

LEARNING TO SPEAK EFFECTIVELY IN BUSINESS SETTINGS:  
THE IMPORTANCE OF DELIVERY

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**Title**

Learning to Speak Effectively in Business Settings: The Importance of  
Delivery

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The Supervisory Committee certifies that this *disquisition* complies with North Dakota State University's regulations and meets the accepted standards for the degree of

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## ABSTRACT

This project explores the integral role of delivery in public speaking and recommends a training curriculum in vocalics and kinesics in order to become an effective public speaker. Business professionals are the key demographic for the recommended curriculum. Current public speaking training methods were studied in addition to textbooks and trade books on the subject of delivery, mainly vocalics and kinesics. The intent of the author is to use this curriculum to train business professionals on their delivery skills.

Keywords: public speaking training, delivery, vocalics, kinesics

## ACKNOWLEDGEMENTS

Public speaking has been a passion of mine for years, although it was not until a few years ago when an incredible undergraduate professor helped me realize that I realized I could make a career out of it. In order to become a successful public speaking consultant, I knew I needed to build my credibility, experience, and knowledge on the subject and the Communication discipline. Creating this final project has been an amazing experience and I am forever indebted to every one of the incredible individuals who contributed to it.

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## SECTION ONE. INTRODUCTION

### **Phenomenon Being Studied**

Learning how to speak publicly is a significant life-skill. Competence in oral communication and public speaking “is a prerequisite to students’ academic, personal, and professional success in life” (Morreale, Osborn, & Pearson, 2000, p. 1). Communication is often a basic factor employers consider when hiring new employees (Morreale, Osborn, & Pearson, 2000). The ability to communicate is valuable for obtaining employment and maintaining successful job performance. Every business professional will address an audience at some point in his or her career (Herzlich, 2008). Whether the presentation is a sales pitch, keynote speech, company party, award ceremony, or board meeting, “public speaking is something that just about everyone has to do somewhere down the line” (Herzlich, 2008, p. 1). No matter a person’s occupation, “...we are selling. If we’re not selling a product or service, we’re selling our thoughts and opinions” (Chapman, 2008, p. 2). Additionally, in a slow economy, it is more important than ever for business professionals to have the tools to sell themselves (Singer, 1994). Being able to sell ideas and opinions can benefit a person’s career significantly. Therefore, becoming an effective public speaker is imperative. As Stratton (2010) explained, “Subordinates and executives in all forms of business could save incalculable time and annoyance by being able to present material clearly and forcefully” (p. 24).

People with great presentation skills are likely to be successful in their jobs. Osborn and Osborn (1991) asserted that advanced oral-communication skills, both one-on-one and in front of groups, correlate highly with employment success because “leadership is selling and selling is talking” (Humes, 2002, p. ix). With every promotion, “the more often you must speak in public, and the better you speak, the higher you are likely to climb” (Mitchell, 1970, p. ix). Women who

can speak well are more likely to enter the ranks of management as well (Tacey, 1980). The company as a whole also benefits from executives who speak effectively. Humes (2002) explained, “The ability of a chief executive to talk for and promote his company is a chief factor in determining the worth of that company in the marketplace” (p. ix).

### **Statement of Problem**

Today’s audiences grew up with television, which has reshaped public speaking expectations (Chapman, 1992). Audiences expect a polished, professional, and engaging speaker. Unfortunately, the average public speeches seen by employees are viewed as boring. Goodman (2006) surveyed 2,500 business professionals who, on average, rated the presentations they regularly attend as C- speeches. The respondents explained that enthusiasm was a major component lacking from most boring presentations (Goodman, 2006). Participants explained that adding enthusiasm would affect a speaker’s voice and body, causing the speaker to become more energetic and engaging.

Mehrabian (1972) identified three main areas of a speaker’s message: body language, tone of voice, and words spoken. My project will focus on body language (kinesics) and tone of voice (vocalics) because enthusiasm is expressed through the vocalics and kinesics of the presenter (Goodman, 2006). The term *vocalics* “encompasses any vocal-auditory behavior except the spoken word...Vocalics indicate how something is said, rather than the actual meaning of the words...” (Novinger, 2001). Communication through bodily motion is defined as *kinesics* (Hargie, 2010).

### **Significance of Problem**

The human voice is a major component in communication. *Vocalic communication* refers to the “voice quality, rhythm, pattern of pitch, stress, inflection and juncture which characterize a



speaker's delivery" (Pearce & Brommel, 1972). Vocalics "inform the audience how the speaker wishes them to interpret the words in the text" (Pearce & Brommel, 1972). If the presenter is speaking loud and fast, the audience will believe the topic to be of great importance (Pearce & Brommel, 1972). The voice quality of the speaker can transform the audience's point of view. In fact, Allport and Cantril (1934) explain how the audience judges a speaker based on voice personality stereotypes, which Addington (1968) later affirms. Addington (1968) found that speaking rate, pitch variety, voice quality, and articulation significantly affected the perceived competence, trustworthiness and dynamism of the speaker.

