (71). So, to successfully teach adults and be assured they will retain the maximum amount of

knowledge, they must take an active part in the learning process. That is, they must see, hear, and do the material.

McArdle goes on to say that adults like to have control over their learning experiences therefore the instructor is wise to design a structure and process that gives them responsibility for their learning within the program(89).

In her book How To Give It So They Get It, author Bowman also stresses active involvement. She makes the point that students tend to use new information more readily if they 'own it' first. That is, if the new information can come out by way of discussion rather than lecture, the group more readily connects to it because they brought it out(115-116).

This is nowhere more evident than in the program developed by Toastmasters International. The first instructional book a new member receives, Communication and Leadership Program, states, 'you learn by doing and by watching fellow Toastmasters' (6). The tremendous success of the Toastmasters' program is due to the active participation of each member at every meeting. In the Toastmasters' program there is no formal instructor.

Each meeting is chaired and the various roles (formal speakers, evaluators, grammarian, etc) are assumed by different people. Learning is accomplished by watching older members perform and by doing, little by little, until the new member gains confidence in their ability. The manual becomes a guide to follow but real learning comes from an active participation.

The effective teacher of adults is really a group facilitator. In Games Trainers Play the authors describe the facilitation of learning as four principles. First, repetition increases retention of material. They point out that hearing more than once and practicing a new behavior is most desirable. Second, reinforcement of desired behavior leads to repetitive action. Third, association of new material with the experience of the learner makes it easier to move ahead into unknown areas. Finally, involvement of all the senses increases the effectiveness of the learning experience (Intro XV).

The speaking program that is part of this presentation was designed with the following in mind: The processes and materials are drawn from successful programs such as found in the Toastmasters International Communications and Leadership Program

Manual(6) and the Dale Carnegie Institute as well as the experiences of the author. The new material in each session is linked to the practical aspects of adult lives. The material draws on the real life experiences of each class member. It is relevant to helping the adult understand how to become an effective communicator and how to quickly apply the material to their own lives. Each session will require active involvement by each member so that doing as well as hearing and seeing will enhance the learning process. I have seen the positive results that can be achieved if the student desires to learn.

The program is divided into sessions under four main categories. They are Comfort, Structure, Technique, and Confidence. The learning process moves along in that order as a series of individual classes. We will begin with the most difficult area, comfort. Comfort can mean simply building confidence or it can mean overcoming an intense fear of the prospect of speaking in public. Structure looks at the mechanics of putting together ideas into a cohesive, coherent speech. It also includes information and techniques to employ for extemporaneous speaking. Technique shows how to use all the tools available to the speaker.

Confidence puts it all together and shows the student the results of their efforts. If the desire is there, the student will see themselves possessing a new skill and often a new freedom from past fears.

Learning to be comfortable at the lectern is the logical place to begin. Until the student learns to control his or her nerves, or fear, little else will be accomplished. In Toastmasters' basic instructional manual Communication and Leadership, the new member is told you may never lose the butterflies before speaking, but you can learn to make them 'fly in formation'. You do this by being prepared. Know everything from the physical layout of the room to the tiniest detail of your speech. Know your audience, realize that people want you to succeed, use material you're comfortable with, practice, visualize yourself standing confidently at the front of the group successfully giving that speech. Learn to relax, focus on your message not the medium, turn your nervousness into positive energy. (80-81). Then with each performance, confidence grows and little by little those butterflies begin to 'fly in formation'.

Dorothy Carnegie's book, The Quick and Easy Way to Effective Speaking addresses the first steps in

becoming an effective speaker with much the same advice. She says the first step to success is overcoming the natural fear of public speaking. To do this you must understand you aren't alone. Virtually everyone has, at some point in their careers, experienced the same fear and misgivings as to their abilities(3-4). You must have a clear goal - what you expect to get out of your new skill(12-13). You must have a clear picture of your success. You begin to think you're successful, you believe in yourself, and you accomplish your belief. There are any number of success stories of individuals who, after an initial uncertain start, worked hard to achieve prominence at the lectern(16-20). You sharpen your abilities until they become a skill by one road, practice(20-21). Carnegie says, "you will never know what progress you will make until you speak, speak, and speak again"(22).

The book goes on to admonish the student to develop confidence by getting the facts about the fear of public speaking. Know that, first of all, you aren't unique in that fear. It is at the top of the list of most people's fears. Then, realize that that fears can be utilized as natural stimuli. Professional

speakers want that stimulation as a boost to their performance. They are not afraid of fear! Then, understand your fear comes from your lack of familiarity with public speaking. You overcome that fear by practice and the sheer number of times you give a speech(26-31). Carnegie gives this excellent admonition, "Only the prepared speaker deserves to be confident"(31).

Carnegie gives valuable advise on how to prepare. One way is to assemble your ideas from the experiences of your life. They are your ideas, your thoughts, your convictions hence you are the expert and authority. She advises not to memorize, but to practice until you thoroughly understand the speech and its goal. Memorizing only leads to potential problems should your memory fail you. Practice! She advises to always be positive in your thoughts: expect to be successful and you will be(35-43)!

Carnegie describes the three things most important to quickly begin to speak effectively as: 1) speak about something you have earned the right to talk about through experience or study. 2) Be excited about your subject. 3) Be eager to share your talk with your audience(44-60).Therefore, one who presents

compelling information passionately is likely to be perceived by the audience as credible.

Lily Walters, a modern day expert is a successful author and owner of a professional speakers bureau. In her book Secrets of Successful Speakers, she describes her remedy for gaining confidence and overcoming the fear of public speaking. In the chapter 'Conquer Stage Fright and Your Fear of Making Changes' she says the 'seed you plant' (your topic) should be something you are passionate and compassionate about, and have a clearly defined purpose. By doing so, she believes you confront and overcome the very natural fears that confront you. She estimates that by rehearsal and preparation you will reduce seventy five percent of the fear, another fifteen percent by relaxation techniques, and ten percent through mental preparation(31-323).

Taken one at a time, first there is rehearsal and preparation. Walters says there is a great myth about public speakers. The myth is that they think up those great one-liners 'off the cuff'. In reality, those remarks have been gone over time and again in preparation for just the right occasion. She notes that Winston Churchill estimated it took him six to

eight hours to prepare a forty-five minute speech. Another speaker she cites, Dr. R. Burgraff, estimates it takes one hour of preparation for every one minute of presentation time. She says "it's not practice that makes perfect, perfect practice makes perfect" (32-33).

Among the good preparation and rehearsal techniques she cites are the following from a variety of accomplished professionals: "Best way to conquer stage fright is to know what you're talking about". M.H.Mescon (Founder and chairman, Mescon group). "Ninety percent of how well the talk will go is determined before the speaker steps on the platform". (Somers White). Finally quoting the famous coach John Wooden, "Be prepared, and be honest" (34-35).

The next step in fear reduction comes from proper relaxation techniques. Walters recommends learning to breathe correctly. She says, "For some reason, we forget to breathe normally when we get nervous, which makes us more stressed, which makes us breathe less, which makes us more nervous...you get the idea". She recommends learning to breathe deeply and control it. Take a deep breath, hold it for the count

of five, and release. Repeat as you need(36). Steady breathing reduces the effects of fear.

Finally, the last ten percent of fear reduction comes as the student learns to control thoughts.

Walters says that negative thoughts lead to negative results. Understand that the audience is there wanting you to succeed. It's up to you to think positively, give yourself positive affirmations. Remember that the human mind can hold only one thought at a time so make it a positive one(37-38).

Summarizing the goals of the first stage, comfort. There are several common points from each of the sources. Fear of public speaking is in most people and can be overcome, if desired. To be successful, the person needs to understand why they are afraid and realize that fear is a natural defense mechanism. It can be turned around to become an ally. Moving on from that level requires preparation and practice. It requires sincerity and a desire to succeed. It helps to learn to relax, and to think positive thoughts. As we practice and become familiar with the feeling of speaking to a group, we learn to relax and gain the confidence that comes with success.

The second set of lessons has to do with structure. We move beyond the basics of simply standing in front of a group and speaking with a bit of newfound confidence. In this section we look at the proper protocol at the lectern, how to introduce a speaker, selecting a topic, and how to organize a speech. Impromptu speaking is also addressed.

Extemporaneous or impromptu speaking requires practice and some sort of system that can be called upon as needed. In the Toastmaster's program, impromptu speaking is practiced at each meeting in a segment called Tabletopics. It allows for practice and eventually builds confidence in thinking on your feet. Unannounced questions are directed at members at random. A one to two minute response is expected. In the Toastmaster's International publication a simple effective system is given. (Impromptu Speaking, TMI) It is described in detail in section four.

Steve Allen, the noted comedian, musician, and author, gives his insight on the subject. He points out that we ad-lib all day long in many different settings. We speak to work colleagues, tradespeople, relatives, all in an impromptu way, without any script and do just fine. He says the most important element

in ad-libbing is to have a knowledge of the subject. For example, if you were a master auto mechanic you could talk effortlessly about motors. There'd be a problem if, however, you had to talk on brain surgery. Another point he makes is to avoid digressing and rambling. Get to the main point, address it and stop. You can too easily begin to ramble and lose the subject(93-97). His best advice is to have four or five thoughts set aside that can be pulled out and used as 'extemporaneous' when the need arises. In other words, as all accomplished speakers do, be prepared(122-124).

Part of becoming an accomplished speaker is learning the duties and responsibilities of the Master of Ceremonies (MC) or Toastmaster of a function. It's a great boost to a person's confidence to know the proper protocol to be followed at the lectern. It's also something rare to find at a company meeting or other such function. Looking first at the Toastmasters manual, it describes the basics of an effective leader at the lectern: "Preside with sincerity, energy, and decisiveness. Take your audience on a pleasant journey and make them feel all is going well"(76). In other words, while at the lectern, you are in charge. It is

your duty to see that the event is running smoothly and that problems are resolved before the audience is aware of them. Know the proper name pronunciation of everyone on the program. Have an interesting introduction for each speaker for it is the job of the MC to get the speaker off to a good start, but more on that in a moment. Remain at the lectern until the speaker has arrived, and lead the audience in applause for them. Shake his/her hand and move away. After the speech, rise and again lead the applause for the performance, until the speaker is seated(76). Never leave the lectern empty; stay until the next person has been introduced. You are in charge and unless you acknowledge someone else to speak, it is your responsibility to 'entertain' the audience. All of the above advice seems simple enough, yet it is often not followed, usually due to ignorance of responsibility on the part of the leader.

When introducing a speaker, there are some basic 'rules' found in both Toastmaster's and Dorothy Carnegie's material. Toastmasters describes the introduction as a mini-speech. It has an opening, body, and conclusion and should rarely last over a minute. The opening grabs the audience's attention,

makes them aware of the importance of the coming subject. The body explains the why's - Why this subject, why this speaker, why this audience, why at this time? The conclusion is the lead in to actually introducing the speaker. You're telling the audience about the expertise of the speaker and giving relevant background. You're helping to set the mood for the talk. Allusions to the subject will arouse audience interest without taking away from the speaker's impact. Build expectations and end when interest peaks. Weave the speaker's name into the introduction as much as possible, (unless it's a surprise name the audience will recognize), so the audience will clearly relate the relevancy of the speaker to the topic(82).

Dorothy Carnegie describes the duty of the introducer by saying: "The speech of introduction serves the same purpose as a social introduction. It brings the speaker and audience together, establishes a friendly atmosphere, and creates a bond of interest between them". She goes on to say that the introduction is the least attended to responsibility of most speakers and therefore causes the most problems (213-214).

She has the following suggestions to make a well organized speech of introduction. First, thoroughly prepare what you're going to say. Gather the facts. Concentrate on four things: the subject, the speaker's qualifications, the speaker's name, and why the subject is of special interest to this audience. She gives a simple formula to use as a handy guide when preparing an introduction. It's called T-I-S and stands for Topic, Importance, and Speaker (217-218). Notice the similarity in the material of both Toastmasters and Carnegie.