Body language is also an integral part of presentations and is a communicative context through which audiences receive messages (Birdwhistell, 1970). Communication initiates bodily movement such as gestures, head nods, facial expressions, and eye contact. Birdwhistell's (1970) study of kinesics suggests that body movements have meaning. The delivery of a speech is arguably the most important part of the presentation. Mehrabian (1972) argued in his book *Silent Messages* that 55% of a speaker's message is conveyed through body language, 38% is tone of voice, and only 7% are the actual words spoken. Mehrabian's (1972) study highlights the importance of voice and body in communication, which Goodman's (2006) later work reinforced.

### **Rationale for the Study**

If most public speeches are rated a C- and effective public speaking leads to success, it is imperative that more business professionals find ways to develop public speaking skills. Training is a method used to become a better public speaker. Carnegie (1971) asserted the importance of training when he explained, "Public speaking is not a gift bestowed by Providence

on only a few rarely endowed individuals but rather a skill which can be taught and learned” (p. 4).

### **Importance of Training**

Additionally, training does not take effect over night. One must train rigorously and tirelessly in order to see significant improvement. Gladwell asserted in his book *Outliers* (2008) that “achievement is talent plus preparation” (p. 38). Gladwell explained that psychologist K. Anders Ericsson studied violinists and pianist at Berlin’s elite Academy of Music and concluded that preparation plays a larger role than innate talent. In fact, “researchers have settled on what they believe is the magic number for true expertise: ten thousand hours” (Gladwell, 2008, p. 40). Thus, one must invest significant hours in an activity in order to become an effective and experienced public speaker. As the old Roman phrase says, “poets are born, but orators are made” (Dubois, 1921, p. 9). A successful public speaker must practice and prepare in order to find achievement. Effective delivery can only occur when a speaker practices and trains continuously. For the purpose of my project, I define effective speech delivery as confident, enthusiastic and energetic, all characteristics that are evident in a speaker’s delivery.

### **Credibility of Author as Public Speaking Professional**

The project I created is a public speaking course curriculum for business professionals, focusing on delivery techniques. I decided to focus my efforts on delivery for three reasons: 1) my personal background as a public speaker and public speaking coach and 2) the overwhelming array of public speaking research and information available.

Delivery, mainly vocalics and kinesics, is an area of training I have significant experience in due to competitive forensics, coaching speech, and a background in acting training. I began competing in forensics in middle school. I gave serious interpretation speeches at competitions

and earned many blue ribbons. In high school, I began competing in extemporaneous reading. Sophomore year I picked up informative speaking and storytelling. I researched and wrote an eight-minute speech on dialects and accents and took second place at the State Tournament in informative speaking. Junior year I competed in prose and informative. My prose speech earned me two first place finishes at large tournaments, and a first place all-conference award. Senior year, I again changed categories and competed in humorous interpretation and dramatic interpretation. I competed against fellow Minnesotans to represent our state in Pittsburg, Pennsylvania at the National Forensics League tournament in humorous interpretation. I was chosen to compete at nationals where I finished in the top 24 in the humorous interpretation out of 200 competitors. During high school, I spent my summers at acting institutes across the country. I attended Indiana University Summer Theatre Institute during July 2003 and Boston University Summer Theatre Institute during July 2004. Both of these acting institutes taught me essential voice and body skills for actors. I learned how to memorize long passages, project my voice effectively, convey emotion through my voice and body, and a myriad of other essential stage skills.

During college I competed for the Gustavus Adolphus College speech team. I qualified for the American Forensics Association National Individual Events Tournament (AFA-NIET) all four years. Over my four years I competed in dramatic interpretation, informative speaking, persuasive speaking, prose interpretation, program oral interpretation, dramatic duo, and poetry. Highlights from state tournaments include: state champion in miniature interpretation in 2006, state champion in prose in 2008, state champion in duo in 2008, state champion in prose in 2009, and state champion in oratory in 2009. My 2009 state championship in oratory qualified me for the Interstate Oratorical National Competition in Oxford, Mississippi. American Forensics

Association National Individual Events Tournament highlights include: quarter-finalist in persuasive speaking at the 2007 AFA-NIET and quarter-finalist in prose interpretation at the 2009 AFA-NIET. I also served on the National Board of Pi Kappa Delta, a national forensics society, as the National Student Representative from 2008-2009.

Upon my graduation from Gustavus Adolphus College, I was chosen by a committee of my faculty and peers to be the 2009 Commencement Speaker. I spoke in front of a crowd of 4,000 people including students, parents, family, faculty, staff, and board of trustees. It was my most significant public speaking event to-date.

While at Gustavus, and in the years following, I have coached and performed as a student assistant and coach at the Gustavus Summer Speech Institute, which trains high school speech students on the art of speaking. After graduation, I was promoted to full-time staff member. At this institute, I have worked with hundreds of high school speakers, helping them to research topics, choose pieces of literature, edit speeches, add choreography, and create an effectively emotional, informative, or persuasive speech.

During and after college, I began to coach high school speech. In 2009, while I was still a student at Gustavus, I coached at St. Peter High School in St. Peter, Minnesota. I helped to coach a Storytelling state champion in 2009. In 2010 I coached at my alma mater, Eastview High School in Apple Valley, MN. While at Eastview, I individually coached eight students in multiple categories. I began coaching at Moorhead High School in 2011 and remain there today. My experience and talents allow me to coach 11/13 Minnesota speech categories. I recently coached my first state champion in informative speaking and national qualifiers in dramatic interpretation and original oratory.

Upon graduating from Gustavus, I was hired by Dale Carnegie Training in Edina, MN as a sales associate for one year. While at Dale Carnegie, I took three business courses: How to Sell Like a Pro, The Dale Carnegie Course on Human Relations, and High Impact Presentations. I was awarded the most dynamic speaker in the Dale Carnegie Course on Human Relations. These courses greatly helped me to polish my public speaking skills and allow me to become more conversational with my audience.

As a graduate student at North Dakota State University, I have also spent the last two years as a teaching assistant for the basic public speaking course, Fundamentals of Public Speaking. Over the past two years, I have helped 176 students to become more confident and effective public speakers. As a graduate teaching assistant, we are given a course textbook and schedule to follow. Because of my previous public speaking experiences and training, I have taken the liberty to add supplemental speeches and assignments in my class to further educate and train my students. I revolutionized the delivery lecture and added “chalk talks” throughout the semester. My student evaluations spoke so highly of my course additions that I was asked to speak to all basic course instructors and teach them my activities and methods. Teaching public speaking at North Dakota State University was a significant learning experience for me.

### **Preview of Project**

I would like to acknowledge that my focus on delivery does not discredit the content of a presentation. Good content is essential for a speaker’s success. A speaker can only successfully persuade or inform an audience if their content is strong. However, once a speaker learns how to build his or her content, focus must be paid to developing delivery skills. It is not that I do not think other public speaking criteria are important; however, effective delivery is imperative to the success of a speech because, “body movements and voice characteristics may significantly

affect the way each person perceives the other and the nature of their interaction” (Pearce & Brommel, 1972). Furthermore, as I will explain in Section Two, most public speaking programs spend time developing the speech structure and message rather than delivery. Very few programs help speakers to strengthen only delivery skills. As a result, I focused my project on developing a training program for delivery skills. In Section One, I described the importance of being an effective public speaker in business settings and outlined my personal public speaking background. In Section Two I will reflect on and critique current training programs. Section Three is my recommended training curriculum for a public speaking course based upon delivery skills. Section Four is a detailed explanation of the creation of this curriculum and an evaluation of my training program. Section Five is the reference list. The Appendix includes an annotated bibliography and the trainer’s manual for the curriculum. The final part is the participant materials.

## SECTION TWO. BACKGROUND

### **Theory**

Nonverbal and learning theories provide an academic foundation to my proposed public speaking training curriculum. I chose to study a nonverbal theory because this project focuses on vocalics and kinesics in public speaking. First, I will examine expectancy violations theory, a nonverbal communication theory. Next, in order to formulate an application-based curriculum, I will explain experiential learning theory as a basis for my curriculum on effective delivery techniques.

#### *Expectancy Violations Theory*

When communicating with others, people have preexisting expectations regarding the others' behavior. Burgoon (1988) summarizes her theory by explaining how individual's expectancies have a significant influence on interaction patterns, impressions of one another, and on the outcomes of their interactions. A violation of those formulated expectations raises suspicion and creates doubt, thus shifting greater attention to the violator and the meaning of the violation itself (Burgoon, 1988). Expectancy violations theory attempts to explain people's reactions to unexpected interpersonal behavior. Expectancies are primarily based upon cultural norms (Burgoon, 1988). An important note is that expectations are predicted, not necessarily desired. Expectancy violations theory can be clearly linked to public speaking.

Violations of expectancies cause arousal and compel the recipient to initiate a series of cognitive appraisals of the violation. If a public speaker violates our expectations, it draws our attention. A negative violation occurs when the behavior is less favorable. A bad speech is a negative violation. A positive violation occurs when the behavior is more favorable than the

expectation. A good speech is classified as a positive violation; even better performance than one expects.

Expectations and violations of our expectations regarding nonverbal behavior are culturally determined (Johnson, Ekman, & Friesen, 1975). Thus, audience members expect speakers, as communicators, to uphold their cultural norms. Nonverbal cultural norms guide what kind of kinesics audiences expects, such as direct eye contact, natural or conversational gestures, and an upright posture (Johnson et. al, 1975). Our culture also has norms regarding vocalics. It is expected that individuals will speak conversationally, at a normal rate, and with proper inflection (O'Sullivan, Ekman, Friesen, & Scherer, 1985). If these norms related to kinesics or vocalics were violated in a public speech, the audience members would view the violator negatively. As humans, we shift our attention to the violator if the speaker violates the stereotypes we have formed based upon social norms (Burgoon, 1988). Thus, based on a person's expectancy for nonverbal communication, individuals perceive positive or negative violations.