Jack Griffin sums up the importance of a good introduction. He says, "Arrange for someone to introduce you. An introduction is like a frame for a picture. It heightens - sets off - the importance of what it contains. Don't omit this and leave it to chance" (38).

One last word on introductions from speaker and author Bob Monkhouse: "Never introduce yourself. Even if you are very, very famous and everyone knows you're coming...always insist on an introduction. And don't leave the wording of the announcement to chance - write a short, explicit, honest intro and have it with you...Only if you feel confident that the person

introducing you can do it well should you leave it to him....If the room is noisy, ask him to quiet the crowd and get them settled before he goes into your introduction. Be resolute on this point. Like a painting needs a frame, like a singer needs an accompaniment, like royalty needs a fanfare - you need an introduction" (26).

All of the remaining class sessions will require the students to prepare introductions for their own speeches and to introduce each other's speeches. Practice.

At this stage, topic selection is important for the new speaker. Earlier we looked at three things Dorothy Carnegie considered important when learning to speak in public. First, speak about things you have earned the right to talk about through experience or study. Second, be excited about your subject. And finally, be eager to share your talk with your audience.

Toastmasters addresses topic selection as "The successful speech is one that radiates sincerity and conviction....When a subject has meaning for you and you can convince listeners of that fact, they will pay attention to you and be willing to consider your point

of view...When you speak on a subject that interests you - about which you have strong feelings --you will become so involved speaking you will forget your nervousness"(14).

From the above, it should be evident that when you speak with conviction and sincerity you have two very powerful tools to help control nervousness.

After the decision as to a subject has been decided, the speaker must organize his thoughts to present a clear, cogent speech. Toastmasters lays out a simple formula that applies to every scenario. That is, every speech has an opening, body, and conclusion. The opening is designed to catch the audience's attention. The body contains the facts, and the elaboration, the conclusion reinforces your ideas and leaves the listener with a lasting impression(19).

The opening should be an attention grabber. Lawyer and Author Louis Nizer says, "An audience is a heavy mass. It cannot be moved easily. That is why a speech cannot start in high speed. The first and second gears are necessary to create momentum. A graceful beginning, without jolt, obtains the confidence of the audience and befriends it(145). He goes on to say that the introduction must be powerful

and the speaker uses that to prepare the audience for his thoughts. A powerful introduction is a springboard, a momentum starter for the speaker. Author Mary-Ellen Drummond in Fearless and Flawless Public Speaking, emphasizes the importance of a good opening. She says, "You must create an opening that grabs your audience's attention - a quotation, an anecdote, a brief humorous story that relates to the topic. You need to gain the attention of your audience within the critical first two minutes" (89).

From the Toastmasters' manual "The body of the speech contains the factual. The amount of information contained in the body of the speech will be limited by the amount of time available to you and how much your audience can remember. Most listeners will remember only three to five facts or ideas" (18). Author Drummond uses an old adage to illustrate the content of the body of the speech. "Tell them what you're going to tell them. Tell them. Then tell them what you told them". She continues, "Most people are afraid of sounding redundant, but it is possible to say the same thing in many different ways. The average person needs to hear something seven to fifteen times before he or she will remember the message" (89).

Looking at the closing we again go to author Drummond. "The closing ties your introductory remarks to your conclusion. Leave your audience with a closing thought that either calls them to action or inspires them to do something. Avoid closing with 'Thank You'" (90).

Of the many books written that address organizing a speech, all agree, in general terms, on the importance of an attention getting opening, a body that contains the meat of your thoughts, and a conclusion that is a call for action or agreement with your premise. And most agree that the speaker does not thank the audience for listening, the audience should thank the speaker for the information just shared (Toastmasters p.12).

The lessons which will be developed for this project move along to address the development of solid speaking techniques, those things a speaker can do to enhance his or her presentation. We'll look at such things as vocal variety, eye contact, gestures, body language, facial expressions, word selection, and the use of props.

In his book How To Be A Great Communicator, Nido Qubein says that most of the communicating a person

does is wordless. He says our body language, vocal variety, posture, clothing, and many more non-verbal factors give important information about us.

Continuing along these same lines, Qubein notes that how we say things conveys more meaning than what we say; in fact, vocal quality is said to convey almost forty percent of meaning(51). Volume and pace, intonation, how words are stressed, word juncture (the way vowels and consonants are joined in the stream of speech) are all important to the speaker(54-55).

Toastmasters addresses the importance of vocal variety as a balance between the extremes of pitch, volume, rate, and quality. Volume should be loud enough to be heard and varied for emphasis of points, varying pitch along with volume for emphasis. An effective rate of speaking will be between 125 and 160 words per minute. Finally, quality means having a relaxed, confident voice(26-27).

Other tools that add to the potential for an effective speech include learning to use gestures, facial expression, body language, and good eye contact. All can add emphasis to the spoken word. Toastmasters stresses that while you should select topics that you care deeply about, your speech will

fail if you merely stand stiffly, speak in a monotone, and look away from the audience. Your words and physical gestures work together(22).

Author and speech educator L. Perry Wilbur says: "an immediate way to make every speech you give more successful is to make up your mind to know your material so well, on each speaking date, that you won't have to lose eye contact with your audience. Maintaining good eye contact lets your audience know the following: You've done your homework....You thought enough of the audience and the occasion to be well prepared.....You are dedicated and committed to communicating the material to your listeners"(93).

Word selection also plays a major role in delivering a successful speech. Author Qubein, on word selection says, "The way you use words influences the way people size you up....A person who uses language fluently and correctly is likely to exert much more influence than one who uses it ineptly"(42). He continues, "If you use words that are familiar to you and to your audience, the chances of being misunderstood are minimized"(49).

On the same subject, Toastmasters reminds that unlike a newspaper or magazine that can be reread for

clarification, a speech is a one-shot affair. Therefore, it is effective to use descriptive, expressive words that paint pictures the audience can see. They should be words that convey emotion and action, stirring the audience's imagination(31).

What the two sources are saying is complementary. When you deliver a speech, you have one opportunity to be understood. You'll do that best if you paint vivid pictures using simple, clear words that are easily understood by the audience.

On the use of visuals and props we first look at author Drummond. "The use of visuals is often an effective way to improve an audience's perception. Most people are visual learners (we remember only ten percent of what we hear and fifty percent of what we SEE and HEAR) so you can help an audience retain information with visual aids"(111). She emphasizes that the speaker should create well-designed visuals that support the message and then use them cautiously because the audience can easily fix attention on the visual and lose what's being said. Therefore it is important that the speech and the visual are complementary to each other.(112-113).

Author Jack Griffin also emphasizes the benefits of using visuals. He says they are best used if kept simple. When visuals contain figures it is helpful to include illustrations such as pie charts, graphs, etc. along with the numbers. And he emphasizes the visual should be kept subordinate to the speech(312). If the speaker has prepared handouts with the speech, they should be distributed only after the speech is concluded(313).

The final portion of the course is meant to boost the confidence of the student by incorporating what they have learned and practiced. I believe a fair summation of all of this can be found in the words of Ralph Smedley, founder of Toastmasters, in his book Personally Speaking; "In the beginning, I was convinced that the way to make speeches was by making speeches"(126). We learn best, and gain confidence in ourselves, by doing.

Chapter III

Selective review

Two of the most successful organizations that deal with teaching Public Speaking to adults are Toastmasters International and the Dale Carnegie Institute. While they have somewhat different formats and processes, they also have many common elements. Most important, they are very successful in this specific field. Both were started by individuals responding to what each saw as a need and a neglected area of adult education.

Dale Carnegie initially began teaching adults the basics of public speaking in 1912. He was successful almost from the start. His system utilizes instructor led classes, but progress is totally dependent upon an individual's participation and effort. Carnegie is recognized as a master of communications principles. In the preface to his book "How To Win Friends And Influence People" he says, "This book wasn't written in the usual sense of the word. It grew as a child grows. It grew and developed out of that laboratory, out of the *experiences of adults*"(XVII) (emphasis mine). All of Carnegie's material was so tested, out of the lives and experiences of his as well as the

thousands of students with whom he came into contact in his years of educational work.

In 1924, Dr. Ralph Smedley founded the first Toastmasters club. In his book Personally Speaking, he emphasized "the principles of learning by doing and improving through practice and evaluation" (Forward). He saw that adults learned best amidst a mutually supportive group, creating a positive learning environment for each other. There are no instructors, professors or classrooms. No one's work is graded and no tests are administered. In the Toastmasters program members learn by studying the manuals, practicing at meetings, and helping each other (Communications and Leadership p6).

An interesting point concerning the two men and their beginnings is that both started their programs through affiliations with the national YMCA. Dr. Smedley worked mainly in California, setting up headquarters in Santa Ana. Dale Carnegie started his business in the New York City area.

The similarities in both systems are evident and are excellent models even today. First on both agenda's is to create a feeling of confidence and eliminate the fear many adults have of speaking before

a group. Both address it in much the same way. Gaining knowledge of the subject, understanding why the fear is present, practicing in a supportive environment, will eliminate the initial problems most people have. They both recognize that until a level of comfort at the lectern is attained, further progress is difficult, if not impossible.

The Toastmasters experience starts with an exercise called the 'Icebreaker". The new member prepares a short speech about himself or herself. Being autobiographical, the speaker knows the subject better than anyone else, has the freedom to select what exactly is included in the speech, and is speaking from his or her own experiences. It gives the speaker as many advantages as possible to succeed. Speaking with this knowledge, it is a confidence building tool, even though that first speech is often given with some degree of trepidation. As is most often the case, the new speaker discovers they do indeed possess the ability and can, with effort, develop that ability into a higher level (C&L p10).

The second exercise Toastmasters recommends is to pick a topic the person has strong feelings about and the knowledge necessary to speak with authority and

use that as the subject for the next talk. Here the goal is to convey emotion and true feelings to the audience (C and L p14). Therefore, familiarity with the subject matter, now combined with sincere convictions, gives the new speaker an opportunity to boost their level of confidence.

Carnegie uses a very similar process. The new student is required to pick a topic with which they are very familiar. It should be one the person has deep feelings for and is eager to talk about (Dorothy Carnegie p45-54). Here again, the idea is that the familiarity of the subject and the level of interest in it will combine to help the new speaker feel less anxious about their first speech. Their chance of success is raised. As evident, both programs are well aware of the debilitating effects of the fear of public speaking and deal with the problem early in their programs.

As both programs move along they address issues central to developing solid public speaking skills. Toastmasters presents methods to organize a speech, emphasizing that an effective presentation has an opening that grabs the audience's attention, a body of knowledge, and a conclusion that leaves the audience

with the desired feelings (C & L p19). Carnegie's course is very similar, emphasizing the importance of leaving the audience with good feelings about the speaker's viewpoint.

Early in the Toastmasters program the subject of extemporaneous speaking is presented. It's explained that the ability to 'think on your feet' is a vital skill necessary for success in many situations. An exercise called "Table Topics" is a part of each meeting. It is an opportunity for the members to practice and develop their skill at speaking 'off-the-cuff'. The exercise consists of one member acting as leader, preparing a series of questions unknown beforehand to anyone else. Members are called at random and asked one of the questions. A one to two minute response is expected. Usually time allows about ten members to be called for different questions. Several methods or thought processes are recommended in the manual as help toward developing this skill (C&L p81).

Carnegie stresses the importance of 'impromptu' speaking, saying a person should always be mentally ready to speak, even if not expecting to be asked, and to have a method and material in mind. Carnegie

stresses readiness at all times, having enough examples or short stories to call upon, that you are never truly unprepared. Their program also has exercises in speaking 'off the cuff'. Dorothy Carnegie says, "anyone of normal intelligence who possesses a fair portion of self-control can make an acceptable, even brilliant, impromptu talk" (118). The Carnegie recommended method is to practice impromptu speaking at every opportunity, to be mentally prepared to speak impromptu. Several methods are taught that can be utilized in most instances. Then as a person becomes more accustomed, more confident of their ability to speak 'off-the-cuff' it becomes much simpler (182-185).