Expectancy violations theory informs us that audience members hold expectations for public speakers based upon nonverbal cultural norms. When these expectations are violated, audience members view the speaker negatively. Therefore, my delivery program focuses on training public speakers to use nonverbal cultural norms in their delivery so they will cause audience members to have positive violations. As I develop and form my curriculum, I will promote socially normative behavior that is dominant to culture in the United States, specifically regarding kinesics and vocalics.



### *Experiential Learning Theory*

Public speaking delivery is physical and active. Because delivery is active, it is not effectively taught using a textbook. Public speaking delivery incorporates body movements and vocalics, both active and physical traits. When teaching delivery techniques, experiential learning proves most effective because “learning is the process whereby knowledge is created through the transformation of experience” (Kolb, 1984). A transformation of experience is the actual practicing of techniques and methods taught through lecture. Experiential learning is crucial to becoming a better public speaker because the more opportunities you have to speak publicly and be coached in speaking, the better speaker you will become. Kolb’s cycle of knowledge has four stages: concrete experience, reflective observation, abstract conceptualization, and active experimentation (Kolb, 1984). This cycle of experiential learning represents a sequence where the learner touches all the bases, experiencing, reflecting, thinking, and acting. Immediate or concrete experiences lead to observations and reflections. These reflections are then assimilated (absorbed and translated) into abstract concepts with implications for action, which the person can actively test and experiment with, which in turn enable the creation of new experiences (Kolb, 1984).

As Kolb (1984) identified, knowledge is created through experience. Experiential learning involves a direct encounter with the phenomena being studied rather than merely thinking about doing it. My training curriculum will be based upon experiential learning theory where the learners experience, reflect, think, and act. I will create a curriculum that causes participants to experience what they are learning and actively “do” the phenomena. Because my curriculum will foster training in kinesics and vocalics, an experience-based curriculum is essential in order to mold and change current delivery styles. I strongly believe a curriculum that

requires participants to apply the knowledge they learn and observe will be the most beneficial approach to training effective public speakers.

### **Notable Public Speaking Training Programs**

In order to recommend a training curriculum in delivery skills, I must not only study the theoretical background, but also review current public speaking training programs. Reviewing current public speaking training programs that are notable and recognized will help me to identify strengths and weaknesses as I build my own curriculum. People have been learning the skill of public speaking for thousands of years. Two ways that individuals currently develop public speaking skills: 1) public speaking training programs for business professionals, and 2) at the university in basic public speaking courses. Two of the most notable public speaking training programs are Toastmasters and Dale Carnegie Training, which together have influenced over 11 million lives. These two training programs have vastly different methods, yet remain notable and successful after a combined 200 years of practice. The basic public speaking course offered at universities remains strong; 57% of schools still offer such a class. Thus, I will introduce and critique Toastmasters International, Dale Carnegie Training, and the basic public speaking course offered at universities and colleges.

#### *Toastmasters International*

Toastmasters is an international, non-profit public speaking organization helping people to become more confident, polished, and experienced public speakers. Ralph C. Smedley, director of education at a YMCA in 1903 (Simmons-Hodo, 2005) noticed that the men needed public speaking training so he started the club Toastmasters, named after the dinner toasts men had to give during that time. Toastmasters was officially founded in 1924 and has touched more than three million lives (Yu-Chih, 2008). Members learn how to organize and deliver

presentations by studying coaching materials, giving short presentations, speaking in impromptu situations, and receiving critiques from more experienced members (Borchardt, 2008). More than 10,000 Toastmasters clubs exist in 90 countries (Yu, Chih, 2008). Meetings are normally two to three hours in length, held weekly or twice a month. Participants proceed through ten different public speaking assignments (Yu Chih, 2008). Toastmasters emphasizes overt criticism from members after a speaker is finished (Chapman, 2008). One member is assigned to evaluate each speaker and give criticism. The Toastmasters' philosophy is that when criticism is offered by a peer who is facing similar difficulties and traveling the same road, it is accepted better by the presenter (Boyd, 1975).

I am critical of the Toastmasters program mainly because they do not offer any official delivery training. Toastmasters explains they do not offer delivery for two main reasons. First, Toastmasters is founded on the notion that as confidence grows, delivery will improve (Chapman, 2008). Second, Toastmasters meetings have no official trainer (Chapman, 2008). A member is to follow the manual provided when crafting speeches. After each speech, a member is critiqued by a more experienced member (Chapman, 2008). While members receive compliments and constructive criticism, at no point is a member asked to perform the speech again with the changes in mind. Speakers are not coached actively, nor do they put the constructive criticisms to practice in front of the group; they merely listen to the critique of what they did well and what they could improve (Chapman, 2008). I believe this lack of active coaching, or experiential learning, is a major weakness of Toastmasters.

### *Dale Carnegie Training*

Dale Carnegie began to teach a class in effective public speaking at a Harlem YMCA in 1912 (Okrent, 2010). This class would become the basis of his philosophy and his self-

improvement empire. In 1936 Dale Carnegie published his world-renowned book, *How to Win Friends and Influence People*, which has sold 30 million copies worldwide (Okrent, 2010).

Later, Dale Carnegie Training formed and today has franchises in 80 countries with eight million graduates from sales, leadership, human relations, and presentation courses. Unlike Toastmasters, Dale Carnegie Training uses a trainer who instructs and leads the class. During these classes, the instructor gives positive reinforcement after each speech (Boyd, 1975). While Toastmasters is founded upon peer criticism, Carnegie classmates rarely hear if they are doing something wrong. Instead of offering criticism, the basis of Carnegie courses is to build up the participant's self confidence with positive reinforcement (Boyd, 1975). The theory is that once a student has confidence, the other faults will disappear.

My main criticism of Dale Carnegie Training's twelve-week program is that only one day is dedicated to delivery techniques and enthusiasm (Dale Carnegie Manual, 2010). As a former employee of Dale Carnegie Training in Minneapolis, MN, I have experience with the course and this particular day in the course. On this day, every participant learns a story that they must act out in a big way. Positive reinforcement is a cornerstone of Dale Carnegie Training. After every speech, the trainer only gives positive remarks to each participant with the thought that these positive comments will help improve the speaker. However, constructive criticism directed toward the individual's goals is imperative for training speakers (Kluger & DeNisi, 1996). If a speaker goes without constructive criticism, one is unable to connect performance to their end goals.

From my personal observation, I have noticed that one form of experiential learning Dale Carnegie Training employs is nonverbal coaching from the trainer during a presentation. The trainer will stand at the back of the room and will perform nonverbal cues to motivate the

speaker to make changes in their presentation. These nonverbal cues include the trainer pointing at their mouth and smiling, asking the speaker to smile. The trainer may cuff a hand behind his or her ear, which, in a nonverbal manner, is asking the speaker to talk louder. While these cues may aid the speaker in the moment, the speaker does not receive verbal comments from the trainer clarifying what to work on.

### *The Basic Course*

Public speaking courses focus their efforts on “teaching students the skills needed to speak effectively in public settings” (Griffin, 2009, p. xi). Hess & Pearson (1992) assert, “For most students it is the first, and often only contact with the discipline.” Thus its content and impact is important to assess. A survey of basic course students and alumni proves the popularity and importance of this class as 77% of students and 93% of alumni favored the basic course (Pearson, Sorenson, & Nelson, 1981). Obviously, students have a positive experience in the basic course and As of 2004, roughly 57% of Universities offer a specific public speaking course; (Mottett, 2006) however, a Boyer Commission Report (“Reinventing undergraduate,” 2001) reveals that only 17% of universities reported that oral communication skills are taught in their required introductory courses. As a result, a the vast majority of undergraduates are never exposed to a fundamental public speaking course if it is not required or offered to them.

Public speaking texts teach students how to give persuasive, informative, and special occasion speeches (Griffin, 2009) in addition to teaching them how to organize and outline a speech, find evidence, cite sources, and build an argument. The textbook is the foundation of the course (Hess & Pearson, 1992). These texts expose students to a wide array of topics in order to give the student a surface-level, basic understanding of public speaking. However, Schwartz (1995) recognizes that a gap exists between theoretical findings and pedagogical practices in the

basic course. Schwartz (1995) believes that the basic course provides an outdated account of the world and communication techniques, thus handicapping the student's progress toward becoming more effective speakers. Schwartz (1995) is arguing that the topics covered in basic course texts and lectures are too classical and historical for modern classrooms and students. Students need an updated account of public speaking for the modern age.

The texts required in the basic course have a wide array of topics, leading to surface level knowledge on delivery. In a review of 12 public speaking texts, Hess & Pearson (1992) explain that verbal and vocal aspects of delivery were allotted significantly less space in the majority of texts studied than persuasive speaking, informative speaking, language, and audience. Most public speaking texts only have one chapter dedicated to delivery (C. Griffin, 2009). Less space in the textbook suggests less time spent on delivery during lecture. Depending on the instructor, this chapter may be taught via lecture or experiential learning. More importantly, one semester is not long enough to significantly improve a speaker because the breadth of topics covered is too broad. More focus should be placed on specific delivery techniques and the weight they hold, specifically vocalics and kinesics. Mehrabian (1972) suggested that nonverbals (such as kinesics and vocalics) greatly affect the perceived message. When the basic course focuses on such a wide variety of topics and neglects to take time for specificity, students' experiences are limited.

Additionally, one course in public speaking will not create a competent and polished public speaker. Mottett (2006) asserted that, "it is unrealistic to believe that a single course in public speaking is going to make students competent public speakers. Just like a single course in biology does not make a biologist" (p. 1). In fact, the basic public speaking course may be the student's first public speaking course. Because it may be their first experience with public speaking, fundamentals of speech-making are the focus of the course. Thus, less time is spent on

actual public speaking and delivery, and more time on forming arguments, critical thinking, finding sources, organizing ideas, listening, and working in groups (Mottett, 2006).