As the new Toastmaster moves along, he or she is introduced to the many tools used by experienced speakers, and vital to any accomplished speaker's bank of skills. Using body language and gestures for emphasis and variety is introduced. Facial expression, good eye contact and vocal variety add to the overall effectiveness of a good speech. All of these are now presented and tips given to be practiced in subsequent presentations (22-24).

An important point is made here that listeners are influenced much more by the voice than by the

actual words spoken(26). There is an entire lesson devoted to developing a good speaking voice. Volume, pitch, rate, and quality are all traits recommended to be developed to the maximum. Each person works on learning how to use his or her own voice to its fullest potential. Developing vocal awareness and control is a very important part of the Toastmasters program(26-28).

Another tool useful to the speaker is the use of props to add interest and emphasis to the speech. Toastmasters addresses both the advantages and the risks of using props. As with all other parts of the program, there's time for practice until the person develops confidence in the new skill area(42-44).

Everything just covered above as part of the Toastmasters program is included in some fashion in the Carnegie course. The appeal of both programs, and their success, is that the approach is on an adult level with the needs and attributes of the adult learner always in the forefront. Both programs emphasize the basic requirements for making a professional presentation and stay away from 'classroom technicalities' often found in a more formal educational setting. Manuals for these

programs, available only to those enrolled in the courses, are under one hundred pages, while many college texts on the subject are five to six hundred pages. They have taken the relevant information that the busy adult needs, packaged it in its most workable format, taking into consideration the uniqueness of the adult learner. All of the exercises use the experiences of the student as part of the lesson format.

Because of the vision, wisdom and care of two pioneer educators, millions of men and women worldwide have seen their lives enriched, careers enhanced, and an overall strengthening of their individual relationships. Many famous men and women have gone on from their early years in these programs to make their marks in the world. Motivational speaker Zig Ziglar was a former Carnegie trainer and has also recommended Toastmasters as an excellent organization to gain confidence in communications skills. Other famous graduates of Carnegie include Lee Iacocca, Warren Buffett, and Mary Kay Ash (Mary Kay Cosmetics). Harvey Mackay strongly endorses the Toastmasters program in his writings.

These are the caliber of programs that have stood the test of time and have grown in popularity through the years. They are focused on the adult learner, understand their needs and constraints, and deliver with unparalleled success.

Chapter IV

RESULTS

This is an applied type project. It is a series of lessons that teaches the basic principles of public speaking to adult students. It is designed to give the student the knowledge and confidence required to develop and deliver effective presentations.

Course Objectives

Upon completion of this course the student is expected to:

1. Select a topic for a presentation to a group of people.
2. Select appropriate topics.
3. Understand how to organize an effective speech.
4. Write and give a speech to a group of people.

Course title and syllabus:

Basic Elements of Public Speaking

Course Description: This course introduces students to the elements of effective public speaking. Students will develop this skill by acquiring and applying the knowledge needed to prepare and deliver a speech. The students will prepare and deliver a minimum of five speeches. Subjects covered include confronting and overcoming the fear of public speaking, organizing an effective speech, using the physical tools of effective speakers, the role of Master of Ceremonies or Toastmaster.

Course Objectives:

Upon completion of this course the student will be expected to:

1. Have overcome any discomfort or fear of speaking to a group of people.
2. Select appropriate topics.
3. Understand how to organize an effective speech.
4. Learn and practice how to deliver a speech with sincerity and conviction.

5. Learn and practice using the physical tools available. These include body language, gestures, eye contact, and facial expressions.
6. Learn and practice vocal skills including vocal variety and word selection.
7. Learn and practice the use of props to enhance a speech.
8. Bring together all these elements to create an effective presentation.

Course Format:

This is a highly interactive course. Students will be expected to be involved in each class session, offering input and support for each other. While it is instructor led, individual improvement will depend upon each person's active participation. Classes will consist of group discussion, brief lectures, and individual presentations.

Lesson Schedule and Contents

- Lesson #1 Getting comfortable at the Lectern.
Prepare first speech.
- Lesson #2 The role of Master of Ceremony.
Introducing the speaker.
Deliver first speech. Prepare introductions.
- Lesson #3 Organizing the speech.
Extemporaneous speaking.
Deliver introduction. Prepare second speech.
- Lesson #4 Speaking with sincerity and conviction.
Deliver second speech. Prepare third speech.
- Lesson #5 Gestures, eye contact, body language.
Make-up speeches.
- Lesson #6 Vocal variety.
Deliver third speech. Prepare fourth speech.
- Lesson #7 Using props/visual aids.
Deliver fourth speech. Prepare fifth speech.
- Lesson #8 Word selection.
Deliver fifth speech. Prepare final speech.
- Lesson #9 Review all material.
Make-up speeches. Work on final speech.
- Lesson #10 Final presentations.

Lesson 1. Getting Comfortable.

Objectives:

- *Developing confidence at the lectern.
- Conquering the fear of public speaking.
- Getting comfortable.
- *Preparing for the first speech.

Lesson content

Gaining Confidence

Next week you'll be standing in front of an audience about to give your first presentation. You're uncomfortable just thinking about it. Maybe scared would be a more appropriate word. *You've known for a long time that you're an oddball, the only person you know of who sweats at just the thought of giving a speech. It's like a 500 pound gorilla is on your back and won't let you go. You're different; all of your friends can do it with no pain at all. In fact, everyone at work is a pro in front of a group.*

Sound familiar? Well, the truth of the matter is just the opposite. It's a bad news, good news thing. In fact, you're in good company. The number one fear of most people is the fear of standing up in front of a group of people and giving a speech. It's ahead of

the fear of heights, of money problems, even dying. Burn that into your brain, *the number one fear!* Heck, you're in great company.

That's the bad news. The good news is there is something that can be done to eliminate that fear. It's not brain surgery and you're about to take the first step toward it. It's a series of simple steps and a little work on your part, and trust. You'll acquire some knowledge, practice, begin to think positively about your public speaking ability, and develop your patience. At this point you only have to believe you're in the same boat that millions of people (yes, even your friends at work) before you found themselves before they went on to successfully develop confidence at the lectern. You're past the fear thing? Good for you! You get to skip the next few paragraphs and go right to "Your first speech". For the rest of you, let's get started working at putting that gorilla in his cage!

What about this fear thing? The dictionary says it's "a feeling of alarm or disquiet caused by the expectation of danger, pain, disaster, or the like...". Isn't it true, if you stop to think about it, that you are afraid because you expect something bad to happen

to you up there in front of the audience? You're not sure what that bad thing is, you just know it's gonna get you, and in front of everyone. Maybe there was a bad experience where you really blew it. It might have been years ago but seems like yesterday and it gets worse everytime we let ourselves think about it. Or maybe we've really never given a speech and are just imagining the worst. Maybe, maybe, maybe... Enough maybe's and you can build up a real expectation of a disaster. The fact is there's nothing dangerous about standing up in front of a group of people and talking to them. Yes, you can normally expect to be nervous. People who make a lot of money speaking before an audience say they are always nervous beforehand. So are athletes before a match, musicians before a performance, a pilot before taking off. The difference is, they've turned fear into their friend, call it an adrenaline surge, and use the energy it produces to fuel their work. In fact, the best performers want that feeling. It's their edge on the competition!

There's a difference between the fear you have and the kick of energy fear can produce. We usually fear something out of ignorance. That is, we either don't know what to expect because we've never done it

before so we fear it'll be disastrous, or we did it before with bad results and we fear a repeat. In the first case that's simply a lack of knowledge and experience. In the second, the first failure was more than likely a lack of proper preparation and practice beforehand, and a poorly rehearsed performance usually equals a poor performance when it counts. Remember the coach saying, "you play like you practice". Give yourself the benefit of the doubt. For the speech next week, practice it thoroughly. Each time, imagine an audience in front of you. Imagine a successful performance, big smiles all around! (You can even pray if you like) When you feel you've got it down pat, do it one more time.

The Speech

You're first speech in this class will move you forward from whatever level you're at. You set the goal. Whether it's to overcome your nervousness or to develop more refined speaking skills is up to you individually. Pick a topic you are completely comfortable with, one of which you have more knowledge than the audience. The most obvious subject is you. Make the topic something about your life. It doesn't have to divulge a dark secret. Pick a few interesting

things about yourself, maybe what you do to relax, your hobby, an interesting trip you took. Talk about where you grew up, or an experience you had at school, or some memory from your youth. The main objective of this speech is to speak with the confidence that you know the subject better than anyone else. If you can put in some humor, fine. If you want to do something that expands where you are now in public speaking, that's fine too. This is your confidence builder.

First, list a few highlights and create a story. You need a clear beginning. Think of an opening sentence that gets the audience's attention and creates interest. Don't just say "I was born on March 20, 1940". Say something like "I'll bet none of you can tell me what famous event occurred just after 3A.M. on the night of March 20, 1940"! This is a sentence you will want to know so well that you can say it in your sleep. Memorize the opening lines!

Now go on to tell the audience two or three things you'd like to share. Try to expand on each fact with an example, or story, maybe an anecdote. For example, tell them how you almost weren't here tonight at all because of your love of tricycle riding at an early age that almost cost your life in the alley of

your childhood home when you were hit by a car and spentget the picture?

Now think of an ending that's light and clear. Make it one that's easy to remember because you'll want to memorize it, just as you did the opening.

It's OK to use notes but try to avoid writing out the speech and reading it aloud. This is not a formal 'do or die' event. This is your first speech in a class on public speaking. Don't be afraid of your audience. Most will be as nervous as you are. All will be pulling for you to succeed.

Here are a few points to remember as you prepare. Practice as though each time was the 'real thing'. Don't keep changing words, phrases, etc. Settle on one version and memorize the opening and the ending parts. Give the Talk to a relative or friend and ask for helpful comments. Use a tape recorder or video camera. They are very useful tools to help you improve. The day of the actual speech, come dressed appropriately. Look professional and you'll feel good about yourself. When you feel completely comfortable with your speech, practice it one more time.

Presenting Your Talk

Someone acting in the role of Master of Ceremonies or Toastmaster will introduce you. As that is happening, take a few deep breaths to relax. Remember that it's very normal to feel some nervousness. Use that nervous, excited feeling to put some energy in your step, some excitement into the opening lines (which you have memorized!) of your speech. Approach the lectern, shake hands with the MC and wait for him or her to be seated. Take another deep breath, face the audience with a pleasant smile and begin. "Mister (Toastmaster), ladies and gentlemen,-----"off you go!

As you speak, try to look at various members of the audience, first at one, then another. Try to cover as much of the room as you can. You know they won't bite, or sneer, or snicker. They want to hear from you and when you look at them you're telling them you're talking to each one as an individual. Before you know it you're finished. One last thing, don't finish with "thank you". The audience should thank you for what you've given them. Simply close with your prepared ending, look at the MC and wait at the lectern to shake his or her hand. Enjoy the applause.

Handout 1-1 Getting Started

Objectives:

Learn Ten Worst Fears of Human Beings

1. Public speaking.
2. Heights.
3. Insects, bugs.
4. Financial problems.
5. Deep water.
6. Sickness.
7. Death.
8. Flying.
9. Loneliness.
10. Dogs.

Source: David Wallechinsky et.al.: The Book of Lists.

New York, N.Y. Wm. Morrow & Co. 1977

Lesson 2. Getting Started

Objectives:

- *Learning the role of Master of Ceremonies or Toastmaster.
- *How to introduce the speaker.
- *Prepare introductions.
- *Deliver first speech.

Lesson content

Gaining confidence

There is one thing you can do that will give your confidence a big boost and make you look like a pro at the head table. Learn the role of the Master of Ceremonies or Toastmaster. It's a bit more than a big smile and a few witty remarks, but it's not rocket science. Yet few really take the time to learn the role, as it should be handled. It's having the knowledge to take charge of an event from the lectern, steering it smartly from start to finish, and making the audience feel they are in the hands of a professional. We'll look at what should be done in the days before the event, then at the event. There is a protocol to be followed at the lectern that too often is ignored. Understanding and doing those things is what makes you look like a professional.