Another downfall of the basic course is the likelihood of the student remembering the information by the time they reach their job. Students' ability to transfer the information they learn in college into a job is low (European Union, 2011). One-time education is the weakest point in the development of both transversal (common skills used throughout life) and job-specific skills because students often do not apply the information they are taught (European Union, 2011). The more general a skill is, the more transferable it is (European Union, 2011). Skills such as counting and talking are general skills we learn early in life that have high transferability. However, if public speaking is a skill new to a student, he or she will not experience high transferability after one semester of the basic course. Barnett & Ceci (2002) believe that for transfer to occur, it is necessary for the elements present in the original learning context to be present in the transfer context. However, in college, this is not normally the case as students take different courses teaching them different skills every semester. Most individuals take the basic course during their first year in college, causing them to forget much of the material by the time they are in a career. Thorndike (1906) as cited by Barnett & Ceci (2002) explain, the longer the time lapse after the initial training, the less the student is apt to remember. The European Union (2011) conducted a study on transferability of skills and stated that continued training in the areas of teamwork, problem solving, decision-making, oral and written communication are imperative to create a more flexible labor market. Thus, business professionals must continue to receive public speaking training in order to keep transferability high.

After analyzing these three public speaking training programs (Toastmasters, Dale Carnegie Training, and the basic course), I identified strengths and gaps. I will now develop and create a public speaking training curriculum for business professionals focused on the nonverbal delivery skills: kinesics and vocalics. The curriculum I create will be based in solid research and theory. I plan to take the best aspects of each training program, conduct additional research, and consider my own experience, in order to formulate my public speaking curriculum.

### **Research Question**

What should be included in a training program that is designed to focus on vocalics and kinesics?



## SECTION THREE. CURRICULUM

### **Identify Approach**

For my project, I developed a public speaking training curriculum focusing on delivery skills for business professionals. While forming this curriculum, I reviewed public speaking and performance textbooks, trade books, and notable public speaking training program materials. In addition to the information gathered in the books, I drew on my own personal public speaking knowledge based on fourteen years of speech experience. I will discuss the format of the course, the sources from which I gathered information, and the theoretical lens through which I developed the course.

### **Rationale for Approach**

The curriculum is a six-session training program on delivery, focusing on vocalics and kinesics. Each session is two hours in length so it can be taught from 8:00-10:00 AM, 11:00-1:00 PM, or 4:00-6:00 PM. This two-hour session is easy to incorporate before the work day, as a long lunch, or after work. Training is often viewed as an inconvenience for employees. The Dale Carnegie Course was offered 5:30-9:30 PM, and participants were tired at the end of four hours. Additionally, workers enjoy their evenings as time off from work. This two-hour course will be highly informative while also being time sensitive. The ideal size of the class is six to eight participants. I chose this number because it is most feasible concerning the class is only two hours in length, and participants give speeches in every class. Additionally, six to eight participants provide each student with an intimate learning experience with the trainer. With a smaller enrollment, I will be able to focus on each student and provide one-on-one attention. When I took Dale Carnegie's High Impact Presentation Course, six participants seemed to be the perfect number.

## Procedures

Choosing which books to draw information from was an important step. I looked at well-known and recognized textbooks and trade books, and pulled the most relevant and pertinent information to add to my curriculum. The text selection is important to the success of my project. I analyzed Amazon.com and Barnes & Noble's best selling public speaking texts. I looked to these websites and the lists they generated to identify the most popular and relevant public speaking texts, vocal and body language texts for performers and speakers, basic course textbooks, public speaking and performance based training materials, and voice and body trade books. Additionally, I went to three of my local libraries, found the public speaking section, and sat down and read. Finally, I sat down at my own bookshelf and flipped through the myriad of public speaking texts I have collected over the years.

Electronically, at the library, and on my own bookshelf, I looked inside each book, when possible, to see how the book was laid out, the amount of activities inside, and how much information was new and different to my eyes. I was more likely to choose a book if I learned things as I read. I judged how pertinent and accurate the information was based upon my past speaking and coaching experiences. I studied these texts and developed my own public speaking training curriculum for the present-day business professional. These texts informed my choices regarding what to include in my curriculum. An annotated bibliography of the texts I used is included in Appendix A.

After I chose the final six texts to analyze and draw information from, I looked at the table of contents for each book. In most cases, I would flip right to the delivery chapter. In other cases, the whole book was based on delivery and presentation skills, so I read and flipped through the entire book. I read and looked at each book with a stack of post-it notes in my hand.

I marked pages and activities I thought were relevant to the curriculum, explained concepts well, and gave insightful information. Next, I created a book review document where I cited the text, and made a bulleted list of all the post-its I marked in that text. Then, I color coded vocalics in red, and kinesics in blue. After reviewing each delivery concept individually, kinesics first, then vocalics, the sub topics easily emerged from the texts. Almost every text had the same subtopics for kinesics (posture, stance, facial expressions, gestures etc) and vocalics (breath, volume, pitch, pace, inflection, etc.). I divided my six sessions into three and three. The first three sessions I designated for kinesics, and the second three focused on vocalics. First, I focused on kinesics. I looked over the list of subtopics for kinesics and assigned them to different days, starting with basic skills on session one, and getting more advanced by session three. Second, I compared my book review list to each individual session and accessed passages in the books that corresponded to the subtopics. I wrote a paragraph on each subtopic and why it is important and relevant to public speaking delivery and then found a corresponding activity for almost every subtopic. These activities will help the participants to apply the information learned immediately, thus utilizing experiential learning theory. The same processes were applied to session four through six on vocalics.