In this lesson we'll look at the protocol to follow when you are Master of Ceremonies, how to prepare your introduction and how to introduce a speaker, and give you a check list of things to do to assure a flawless event.

Master of Ceremonies: When you are asked to fill the role of Master of Ceremonies (MC) or Toastmaster of an event, your duties begin long before the day of the event. One of the first items is meeting with the event committee and laying out the format for the event. What is its purpose? Who will be developing the program? Has there been a timetable established for the event? What does the committee expect you to handle in the planning and preparation? Who will be the 'players' on the program and in what order will they be introduced? How do you pronounce their names? (Very important!) Will there be any special dress requirements? Some of these questions seem obvious but don't let yourself be surprised by assuming someone will be handling something and they aren't.

Next, make contact with all of the participants. Understand what their role will be and that they have the same idea. Ask if there are any special needs that any will have. Who will be responsible for them? What

will each be doing and saying? Do they all know the room layout? (It's too late to change the room layout as the guests are arriving) Do they expect you or the committee to provide any special equipment, such as an overhead or slide projector? Do their presentation times fit the event's format? Will they provide you with an introduction (most professional presenters do) or a data sheet from which you will work?

To summarize, before the event you will know the format, the major players, their roles and how to pronounce their names, have an introduction list in proper order, and introductions for the speakers.

At the event you should work with the event planners and the site staff. Check all physical conditions to assure yourself they correspond with the pre-event plans (Room set-up, audio-visual equipment, etc). Check that all equipment operates satisfactorily and that there are spare lamps, equipment cords that reach outlets, amplification system works, light switches identified, etc. (ever go to a meeting and the scramble is on to find the light dimmer switch so the overheads can be shown?) It should be obvious but for you and this event, alcohol is to be avoided. It's too big a risk after all you've done up to now.

As everyone gathers, make sure the head table seating arrangement is as planned. Go over the list of introductions with the event chairperson so that the proper order is agreed upon. If a couple is to be introduced, know who they are by sight and their relationship! Don't guess at relationships or the like. It can be very embarrassing to introduce someone's old friend when the new friend is there instead!

As you approach the lectern to begin the program, have everything you'll need with you or at the lectern. Call the meeting to order (ask for the audience's attention) and don't start until you have quiet. Rushing the beginning can create unnecessary confusion and even the need to go over your opening remarks. That's a stumbling start that you can avoid. After you have their attention and they are focusing on you, you are ready to begin. Start by introducing yourself (if someone hasn't) and tell them what your role will be. As you open, you're subtly telling the audience to sit back and relax, you will be in charge of the evening, and will be doing everything possible to make it a smooth and pleasurable experience.

After the introduction of the head table and any special guests in the audience, it may be desirable to go over the general flow of the program. Tell them if there will be any break for a restroom run or the like. (don't read them the program)

As the program moves along, your job is to keep it to the schedule. Sometimes, through no-one's fault the meeting falls behind. Maybe the kitchen had a problem or some such thing. Keep the audience informed and reassured. Nothing is more upsetting to them than unknown delays. In these situations, look for ways to be creative. Maybe you can rearrange a later part of the program to 'fill in' as the delay is handled. Maybe there will be forms to fill out later that can be handled earlier. I'm sure you get the picture. You will be a real hero and look like a pro in the end.

Also, be prepared for no-shows or late arrivals. Have a backup plan you can resort to. Expect the unexpected! This can be a messy problem but as MC it's your job to take charge and work around the situation. It's another opportunity to demonstrate your creativity! To buy time you could start a 'conversation' with the audience utilizing the head table as panelists for Q and A, maybe ask for

'testimonials' from the audience or head table. As a last resort you may have to tell the audience a part of the program has been canceled and the unavoidable reason for it.

As you bring the program to its conclusion, take the time to recognize and thank the event organizers, all the players in it, and the audience for their attention and enthusiasm. There may be a need to call for last minute remarks or the like. Wish them a safe journey and close the event. Sit down and give yourself a pat on the back for a job well done!

Introductions: While a part of the role of MC, we will handle introductions of the speaker as a separate item. It is a key ingredient to a successful presentation and to your role as MC. The purpose of the introduction is twofold. It introduces the speaker to the audience and establishes the purpose of the speech. A good introduction gives the speaker credibility and creates a momentum for his or her start. A poor one can dig a hole for the speaker from which they may not emerge. Most established speakers will have their own introductions prepared and simply give you a copy they want used as written. They know how important an introduction is and take no chances

of having a disastrous start to their presentation. Let's look at the ingredients of a successful introduction.

An introduction is a mini-speech. It has an opening, body, and conclusion. The opening gets the audience's attention - tells them why they will be interested in the subject. The body answers many questions. Who is the speaker? Why is the speaker qualified to speak on this topic? (Here the speaker can blow his or her horn a bit without sounding haughty because someone else will be telling the audience these personal facts) What special awards, activities, titles, does the speaker hold? Why is this topic timely? There may well be other pertinent facts to include. The conclusion begins to launch the speech. It should pique the audience's desire and the speaker has momentum building for his opening remarks. You can see how a well thought out introduction can be a springboard for the speaker, while a dull, nondescript introduction dulls the audience's expectations and makes the speaker's job very difficult.

As you conclude the introduction, lead the applause until the speaker arrives at the lectern.

Shake the speaker's hand, step aside and be seated. Acknowledge graciously any 'thank you' the speaker may direct to you.

After the speech, come to the lectern, again leading the applause. Acknowledge everyone's appreciation with a handshake. Allow the speaker time to be seated before stopping the applause. After some appropriate remarks of thanks, move along with the program.

There are two handouts with this lesson. One is a checklist of responsibilities for a Master of Ceremonies. The other is an introduction worksheet. Use this worksheet throughout the class as you prepare introductions for your speeches.

The purpose of this lesson is to increase your knowledge and familiarity of the roles of those people who work at the lectern. This takes away some of the mystique of the podium and gives you confidence as you learn and practice these roles through the remainder of the course.

For the next class, your challenge is to imagine you are to give a major presentation. Prepare your introduction so that the MC has the ammunition to get your speech off to a flying start. Use the handout as

a guide. Prepare it so someone can pick it up and use it as written. Pick a topic you are comfortable with. Below are a few suggestions but you are not limited to any of them.

Topic Suggestions:

- How to make our company more quality conscious
- The best sale I ever made
- How to keep physically fit
- How to cope with stress
- How to burglarproof your home
- Secrets of a master chef

EFFECTIVE INTERVIEWS

REMEMBER TO Master of Ceremonies/Toastmaster

AT THE LECTERN:

- *Remember, you are not the reason everyone's there.
- *Speak clearly, in a warm, friendly manner.
- *Speak to the audience, not the speaker.
- *After introduction, lead applause, step back, extend your hand and allow speaker easy access to the lectern.
- *Acknowledge any 'Thank you' from the speaker in a gracious manner.
- *After speech, rise and lead applause. Again shake speaker's hand and allow speaker to be seated before continuing.

EFFECTIVE INTRODUCTIONS:

The introduction brings the audience and speaker together. It is a mini-speech.

- *OPENING: Get the audience's attention.
 - Make them aware of the importance of
 - The subject.
- *BODY:
 - Why this subject - relevance?
 - Why this speaker - credentials?
 - Why this audience?
 - Why at this time?
- *ENDING: Present the speaker to the audience.

REMEMBER THESE DO'S AND DON'TS:

- DO
- *Pronounce speaker's name correctly.
 - *Use speaker's name more than once (unless it's a surprise).
 - *Connect speaker's credentials to topic.
 - *Be as brief as possible.
 - *Deliver with warmth.
 - *Clear intro with speaker in advance.
 - *Practice, practice, practice.
- DON'T
- *Mispronounce name (see above).
 - *Talk too much, upstage speaker, give away a surprise.
 - *Be stingy with accolades.
 - *Guess at a 'fact' e.g. marital status, age, speaker's credentials, etc.
 - *Make comparison's of speakers.

SPEAKER'S RESPONSIBILITIES;

- *Provide introduction or useful material so one may be developed. Do in timely fashion.

Step 1: **INTRODUCTION WORKSHEET**

Step 1. Personal data:

My subject is:

My interests/knowledge related to the subject is:

Other interests/ accomplishments (volunteer, hobbies, etc) are:

Personal information I will share:

Step 2: Speech introduction data:

Opening points. getting audience's attention.

Body. Why this speaker? (Credentials)

Why this topic?

Why this audience?

Why at this time?

Conclusion. Presenting speaker to the audience.

Step 3: Master of ceremonies copy.

Using the data you compiled in the first two steps, write an introduction that you would like the MC to use as your introduction. Keep in mind the introduction is the launching pad for your speech. It's the 'first look' the audience has of you.

The first introduction
introduction is the launching pad

Launch the Introduction

Engage the Audience from the Start

Engage the audience from the start. You want to capture the audience's attention from the very beginning. Start with a strong, attention-grabbing statement or question. This sets the tone for your speech and makes the audience more receptive to what you have to say. Use a personal anecdote or a relatable story to connect with the audience. This helps them see the relevance of your topic to their own lives. Start with a clear statement of your purpose and the main points you will cover. This gives the audience a roadmap for the rest of the speech. Use a mix of facts, statistics, and personal stories to support your points. This makes your speech more credible and interesting. End the introduction with a strong, memorable statement that summarizes your main message and leaves the audience wanting to hear more.

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Lesson 3. Structure, Getting Organized.

Objectives:

- *Organize thoughts into an effective speech.
- *Elements: Opening, body, and conclusion.
- *Selecting a topic.
- *Introduce extemporaneous speaking.
- *Deliver introductions.
- *Prepare second speech.

Lesson Content

Organization and Topic selection

What are the marks of a good speech you ask? Simple enough! You want to deliver a speech that appeals to your audience, conveys your message effectively, and does so in a way that flatters your audience's feelings and your own status. Your goal is usually to either persuade your audience toward your position, or to inform them of some piece of information - perhaps a report or description of an event or object. Once in awhile your job is 'simply' to entertain. We'll leave that to some other time.

Your first order of business is to select a topic. You'll be most effective when you can speak with knowledge of the subject, sincerity, and conviction. Remember, if you don't believe in what

you're telling the audience, don't expect them to be any more convinced. Know the audience's makeup and find a way to match your subject to their interests. For instance, you wouldn't speak to the local teachers union about the benefits of school vouchers, or the group of private school administrators about the need to eliminate the trial voucher program. You have a topic and subject mismatch unless you're experienced at handling a hostile audience. It's a good rule to follow that only if you have adequate knowledge of and strong feelings toward your subject, and the audience has some interest in it, should you make it your topic. (For this class you may have to ask the members to take the role of a special interest group, or the like, as you pick your topics)

Whether persuading or informing, when planning your speech you begin by defining your goal. How do you want the audience to feel? What do you want them to know? First pick the main theme, then as many supporting points as you feel necessary. It's important to keep in mind that hearing a speech is not like reading a book. Your audience will try to remember what they've heard but they won't be able to go back and 're-read' a misunderstood statement. Use

clear, vivid language as you move through the supporting points of your presentation. That's why it is so important to organize your thoughts into a logical sequence. A good speech has an opening, a body of facts, and an ending.

The opening grabs the audience's attention. Make it strong! Open with confidence and enthusiasm. The audience should know immediately why they will be interested in what you have to say. You can:

- Begin with a statement that tells the audience you have something to tell them that will benefit them.
- Ask a question with a call for a 'show of hands' that gets immediate audience involvement.
- Use a prop to add interest.

The opening whets the audience's appetite. They'll want you to tell them more. You have stated your theme.

The body of the speech contains the facts that support your theme. One very effective way to develop the body is to 'brainstorm' for facts and list everything that comes to mind. Make each one a short, simple, statement. If time allows, set the list aside and repeat the process at a later time. Collect a

good-sized list. Now begin to identify the most relevant, striking the others until you have about half remaining. Continue this process until you're down to about five. Pick the three most important and rank them. Now you have your major points. To elaborate on each, use an anecdote, a quotation or reference to a famous person, or some background information. Find something that adds to the significance of each fact. The body of the speech is the place to prove your point or explain in detail what you're speaking about.

An audience always remembers best two parts of every speech, the original impression they get of the speaker and the concluding comments. The conclusion is their last memory of what you've been telling them. Make it a call for action, an appeal for change, perhaps a powerful summation of all the points you've made. Make it powerful! Use action words! Expect them to leap from their seats amid a roar of approval! Show them the course to take and they're ready to follow! That's how people should remember your speech.

Recap

- Have strong feelings about the topic
- Have a strong opening, it's the audience's first

impression of you

-Limit the body to three facts, expand clearly.

-Close with enthusiasm, it's your last impression.

Speaking extemporaneously:

The ability to speak extemporaneously or to make 'off the cuff' remarks that are clear and lucid is an invaluable skill. To be able to think and speak on your feet is an invaluable skill and crucial to personal success. Fortunately it is a learned skill. To begin to master this skill we will devote a small portion of each class to practicing it. Dale Carnegie tells the student that there is no such thing as an unprepared speech, only unprepared speakers. That is, always be ready with a few well thought out words should you be called upon. Also, have a system that is simple and easy to follow, that allows you to quickly put ideas in a sensible order. The handout 'Thinking on Your Feet' gives you several ideas you can begin with as you develop a system that works for you. Beginning next week we will devote a portion of each class to developing extemporaneous speaking skill.

THINKING ON YOUR FEET!

When the challenge comes to 'just say a few words' remember this formula:

1. LISTEN - Learn good all-around listening skills.
2. PAUSE - Organize your thoughts, can add drama to response.
3. CONFIRM - Restate or, if necessary, rephrase question.
4. TELL - Stay focused - use few points.
5. END - Emphasize main point, be pleasant, stop talking.

STRATEGIES:

1. Express an opinion - justify with supporting statement (one is enough - two or three max).
2. Address cause and effect - state situation, discuss cause(s), eventual consequences.
3. Discuss past, present, future.
4. Break topic into components - discuss one or two.

Remember - Don't apologize, Don't ramble, Don't reinvent

Source material: Toastmasters International pub. 273A

THINKING ON YOUR FEET!

Hints for more effective communications.

Don't like the Question??

1. Ask to have question repeated.
2. Ask question of your own.
3. Ask for clarification or definition.
4. Clarify or define yourself.
5. Restate - change from a NEGATIVE to a POSITIVE question.

Still don't like the Question - Hedge!

Hedging is a legitimate response. Question may be inappropriate or 'ignorant'. To answer would require breaking a confidence, divulging private information, etc...

To respond indirectly:

1. Respond to one aspect of the question.
2. Refocus the question.
3. "Discuss" the question.
4. BUILD A BRIDGE between inappropriate question and appropriate response.

When you respond.....

Most answers are too long or too short. Too short invites more questions. Too long can be a small (unwanted) speech. To give best answer - add just one piece of support. (Reason, justification, statistic, quote, opinion.)

Too much supporting information?? Build a clue into your answer that says "there is a lot more where that came from...". Use words such as major, most essential, primary etc...(e.g. The primary source of data is the internet...). This also prevents talking too long.

Keys to a good response.

Develop good delivery techniques. Strategic pauses, strong voice, vocal emphasis on key words, vocal variety, eye contact are musts for an effective response.
PRACTICE!

REMEMBER - Nowhere is it written that you must answer every question asked of you. You control what you say, no one forces words out of your mouth.

Source material: Woodall, Marian K. Thinking on Your Feet
Professional Business Communications 1996

Lesson 4. Techniques

Objectives:

- *Speaking with conviction and sincerity.
- *Topic selection.
- *Extemporaneous speaking exercise.
- *Deliver second speech.
- *Prepare third speech.

Lesson content

Sincerity and conviction

Do you remember the speech that left you emotionally spent? Or the one that had you out of your seat ready to sign on the dotted line? At the conclusion you were hanging on every word, spellbound. Maybe it was a Sunday sermon, perhaps a eulogy, maybe a United Way volunteer speaking at your workplace. Whatever or whenever, it's something you clearly remember yet today. Why? You've heard many accomplished speakers that haven't left that kind of impression. There must be a special reason when that happens.

Experts on public speaking will all point to the same reason. They point to the level of feelings the speaker has for his or her topic. To really connect with your audience, pick a topic for which you have

real convictions. Your audience is affected when you speak with conviction and sincerity. They sense the importance you are placing on it and empathize with you. Even in those cases where they may disagree you usually gain their respect for honestly stating your opinion.

Remember how some of the great moments in history are framed in the speeches that identify them. Churchill speaking in the darkest days of World War Two saying "Let us...brace ourselves to our duties and so bear ourselves that if the British Empire and its Commonwealth last for a thousand years, men will still say, 'This was their finest hour'". Dr. Martin Luther King's famous "I have a dream" 1963 civil rights speech moved a nation.

There was one thing in common. Men who believed in the meaning of the words with all their being spoke them. They spoke through their souls. What an impact sincerity and conviction make in a speech.

To this point we've looked at the mechanics of putting a speech together; having an opening, a body, and conclusion. Next we are looking at putting life in the speech. You'll have an opportunity to put your personality in this next speech. Pick a topic of which

you have a fair amount of knowledge, but deep sincere feelings for. How do you feel about 'sex-ed' in the grade schools? How about the subject of abortion? Are men/women treated fairly in divorce court? There's the subject of the fairness of the tax laws. That's examples of the type of subject you could choose. Don't be intimidated by the knowledge requirement. You may not have all the knowledge of a 'learned expert' but do have the deep concerns of an involved parent. That's more than enough.

As you begin to develop your speech, pay particular attention to the opening sentences. You want to catch the audience's attention immediately. If you haven't gotten their attention in the first two minutes, you won't ever get it. Tell them how important it is for them to listen to you. Now move into the body of the speech. Select two or three of the strongest points to develop your case. Examples from real life are particularly effective. Be clear as to your point of view. As you reach the conclusion, ask the audience to support your position with a strong concluding statement. Tell them what action you are asking them to take. There is a fine line between sounding dictatorial and calling them to action. Think

of how you'd want to be spoken to, and that's what you want to say!

After you've got the major parts of your speech on paper, begin rehearsing. Find a friend or relative willing to spend some time listening and offering feedback. That's when you select the strongest points to use in the speech. You should be able to get enthused about your topic now. If not you've picked the wrong one.

Practice the speech until you can put aside the notes. After all, this is a subject for which you have deep feelings and a fair amount of knowledge. Notes should be unnecessary. The last thing you want to do with this speech is read it. However, since this is only your third speech you may feel the need for some sort of memory jogger. Try writing the first few words of each of your arguments on a 3x5 card. Refer to that if necessary.

As you deliver the talk, let your sincerity show. Get the audience involved right away; your first sentence tells them something important is coming. Your supporting points are strong and clear. Don't leave any room for doubts as to your position. Then your conclusion calls your audience to action. You

want them to support your position and (maybe) show that support by taking some action.

Remember your goal in this exercise. You're delivering a speech with sincerity and conviction. It is your first attempt at putting your personality in a speech. It is not an exercise in reading, no matter how well you can read!

Using Body Language

When you stand up to speak, you are not just reading words on a page. You are also using your body to communicate. Your hands, your face, your posture, and your voice all work together to convey your message. It is important to be aware of these things and to use them to your advantage. For example, if you are nervous, you might want to take a few deep breaths before you begin. If you are excited, you might want to smile and use expressive hand gestures. The key is to be natural and to let your personality shine through. Remember, you are not just a speaker; you are a communicator.

Lesson 5. Techniques

Objectives:

- *Using body language, gestures, eye contact.
- *Extemporaneous speaking exercise.
- *Make-up speeches.
- *Prepare third speech.

Lesson content

Using body language

Have you ever noticed your actions as you are describing some exciting event you've witnessed? Did you simply stand there motionless, hands at your side, and speak about the happening? Probably not. Rather, you used many parts of your physical being to enhance the narrative. Your hands and arms probably helped demonstrate the story, most likely you moved animatedly through the dialogue. Your eyes most likely were alive with enthusiasm. That's pretty much a normal part of our nature. In daily one on one conversations we unconsciously put all of ourselves into the process. It's simply using our entire emotional and physical arsenal as we speak.

Why is it then, that when we stand up to speak we too often place a death grip on the lectern, or hold our arms rigidly at our sides and lose all of the

benefits our physical side could bring to the speech. Research has shown that over half of all communication is non-verbal. It also shows that we are very proficient at interpreting non-verbal signals. So the body and all its parts can be a very effective tool to enhance the communications process.

Gestures are a specific body movement that adds emphasis to the spoken word. The more natural and related to the subject your gestures are, the more you paint a vivid picture of your topic. Try describing a mother holding her child close to shield it from danger without using any gestures and see how the dramatic effect is diminished. Or describe pulling in that big catch at the lake and simply hold your body still. See what effect gestures play in the overall dynamics of speaking.

To be as effective as we can, our physical actions must complement our words. You wouldn't describe a joyful event with a scowl on your face, or the funeral of a relative gleefully punctuating the words with happy smiles and carefree gestures. The audience looks at the speaker in total as they judge the effectiveness of the message. How you dress, your posture, eye contact, facial expressions, gestures,

smoothness of your body movements, all are ingredients to the total performance. It's very important that you are aware of these things and act accordingly.

You can inadvertently mix the verbal and non-verbal signals and lose much of your effectiveness. Keeping the two in sync is a powerful tool. In addition to all we've said, there is the added advantage of relieving the stress of speaking before a group. The more you incorporate gestures into your routine, the more nervous energy you dissipate. Likewise, putting your hands in your pockets, or in some other way restricting any body movement, doesn't allow the nervous energy that is built up any escape. The result is often an increase in nerves and lack of control of your body and voice. Public speaking activates your adrenal glands, releasing a chemical whose function is to boost your energy level. That's why professionals want that 'adrenaline rush' before they perform. You can have the same benefit, but if you don't use it properly it becomes nervous tension and actually inhibits your performance. As we discussed in an earlier session, it's capable of paralyzing your ability or giving you the boost that makes for great performances.

Another benefit to an active performance is that you reach more than just the sense of hearing. You now are telling and showing, and that increases the audience's retention capacity.

One last item to address is the use of eye contact. Have you ever had someone tell you something all the while looking away or down at their shoes? It doesn't make for a very effective conversation, does it? The same thing applies when you are giving a speech. Look at your audience, moving from one person to the next, until you've covered the whole room. If the audience is too large to look at each one, pick out people around the room, giving the impression you're speaking to each one of them in person. The technique you want to develop is to look at a person directly for a few seconds until you have recognition, finish your thought, then go to the next person with the same procedure, and so on. In the whole of your speech you will have covered the room and your audience gets the feeling you've talked to each one of them personally.

Here are a few more things to remember about the use of your body as you speak:

-Be natural, don't try to imitate someone you admire or a professional who has a distinct style. Develop your own style and you'll feel and look more natural.

-Watch for bad habits that can creep in. Annoying physical motions such as playing with a ring or jingling coins in your pocket can certainly be an annoyance.

-Act the same as you feel. Don't try to fool your audience by faking emotions. (Another reason to pick topics to which you have a strong emotional attachment.)

-Your posture speaks volumes. Stand up straight, assume a proud stance. Non-verbally you're displaying confidence in yourself. Slouching, leaning on something sends a powerful message also, but not one you want to convey.

-Practice before a mirror. At first it may seem artificial but as you practice you will become more and more fluid with your gestures. When you practice assume it's the real thing. Visualize a successful performance.

Starting now, begin to notice the non-verbal signals you receive as well as those you send. In

situations where you are communicating, watch how gestures are used as an unconscious part of the process, and how they enhance the message.

Assignment:

Your next assignment is to prepare a speech in which you can practice using your body as an enhancement to your words. Practice using gestures, eye contact, facial expression, and body movement, as a part of the speech. Work on developing a sense of timing and a natural flow of your gestures.