The final curriculum is presented in Appendix B. This trainer's manual is to be used by the trainer of the course as it includes detailed notes on the lectures, activities, speech examples, and extra information that participants in the course will not see. After the trainer's manual is a compilation of participant materials the trainer will distribute to participants in the course. These materials are indicated in the trainer's manual and numbered.

I created the curriculum using expectancy violations theory and experiential learning theory as my groundwork. Expectancy violations theory impacted my curriculum because our

nonverbal cultural norms become an expected behavior in public speaking. However, when speakers are nervous or uncomfortable speaking, they forgo nonverbal norms, thus creating a negative reaction in the minds of the audience. This course prepares them to meet and exceed the expectations set by others by teaching them how to behave and act normally when speaking in front of a group. My curriculum focuses on maintaining eye contact, having upright posture, speaking conversationally; all skills that uphold our cultural norms. These delivery skills will help a speaker to create positive expectations with their audience members and remain in high standing with them, even after they have finished speaking. The speaker's performance on stage largely contributes to the expectations.

### **Summary of Methodology**

Experiential learning theory strongly impacted the curriculum due to my focus on teaching, then applying the information just taught. I strongly believe that in order to improve delivery skills, one must be actively practicing delivery, not just listening about delivery. Therefore, I created a structure where I teach a concept, then immediately apply that concept whether it is in the form of an activity or a speech. The activities in the curriculum are one of three different kinds: from a text, adapted from a text, or created by myself. Over the past fourteen years, I have learned and acquired a set of skills that I cannot cite from a textbook, rather I pull these skills from my mind and use them in the curriculum.

## SECTION FOUR. DISCUSSION

### **Evaluation of Training Curriculum**

I completed extensive research to create this training curriculum, in addition to using my wealth of personal knowledge on the subject of public speaking delivery. Evaluating the curriculum is important in order to justify my decisions and make it stronger. By taking a step back and evaluating my curriculum, I can identify parts to strengthen and further work on. I am also able to justify my decisions and explain my reasoning.

While creating this curriculum, I learned a great deal about public speaking and delivery training. As I explained in Section Three, I chose a book if I opened it up and learned new information while skimming through. When tips, exercises, and general information were new to my eyes, I knew it was a book I would enjoy reading and possibly use to form the curriculum. In addition to what I learned from books, I trusted my fourteen years of public speaking and theater experience. I have so a great deal of personal knowledge from competing in speech, theatre institutes, coaching speech and working for Dale Carnegie Training. I am not able to credit much of this information to a certain source or be able to cite it in a reference list. As a result, much of this program was created based upon my opinions and personal experience.

My training program has two specific strengths that set it apart from other public speaking training programs: videotaping and activities. Videotaping participants is a time consuming task and requires the trainer to purchase a video camera. However the benefits of video taping a participant far outweigh the costs. When a speaker is presenting, they are thinking about what they are saying and do not realize what their body and voice are doing. A video gives them the opportunity to get a different point of view. Rarely does a person take the time and effort to videotape themselves while speaking. Even if they were to videotape themselves at

home, it would not be genuine because they would not have an audience. Videotaping my participants' speeches is a strength of my program. The built-in activities are also a major strength of my program. When individuals attend a training program, they often expect to stay seated and take notes. Interacting with classmates, giving speeches to partners, and doing physical and verbal activities are all things which make my course entertaining and memorable. The activities I included are rooted in experiential learning theory because they help the participants to immediately apply the information they are learning, thus ensuring a more successful learning outcome.

The training program I created has two clear limitations: a lack of speech structure training and the need for additional sources in which to teach the content. The most significant limitation is my lack of attention paid to teaching students how to craft and organize a speech. My curriculum is a delivery skills training program and gives absolutely no tips or teachings regarding forming a speech and creating content. I am assuming participants have already taken public speaking courses where they have learned such skills, or they are far enough in their career that they know how to structure a speech. Looking at my curriculum, I think it is necessary that I include a small portion where I teach the group how to structure a speech and what kind of content to include. I have my own opinions on this topic and it may be different from their current knowledge on the subject. Another limitation of my curriculum is a lack of examples, stories, videos, demonstrations, jokes, cartoons etc. in my actual training manual. A good speech must have more than facts and examples. The audience needs to be entertained by creativity and a myriad of informational sources. Many times, I will add examples and jokes on the spot. However, I need to plan more for these additional sources and create an entertaining

experience for my participants. My students at NDSU loved watching video clips, so I need to find ways to include more videos and demonstrations in my training program.