Lesson 6. Techniques, Vocal variety

Objectives:

- *Understand the importance voice plays in effective public speaking.
- *Deliver third speech.
- *Prepare fourth speech.
- *Extemporaneous speaking exercise.

Lesson content

Vocal variety

Toastmasters International makes reference to the works of psychologist Albert Mehrabian who says that people are five times more likely to be influenced by the voice than by the spoken words of the speaker. Your voice is a powerful tool. It tells the audience more about you than any other single attribute. Because of this you want to develop the best qualities of the voice you've been given, one that is pleasant, natural, dynamic, (that is, expresses strength and character), expressive, easily heard and understood (good volume and articulation). In this lesson we'll take a look at all of these things and some ways to find and develop your best voice.

Looking first at pleasant, what comes to mind? Good feelings, happy times, comfort, stress free,

safe, are the type of descriptions we could use to describe a pleasant voice. There are many more words to describe 'pleasant' but I'm sure you get the point. It's important to remember your voice reflects your emotional state of mind. If you aren't used to being pleasant, you will probably have to work hard to develop a pleasant tone to your voice. Don't misunderstand, we're not talking about Uncle Scrooge here. If you're used to a hard driving work environment, very stressful, maybe intense interplay with work associates, maybe you're a caregiver or health professional working in a stress-filled environment, you're probably used to speaking in an abrupt, less than 'pleasant' manner. That's not the voice you want to bring to the lectern. It's easier than you may imagine developing a hard, brisk style of speaking. You may have to work a bit to soften that voice and speak in a much easier manner. How can you tell where you are at? Most of the time, if you give yourself an honest evaluation, you'll know your real state of mind and how you're expressing yourself. Do you speak in short clipped phrases, no nonsense style? Do you come right to the point, don't mince words when you address an issue? Those are a few of the

indications you may have to work on a more pleasant style. Be genuinely friendly; relax your tone as much as possible. Let people know you have a genuine desire to communicate. Relax the tension in your voice and a more pleasant quality tone will result.

A 'natural' speaking voice is a reflection of the speaker. It means developing a voice that shows the personality and sincerity of the person. In one of the earlier classes it was stated that the best topics for a person to speak on were ones that held an emotional or other deep appeal. Then the speaker naturally portrays his or her feelings as they speak. The voice takes on a very sincere tone with little or no effort of the speaker. Think of expressing your feelings to someone you care deeply about, or of the emotions you express when congratulating a friend for a difficult achievement. There is a natural tone when consoling a friend after a loss. Those types of tonal quality are 'natural' and if you can transfer them to your speeches it will make them all the more memorable. It's saying "It's the real me you hear, and I care about what I say".

A dynamic voice gives the impression of strength, of having a forceful conviction toward the subject.

Once again, when the subject is one for which the speaker really does care, it becomes much easier to put some life into the words, make them 'dynamic'. The speaker is describing something in language that is full of action words, and with a voice that mirrors the emotion felt about the topic. You've heard a 'dynamic presentation', one where you can feel the speaker's enthusiasm in the sound of her voice! It's easy to transfer the enthusiasm from the speaker's voice to the audience's emotional level.

Next, think about a voice that is expressive versus a monotone. Vocal energy and expressiveness are attributes that connect a speaker to the audience. Monotonicity denies them both, and hence, that connection. What a difference in the degree of interest generated when there is an expressive quality to the words. People that speak in a monotone are saying to the audience "I'm here but I couldn't care less"! The speaker wants to express his feelings of joy, or sorrow, or wonder, or whatever emotion best helps describe the topic. How can that be done in a monotone? The answer's obvious. Once again we come to the point that if you really care about the topic, and

you want your audience to share your feelings, your voice takes on an expression of those sentiments.

Finally, make sure you're using a voice that the audience can clearly hear and understand. Practice good articulation, forming the words distinctly but naturally. Don't speak too fast, or slow. Remember a good, understandable speaking rate is between 120 and 160 words per minute. There is a simple exercise you can do to check your own speaking rate. Select several paragraphs from a book or other print material and count the words. (They should number at least 450 words). Read the selection aloud for three minutes. Count the words read; divide by the minutes for the rate. If it's too slow (below 120 words per minute) the audience can easily wander off, too fast (above 160 words per minute) and you may leave them wondering where you went. When you do this exercise, remember to use pauses and other natural habits. Speak in as natural a manner as possible.

A pause is the natural separation between thoughts. It is how you verbally separate ideas. Without them you simply race from one thought to the next and your audience becomes easily confused. You can lose the impact you've worked hard to create.

Let's summarize this lesson because it is so important. Your voice is a powerful tool. It's an accurate reflection of you. To get its full effect you must be aware of and use all aspects of it. When practicing a speech, imagine you're talking to a friend. Use natural, pleasant tones. Put life into the words and, feel them. When emphasizing a point, do so in a strong, firm manner. Be careful not to sound 'preachy'. Speak clearly, loud enough to be heard, not so loud as to overwhelm. Speak at a rate fast enough to hold the interest of the audience yet not so fast as to lose them. Don't forget pauses for emphasis, when you want something to stand out. Speak as to a friend, or group of friends, about an important topic. Keep it in that simple framework and your voice will naturally reflect your personality and sincerity.

Assignment:

For the next speech, pick a topic that allows full use of all vocal qualities. The subject should be one you care about and in which you are comfortable expressing your feelings to a group. Practice somewhere you won't disturb others or be disturbed. Turn your voice loose. Give it some emotion! Practice just as you'll be giving it to the group.

Lesson 7. Techniques

Objectives:

*Using props and audio-visual equipment.

*Extemporaneous speaking exercise.

*Deliver fourth speech.

*Prepare fifth speech.

Lesson content

Using props

As you've gotten more opportunities to speak before a group, you surely sense a confidence you didn't have at the start of this class. You may even be beginning to enjoy the opportunities. Gestures feel more natural; you can actually smile at the audience. It can be an uplifting experience. You're on your way to becoming a proficient public speaker.

Now we'll introduce a few more tools that help you move beyond your comfort zone and enhance your presentation skills. Learning to use props and audio-visual equipment will take your speechmaking abilities to a new level. Just as we discussed in a previous lesson, when you use gestures you impress your message on the audience in two ways; they not only hear the words, they also see the speaker emphasize his points. Two senses become involved, hearing and sight, and

that increases retention capacity. The same principle applies when you use props in your presentation. When used properly they become the visual representation of your words. You're adding interest and emphasis while reaching the sight and hearing senses of the audience. Research has shown that when more than one sense is involved, retention increases dramatically.

When you decide to use a prop, let your imagination loose. Anything in good taste is fair game. Learn to juggle and that becomes a prop to show how you juggle different roles in your life. Learn a few magic tricks to emphasize the trickery of some politicians. Award audience participation in a Q and A session with pieces of candy. The list is endless, the limitations mostly common sense items. Keep the following points in mind as you decide whether to use a prop in your next presentation:

*The prop should be a reference to the message. Don't just use a prop. Make it enhance the points you're making. Remember it is an additional retention tool, so if it detracts from, or has no relation whatsoever to the message, you only succeed in diminishing the message. You even run the risk of irritating your audience.

*Gear the prop to the level of the audience. A group of college professors will get very little out of a grade school level 'show and tell'. Likewise a demonstration of a physics experiment will likely fall flat with the sales team. The average audience expects good taste, clear words and visual pictures, all in a 'to the point' manner.

*Don't let the prop become the center of attention, taking the audience's attention away from you. The prop is there to help you make a point, rarely should it become the star of the show. If the audience begins to show too much attention to the prop, you've got a problem. A good rule of thumb is to never let the handling of the prop take longer than the description of the point itself. For example, if you use a prop in which you're assembling something, and it takes 5 minutes to assemble and only 30 seconds to describe the point, you'll likely lose the audience as they become fascinated watching you fumble through the process.

* Never use a prop without the proper rehearsal. Treat the prop as you would any unfamiliar object. Handle it until you've got the handling down pat. Know its physical limitations and characteristics. Rehearse

exactly how you're going to use it until it becomes an extension of you. Nothing will throw you off more than expecting to pick up a one pound weight that weighs ten pounds - and is slippery.

*If there is wording on the prop, as with a flip chart or such, if it's meant to be seen and understood, make sure it's big enough and bright enough. Don't clutter the chart with a lot of verbiage. The audience's attention is lost as they attempt to read all of it. Use large letters and be mindful of the effects of certain colors. There are 'hot' and 'cold' colors. Red can denote action, but under certain lighting conditions, can be hard to read. Black denotes heavy, somber messages. Blue is a fairly safe color, easy to see in most lighting and is neutral.

*Before using a chart that contains letters or numerals, look yourself to assure it can be read from all points of the room. A rule of thumb for lettering a chart is to add one-half inch to the height of your letters for every ten feet in the room. Therefore, for a room thirty feet long, the letters should be at least one and a half-inch high. The same principle applies to the size of the prop no matter what it is.

It must be a large enough item to be seen clearly from the farthest point in the room.

Display techniques.

When using a prop to enhance the points of your speech, be careful not to make the prop the focus. Keep it covered or out of the way until ready to be used. After using it, again put it out of sight if practical. Otherwise put it aside, out of the way of your presentation area. You can always bring it back in view at the end of your speech if interest in it is that high. There are instances where the prop is being used for most of the speech, as with a demonstration speech. In those cases simply use the prop as an aid and try not to let interest in it detract from the points you are making.

Undue interest in the prop can easily occur with the use of charts or graphs on a flipchart. Audiences can become fixated on the wording or other details on the chart and drift away from the speaker. To prevent this, many speakers tab the pages of the flipchart (if more than one) and turn to a page, handle the data on it, and turn the pages back to a blank cover page so attention remains on them.

When it's time to display the prop, bring it into view and allow a few seconds for it to sink in to the audience. If it is a flipchart or other such display be sure you are not standing in front of any part of the audience, blocking the view. You should have checked before the event that the lighting isn't causing a glare on the face. That often happens if you're using a white erasable board that has a shiny surface.

If there is a large amount of data on the board take time to go over it in some detail. If at all possible, do not read verbatim the words on display. Paraphrase or explain using other words. It can be offensive to some to be read to by the presenter, and you don't display much originality in the process.

Don't let the display become an item of confusion. It MUST be an aid to the points you are making. Otherwise the audience begins to try to associate the data on display with the speaker's words and it can result in a great deal of confusion. It's another good reason to keep the verbiage brief, clear, and to the point.

Speak to the audience, not the prop! Many speakers become so fixed on the display they begin to

Speak to it and forget the audience in front. Refer to the data on the chart by pointing to it and come back to the audience. Go back and forth as the speech moves along.

Props are meant to be an enhancement to your speech, not a substitute for anything you as speaker should do. There is some danger involved when using a prop as you are introducing another element to the presentation. If you haven't rehearsed with the prop, if you look clumsy handling the prop, if you make it the focus of the speech, if you begin to speak to it and not the audience, you will negate its value. Use it properly and it will enhance your presentation.

Audio/visual equipment:

For this lesson we will limit our discussion to a few of the more commonly used pieces of audio/visual (AV) equipment.

One much used piece of equipment is the overhead projector. It allows you to 'blow up' images from a transparency so they can be seen throughout a large area. One of its big advantages is that the 8 1/2 by 11 transparencies can be made without a great deal of trouble if you have access to a few fairly standard pieces of office equipment. A copier and some special

blank transparency material, available at any office supply store are about all you need. A computer and laser printer work even better to produce high quality transparencies. Full service print shops (e.g. Kinko's) will also do them for you at minimal cost. Then, as you use them in the presentation, you can use an erasable marker to highlight or add to the data. The downsides are pretty limited. Don't leave something lying on the surface to be 'blown up' on the screen. Even a paperclip becomes a rather large distraction. The room lights must be lowered so the images appear clearly. Don't leave the room darkened too long so the sound of a snore disturbs your audience's attention. Finally, don't forget to have an EXTRA BULB.

A slide projector offers a multiple image format. The slides change easily with a remote controller so the speaker can choreograph them with the flow of the presentation. It can be tempting to let the slides 'do the talking' and it isn't very practical to keep turning the projector on and off. For reasons such as these, the slide projector is best used when presenting 'travelogue' type speeches, or when a great deal of data is to be shown with the presentation. The same warnings apply as with the overhead

projector. The lights must be dimmed, have an extra bulb, and try not to talk to the screen.

Newer on the scene are computer-generated programs that create the slides. Programs like Microsoft's PowerPoint® are a help to create imaginative state of the art images. Some program knowledge is required but worth the effort to learn. Their output is much clearer and smooth and you are the creator.

There are other pieces of equipment available to the presenter up and down the price scale. For the extent of this lesson we leave it at what's been covered but urge the student to explore other possibilities. As stated in the beginning of the lesson, your imagination is the only reasonable limitation when selecting a useful prop.

For the next assignment, prepare a speech using a prop to enhance the presentation. If desired you may use a previous speech and insert the use of a prop or AV equipment.

Lesson 8. Techniques, Using words successfully

Objectives:

- *Selecting the right word.
- *Extemporaneous speaking exercise.
- *Deliver fifth speech.
- *Prepare final presentation.

Lesson content

Word selection

Human beings have two ways to communicate words, written and oral. Orally is usually the less formal method. We speak in a 'conversational' mode most often, as we relay our messages. Written format tends to be more formal. Books, for example, usually contain a "higher level" of grammar, more complex words and phrases. (At least, they used to.) A more strenuous effort is required to read and understand a good book than to hear and understand a good speech. Often the reader will pause and reread a passage for clarification. That can't happen to the audience at a speech. They are given one chance to understand what's being delivered, no pauses for rereading. Therefore the words and phrases the speaker selects to express a topic must be many things. They must be clear, descriptive, simple to grasp, lively, and so on. The

speaker, like the writer, is bringing a subject to life with words.

That's the point of this lesson. We'll look at and discuss the value of a few well-chosen words as you prepare your presentations.

Politicians grabbed a phrase a few years ago, the acronym being KISS. KISS stands for 'Keep It Simple, Stupid'. Not very flattering to the audience, but there's a lot of truth to it. To repeat an important point, the audience gets one chance to hear and understand the speaker. No turning back pages to reread copy, it's all a one time shot. So, the speaker's job is to frame ideas with short, clear words and sentences. Leave the fancy language to the authors. One-syllable words are the ideal, of course they're not always possible. But it's a good goal to shoot for. The more you work at developing the habit, the more proficient (able) you become.

While word selection is important, just as important is the speakers' diction (articulation), how well the words are pronounced. You can instantly appear to move a few steps up the IQ ladder if your diction is good. One exercise to improve diction is to take a few paragraphs from a book or magazine and read

them aloud, very slowly and carefully, breathing properly. Be careful to pronounce every syllable, every 'ing', and every consonant. Do this regularly several times each week. You will see an improvement in your diction if you follow this routine.

As you select words and phrases for your speech, look for the ones that are descriptive, vivid expressions. This is especially important when describing some action or emotion. You're painting a verbal scene for your audience. For example, instead of saying, "Bob picked up the red box and looked at it", try "Bob picked up the bright red box and was struck by the sandpaper-like finish".

Speak in the active, not passive tense. The language is clearer and more interesting. Say, "Bob hit a home run", not "The home run was hit by Bob". It saves a few words as an added benefit.

Use a simile when comparing one thing to another, as in "The sky lit up like the fourth of July". In much the same manner, use a metaphor if you're implying a comparison, as "Poverty is a disease this country can eradicate". To spice up the speech a bit try alliteration, the repetition of an initial sound in two or more words of a phrase. "The dimpled darling

delivered a delicate response". This is a technique that is effective in reasonable doses. Overuse can have a negative effect.

Watch out for 'crutch words' or phrases. This is an easily picked up habit that can destroy an otherwise good speech. Speakers often fall into repetitive uses of a word or words as fillers. They don't even realize they're doing it and it can stand out like an ugly flag. "As you know", "to be honest", "um", "and so", are but a few from a long list of crutch words and phrases. As you become more aware of their presence, you will be more annoyed at speakers as they spew forth these lazy habits.

Just as harmful can be the use of jargon. Jargon is a language only intelligible to a select group. For instance, in certain occupations there are catchwords and phrases describing an item or action in language made up within that environment. The sports world has many such phrases. For instance the phrase "He was up for a cup of coffee" has nothing to do with behavior in the morning hours. It means a minor league ballplayer was up in the big leagues for only a short time. As a speaker, don't get caught using language half the audience can't understand because you've

become so accustomed to it through your job or other pursuits.

A few miscellaneous items will wrap up this lesson. First, vulgarity is not an option. One sign of a polished speaker is the absence of vulgarity. There are too many effective words in the English language that can be used to risk offending someone with off color humor or talk that belongs in the street (On rare occasion, a well placed strong word, 'damn' comes to mind, can effectively bolster the point. Use with extreme caution!). Be careful of other words or phrases that, while not vulgar, may be offensive to a group or even a single person in the audience. Slang references to nationality or origin are out of place. If you're not sure, leave it out and you're safe! There are simply too many positive things to say to have to resort to risky language to make a point.

Finally, don't ramble. The Chinese have a saying that goes something like "Guests, like fish, begin to stink after three days". Use only the allotted time for your presentation. Don't overstay your welcome at the lectern. The audience will love you all the more.

For this final assignment, prepare a speech or take one of your previous speeches and rework it for

word usage and grammar. If you use a previous speech, make a note of the changes and we'll talk about them after the deliveries. This is your last assignment. Look at it taking into account all that's been discussed in these classes and incorporate as many of the techniques that have been introduced as possible. Make this a speech you will be proud to deliver.

Lesson 9 Confidence

Objectives:

- *Review of material.
- *Extemporaneous speaking exercise.
- *Deliver makeup speeches.
- *Prepare final presentation.

Lesson content

This is the next to last lesson of the course. There's time for a Question and Answer session on all of the material covered as well as any questions on material not covered or problems you may still be having.

As in all of the past sessions, you will get only as much as you give. Besides any questions you may have, it will be beneficial to all the class to share what you've learned, how you feel you've improved. Especially helpful are your feelings now toward the fear you once may have felt, and if you've been able to channel that nervous feeling into good energy. Does it help you perform? What aspects of public speaking are still troublesome to you? Where do you need to work hardest to improve? Knowing these areas and working on them will get you the fastest improvement.

We'll also spend time working on the final presentations.

Lesson 10 ConfidenceObjective:

*Final presentations

Lesson content

This is the last class session. Final presentations will be given. Everyone is expected to have an introduction that could be used if this speech were to be given to an outside audience. One of the class will act as Master of Ceremonies and deliver the formal introductions for each speaker. The MC role will be rotated throughout the class.

Good luck to you all.

Introductory leader's notes.

This is an introductory course in public speaking. Many of the students will have some degree of apprehension, some even a fear of public speaking. It is imperative that the instructor and every member of the class give positive support in the form of applause and affirmative remarks after each performance. To overcome the fear or discomfort of public speaking is a difficult venture for many.

The course accommodates those students already at the comfortable level. They will have the opportunity to increase their skills by developing and delivering properly organized speeches and using proven delivery techniques.

After the initial session, every opportunity to speak, introduce speakers, lead the discussions, etc. should be given the students. A sample meeting format is provided. Adjust as desired. This is another opportunity to practice vocal leadership skills. Any peer evaluations should be only positive with suggestions for improvement encouraged.

The leaders guide gives the course leader the main objectives of each lesson and an overview of the lesson contents. It is meant as a guide and not to be

all-inclusive. Many other sources are available for the leader to add supplemental material.

The material for each class builds upon previous class information. It is important that as much class time as possible be allocated to the speeches of the students. Starting with the third session, each class should have at least a twenty-minute period devoted to extemporaneous speaking. Not all members will be called upon at each meeting due to time constraints so care should be taken to see that a good rotation is established and all are covered within two meetings or less.

Each session should have a different class member acting the role of Master of Ceremonies. Whether that person handles all of the speaker introductions or passes it to different class members is optional. By the end of the session, all members should have been the MC once and introduced speakers at least once. The class could even be run in its entirety by a member, calling upon the instructor just as if he or she was a guest presenter. The main idea of this class is for each member to be up front and speaking, as much as possible!

Sample Class Format

Student 'A': Call to Order. Introduction of Master
Of Ceremonies.

Student 'B'/MC: Welcoming Comments. Introduction of
Speakers.

Speeches, break.

Student 'B': Introduce Instructor.

Instructor: Review, new material, Q&A,
Assignments. Extemporaneous speaking
Exercise.

Student 'B': Close session.

This sample class format can be altered as required.
The objective is to provide as many speaking
opportunities to as many students as possible. An
opening invocation and/or Pledge of Allegiance or
other opening formats, are acceptable options also.

Leader's guide**Lesson #1: Getting Started.****Objectives:**

Introductions of class participants.

Develop confidence at the lectern.

Overcome fear of Public Speaking.

Prepare first speech.

Points to cover:

*Fear of public speaking is very common. (Handout)

*Fear can be positive or negative.

Positive: Increases energy in performance.

Good performers use as fuel.

It is fear put to good use.

Negative: Inhibitor of performance.

Causes disruptive behavior, loss of

Control.

*Millions have conquered fear by knowledge, practice
patience, positive thinking.

*Suggestions to control fear:

Know the material well.

Practice it.

Establish your credibility.

Use eye contact to create rapport.

Anticipate potential problems, know solution.

Be yourself. Don't try to imitate.

Know the audience wants you to succeed.

Know fear can be used constructively.

Memorize opening lines.

Practice some more.

***Relaxation techniques:**

Take slow, deep breaths, exhale slowly.

Focus on material, not audience or self.

Meditate, pray, think POSITIVE thoughts.

***Discussion Questions:**

Why do you experience fear or discomfort at the prospect of giving a speech? No experience? Bad past experience?

How do you relax?

When you listen to a speech, do you want the speaker to fail? Does the audience want you to fail?

Assignment:

Prepare first speech. Use material you are completely comfortable with. (Autobiographical is usually best.)

Length of speech should be 4-6 minutes.

(For additional details see student material.)

Exercises:

1. Objective: Get acquainted.

Procedure: Distribute name tags. Instruct each person to write name (+nickname) and list briefly five things that describe themselves. e.g.

Barb (Smiley)

Comes from Florida, loves the beach, enjoys old movies, likes to laugh, enjoys playing volleyball.

Allow five minutes for this.

Put in groups of two or three. Have them mix and learn about each other from the name tags. Change mix every few minutes.

Discussion questions.

Did you feel threatened?

Did you get to know each other?

2. Objective: Get acquainted.

Procedure: Distribute one 3x5 card to each person.

Instruct each to write name, work or school, place of birth, three things of interest (hobby, skill, etc.).

Collect cards. Pick first person. Have them select a card, read name. That person stands while first person uses data on card to introduce to the group. Person just introduced picks next card and same procedure follows...until all are introduced.

Lesson #2 Comfort**Objectives:**

Gain confidence by obtaining knowledge of role of Master of Ceremonies.

Learn to properly introduce the speaker.

Class delivers first speech.

Points to cover:

*The more a person learns about the various jobs at the lectern the less intimidating they seem.

*The Master of Ceremonies (or Toastmaster) has the responsibility to assure a smooth event. They set the tone, keep a smooth flow, inspire enthusiasm in the audience.

*There are certain responsibilities and formats to follow. This lesson looks at them in some detail. Discuss with intention of student gaining basic working knowledge that they will use and perfect in future class sessions. They will prepare own introductions, act as MC of the sessions, introduce other speakers.

*Develop rudiments of a good introduction. It has an opening, body, conclusion. (Use handout). Additional details are in student material.

*Emphasize the importance of good quality introductions. It sets tone for the speech to follow.

Assignment:

Prepare an introduction. Make up details of speech, etc.

Lesson #3: Structure, getting organized.**Objectives:**

How to organize a speech.

How to pick a topic.

Introduce extemporaneous speaking.

Students deliver introductions.

Assign second speech.

Points to cover:

*An effective speech is organized into an opening, body, and conclusion.

*The opening arouses interest, leads into the subject.

The body contains the data that supports the subject.

Usually about three facts are sufficient. Stories, anecdotes, humor are excellent as examples. Personal experiences increase the credibility of the speaker.

The conclusion wraps up the speech. Main point is reemphasized. Sometimes a call for action or show of support is issued.

*Selection of suitable topic depends on occasion and/or composition of audience. Pick topic that can be addressed with sincerity and conviction. It is as important to the audience that the speaker believes in the topic as is the strength of the words themselves.

Place a heavy emphasis on sincerity and conviction.

(Use examples in student literature for discussion)

*Introduce extemporaneous speaking. (Use student literature and handout for discussion) Explain that each week there will be unannounced set of questions asked at random. The idea is to formulate as intelligent response as possible and speak for at least one minute on the question.

*Introduce use of 'the bell' in the exercises. It will be rung each time a 'crutch word' is used. (Crutch words= uh, um, you know, etc) (Courtesy Toastmasters International). This is excellent drill to make students aware of using audible crutches when trying to put thoughts together. Expect heavy use of the bell at first. If possible, keep count of individual and total rings. Exercise starts next week. Each session at least twenty minutes.

*Remind students that their presentations are only as good as their preparation. Churchill said he spent one hour of practice for each MINUTE of his speeches.

Assignment:

Prepare speech for delivery. Students should identify type of audience they will be giving theirs to and why topic was selected.

Lesson #4: Techniques.**Objectives:**

Importance of speaking with sincerity and conviction.

First extemporaneous speaking exercise.

Students deliver second speech.

Prepare third speech.

Points to cover:

*Sincerity and conviction persuade an audience more than by the words spoken. Gain that advantage by selecting topics in which you sincerely believe and/or have knowledge of.

*The speaker's physical actions demonstrate the level of conviction, as does the tone of voice.

*Again emphasize practice. Memorize the opening statement and the conclusion. Practice with ideas, not exact words, in body of speech.

*Review extemporaneous speaking techniques and conduct first exercise. For first few sessions use straightforward questions, avoid sensitive topics. Keep weekly count of the 'crutch word bell'. Note reduction as weeks go on.

Exercise:

Think of two or three subjects you are interested in or have some knowledge in. From this list, pick next speech topic. Prepare 5-7 minute speech.

Lesson #5: Techniques.**Objectives:**

Introduce use of eye contact, gestures, body language, facial expressions, as enhancements to speeches.

Extemporaneous speaking exercise.

Time for make-up speeches.

Points to cover:

*Physical actions are enhancements to a speech.

*They give visual pictures to the words.

*They emphasize a point, 'show' how you feel about the point.

*They help keep the audience's attention. The larger the audience, the larger the gestures need to be.

*Words and actions must match.

*Practice makes the gestures more normal.

Exercise:

Pair off students. Try to make pairings of strangers.

In each pair, one is selected to go first. The object is for that person to introduce himself/herself using only physical communications. No words allowed. They may use any form of visual aid. For instance, pointing to wedding band to signify married, run in place means jogger, etc. After few minutes, switch roles. Then each tells the other what they've learned about their

partner. Then tell the class. Objective is to demonstrate nonverbal communications.

Discussion questions:

How well did other person see you?

Was it hard to get your point across?

Were there any obstacles? How did you remove them?

What were some of the better clues?

(Source: Games Trainers Play. Scannel and newstrom. McGraw Hill. St. Louis. 1980)

Assignment:

Continue work on next speech: speaking with sincerity and conviction. Incorporate use of gestures as emphasis.

Lesson #6 Techniques**Objectives:**

The importance of vocal variety.

Extemporaneous speaking exercise.

Students deliver third speech.

Students prepare fourth speech.

Points to cover:

*Vocal variety adds life to a speech. It covers major qualities as speed, pitch, volume, articulation, resonance.

*A good rate of speed is between 125 and 160 words per minute. (Students can determine theirs using simple method outlined in their material.

*The audience gauges the speaker by the tone and strength of the voice.

*There are several sources that have exercises to improve vocal quality. Toastmasters International material for new members has an excellent handbook of exercises to improve vocal quality.

Discussion questions:

Name some famous people who have memorable voices.

What particular qualities stand out?

Are there any political figures with particularly good or bad voices? Does it help? Hurt?

How does your voice fit on a scale of 1 - 10 of vocal variety? What do you need to do to improve it?

Assignment:

Prepare fourth speech, emphasizing vocal variety.

Lesson #7. Techniques**Objectives:**

Introduce use of props to enhance the speech.

Extemporaneous speaking exercise.

Deliver fourth speech.

Prepare fifth speech.

Points to cover:

*Visual aids (Props) help send the message. They add sense of sight to sense of hearing as aid in understanding and retention.

*Props add interest to a speech.

*The prop should refer to the message. Contradictory uses can confuse, even irritate the audience.

*Type of prop only limited by imagination of speaker.

*Techniques for use are quite simple.

Bring into view when ready to use it.

After use, put it away. Don't let it take over attention from speaker. (Flip charts can be a Problem in this area. See student material for additional information.)

Speak to the audience, not the prop.

*Words, figures must be readable from all parts of the room.

*There are 'hot' and 'cold' colors. (e.g. red and blue). Red can denote anger. Blue is neutral. Black can be somber.

*For audio/visual uses covered, see student material.

Assignment: Prepare speech that requires use of a prop or audio/visual equipment. A previous speech may be used with the proper changes.

Lesson #8. Techniques.**Objectives:**

Selecting the right words.

Extemporaneous speaking exercise.

Deliver fifth speech.

Discuss final presentations.

Points to cover:

*Audience has only one chance to understand what's being said. Speaker's job is to present thoughts in clear, concise, manner. Word selection is critical.

*Politicians say "KISS" for "Keep It Simple Stupid".
Good advice.

*Use good diction. Don't become a 'lazy' speaker.
Speakers look smarter and more accomplished if they pay attention to diction.

*Speak in active, not passive tense.

*Similes, jargon, and alliteration, used judiciously, are effective and add interest.

*Reemphasize elimination of 'crutch words' in speaking.

*Vulgarity is not an option.

Assignment:

Final speech. Students can use previous speech, reworked and including as many points from all the classes.

over discussion.

Final speech.

Using previous speeches.

Use the final point.

Points to cover

Keeping in mind the fact that introductory ones

public speaking, cover as much of the relevant

material as possible. The main objective of the

course was to overcome fear of public speaking and

confidence at the end. Learn the basic skills

needed for public speaking and to gain experience of

extemporaneous speaking.

Lesson #9. Polish.**Objectives:**

Review of all previous material.

Open discussion.

Make-up speeches.

Extemporaneous speaking exercise.

Prepare for final program.

Points to cover:

*Keeping in mind this is an introductory course in public speaking, cover as much of the relevant material as possible. The main objectives of this course were to overcome fear of public speaking, build confidence at the lectern, learn the basic skills needed for public speaking, and to gain experience at extemporaneous speaking.

Lesson #10. Final presentations.**Objective:**

Students deliver final presentations. Members of the class take the role of Master of Ceremonies, introducing each other. (Job can rotate) Speakers should have introductions fitting the occasion. The entire class can be managed by the students.

Chapter V

DISCUSSION

The project is an introductory course in public speaking. It is especially suited to three groups of adult students. First are the many that have a natural fear of public speaking. This is a fear held by a large majority of the general population. The second are those who want to learn the proper methods of preparing and delivering a speech, utilizing the tools available to the speaker. Third are those who see themselves as accomplished speakers, but have developed annoying habits that diminish the value of their presentations.

In all three cases, in one way or another, knowledge and practice are what is needed and what this course offers. The lessons are direct and to the point, respecting the maturity and time constraints of the adult student. The goals are simple. The student will control the fear of public speaking, learn the proper techniques of a successful speaker, learn to think on their feet and gain the confidence needed to progress as a speaker.

The lessons are sequenced so that as the student gains knowledge it is applied and perfected. Short presentations are required for most classes because the best way to gain composure and perfect speaking skills is to actually stand up and speak. No amount of reading or lecture can take the place of an actual performance. The exercises in extemporaneous speaking, held each week, give the student practice at thinking on their feet and subsequently add to their confidence level.

The first lesson addresses basic issues. The reasons for experiencing fear are discussed so the students understand they are not 'different' by having that fear; rather, they are in the majority of the general population. They are helped to turn that fear and nervous feeling into a positive energy that all professionals want as fuel to improve their performances. A speech is assigned for the next class. The idea of finding something they are comfortable with for a subject is stressed. Using their own life experiences for the subject matter gives them an edge. They will know the subject better than the audience, which is a confidence booster. Also a basic design for the speech is introduced: that it has an opening,

body, and conclusion. This is the first in a series of steps to structure an effective presentation that the course presents.

The purpose of the second lesson is to further reduce the element of the unknown for the student and with it the feelings of nervousness. Looking at the responsibilities of the person directing an event from the lectern, the Master of Ceremonies, shows the students it is a job anyone can perform with proper preparation. Also in this lesson the importance of an effective introduction is discussed. A basic plan for a speaker to prepare his or her own introduction is given. To gain experience, the students will act in the capacity of Master of Ceremonies and prepare introductions for their speeches for the rest of the classes. Again, knowledge is given and immediately put into practice, increasing its effectiveness.

In the third lesson, extemporaneous speaking techniques are introduced. From that lesson forward, a session of each class is devoted to an exercise in extemporaneous speaking. Students gain confidence in their ability to think on their feet, an invaluable real-life attribute.

From the third lesson through the eighth there are a series of techniques introduced that add to the speaker's effectiveness. After the material is introduced and discussed the students prepare a speech using that material as well as what has been covered in past sessions. Physical actions, use of props and audio-visual equipment, developing vocal variety, are typical of the material covered.

Lesson 9 allows an opportunity to readdress any weak areas, answer questions, discuss any additional relevant material brought to the class, and work with the students on their final presentations.

Lesson 10 is the final program. It is structured to be as real to life as possible. Students should feel the 'pressure' of speaking in a formal setting, as they will in their various life roles.

By the time they are finished, students will have delivered at least five speeches and had numerous opportunities to practice extemporaneous speaking, as well as handling the role of Master of Ceremonies on at least one occasion, in this class. If they are sincere about improving their speaking skills, it will happen. Ample information is given, as is the opportunity to practice the new material.

Of the three types of students mentioned at the outset of this chapter, the most difficult is the student who has developed bad speaking habits. Unless they are completely open to constructive criticism they often have a difficult time changing old patterns. Many speakers fancy themselves accomplished speakers but in reality have developed annoying habits. It can be a chore addressing habits and egos. It can be accomplished if the instructor keeps attention focused on the material and uses positive evaluations of the speaker.

The value of positive reinforcement cannot be overemphasized. Very often, the struggling speaker must first overcome his or her own feelings of failure from the memory of a failed attempt at public speaking, or simply because of a lack of experience. When positive reinforcement is applied to each presentation the student becomes more willing to stretch or take risks without fear of ridicule. It is a technique well known to successful programs such as Toastmasters International or the Dale Carnegie method.

This lesson plan involves material from several of these programs. The author has seen firsthand the

results they offer and has used some or all of it on various occasions as an instructor for the Toastmasters International organization. The elements that make it effective are simple. Material is presented in a straightforward manner. Only what is necessary for improvement is presented. Such things as comprehensive historical data, laboratory results, differing schools of thought, or any abstract material, are not included. This is a hands-on, 'learn and do', course. The more effort the student puts into the presentations, the more he or she improves. After the second class the students, practicing the Master of Ceremonies role, handle the entire flow of the class time. They introduce the speakers, the instructor, guests, etc. They keep the class on schedule and make alterations to the evening's schedule, if needed. By the last class, all should have had at least one turn at a portion of a class, if not an entire one. In summary, the course respects the unique characteristics of the adult student. Every effort was made to only introduce material relevant to a beginning speaker in a practical, professional manner within a community of interactive learners.

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