In Section Two I critiqued popular public speaking training programs and identified their strengths and weaknesses. I strongly believe my program fulfills a need that is not filled by Dale Carnegie, Toastmasters, and The Basic Course. I videotape speeches and offer immediate constructive criticism, unlike all three popular programs. I am an experienced trainer, unlike Toastmasters which only has experienced members. The Basic Course focuses on delivery skills for only an hour or two out of an entire semester, and I offer a delivery skills course that is twelve hours long. Dale Carnegie only offers positive feedback where I will make sure to offer both positive and constructive feedback. However, there were some weaknesses that I was not able to overcome. The program is in two hour segments which allows a flexible schedule for when my training can occur, yet the two hour limit goes by fast and may not allow enough time for students to get fully emerged. I point out how The Basic Course is only a semester long and students cannot improve their skills when the topics are so broad. Although my course is incredibly focused on developing one skill-set, twelve hours in a group setting is still not enough. I should recommend that each participant follow up with me in two or three one-on-one coaching sessions after the group training. Perhaps I could offer one-on-one coaching sessions half way through the program to check in with students personally.

One testament that my program is strong is my application of Experiential Learning Theory. Kolb (1984) describes experiential learning as having four distinct parts: concrete experience, reflective observation, abstract conceptualization, and active experimentation. An example of how I applied this theory in my training is Session 2, Parts 1 and 2: Gestures, Hands. Teaching the participants about the importance of gestures and outlining what to do with your

hands and what not to do is experiencing. Explaining when to gesture is reflecting. Thinking occurs when I assign them the activity. In the activity they must tell a story about a childhood pastime and use their hands to describe all the details. The acting occurs when they are completing the activity. Experiential Learning Theory was a strong focus in this training manual.

The training manual itself requires some explanation on my behalf. As the main trainer of this course, I need a manual to follow as a guidebook of content, reminders, handouts and examples. The manual not only includes content for each session but also has activities, participant materials and instructor speech examples and personal justification for major decisions. I will have to craft a participant manual, which mirrors the trainer's manual. The participant manual will have room for the students to write and prepare their example speeches. The participant materials located after the trainer's manual are handouts for the students. They will fill out these forms and use them throughout the training program. For example, Participant Material 3 is a Peer Critique Form each participant will fill out when they listen to a peer give a speech. Material 4 is the Instructor Critique Form that each student brings to their video critique session with me. We will watch their speech together and I will fill out the form. They will take the form with them and keep it in order to look over their strengths and areas to improve before their next speech. The Peer Critique Form also shows what I will be looking for in each speech: gestures, vocal variety, facial expressions, eye contact, and body language.

The training manual is an integral tool for my public speaking training program. It is important for me to explain how I crafted the manual, it's strengths and limitations, how my program is stronger than the training programs I critiqued, the importance of experiential learning theory and finally how the training manual works. Although I believe my program is



strong, there are improvements I can make to make it more effective and successful. Ultimately, I learned a great deal from crafting this training program and I can not wait to use it with a group of participants.

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## APPENDIX A. ANNOTATED BIBLIOGRAPHY

Arredondo, L. (1991). *How to present like a pro: Getting people to see things your way*. New York: McGraw Hill, Inc.

Arredondo's book offers a new and different angle on public speaking with entire chapters dedicated to overcoming anxiety and relating to people. This book avoids the common chapters on research, audience analysis and persuasion. Arredondo is a public speaking trainer and consultant which makes her experience and information relatable to my desired career. Arredondo gives exhaustive lists regarding what certain movements and vocal characteristics communicate and indicate, thus telling the speaker to engage in this behavior or not to perform the behavior. These tips are especially helpful to adhere to cultural norms and expectations regarding expectancy violations theory.

Kalish, K. (1997). *How to give a terrific presentation*. New York: AMACOM.

Kalish started her career as a news anchor who became a public speaking consultant. Kalish's book follows a similar structure to basic course textbooks, however it is written as a trade book, and the entire second half of the book is dedicated to delivery. Kalish provided clear lists telling the speaker what to do and what to avoid in his or her delivery. Graphics and charts helped to illustrate to the reader what she was trying to express. She breaks up the chapters with quotations, activities and numerically labeled steps helping the reader to easily identify with her information.

Kline, J. A. (2004). *Speaking effectively: Achieving excellence in presentations*. Upper Saddle River, NJ: Pearson Education, Inc.

Kline's book helped me to adhere to experiential learning theory as it provided a wealth of applicable exercises and activities for every term explained. I discovered five exercises just for pronunciation, which was not uncommon. While Kline only offered one chapter on delivery, he also had chapters on being humorous and presentation tips and strategies, showing how his text differentiated from classic texts. Kline still incorporated basic information on finding evidence and organizing one's ideas, however the book included hundreds of exercises helping the reader to apply the information given. Kline is a motivational speaker in addition to a Communication professor.

Lucas, S. E. (1992). *The art of public speaking*. New York: McGraw Hill, Inc.

Lucas offers a glimpse into a classic textbook, for the purpose of my source variation. While Lucas only offers one chapter on delivery, this chapter was incredibly specific and broken into vocalics and kinesics. Lucas does a wonderful job explaining different vocal characteristics in depth, in addition to body language.

Stuart, C. (1995). *How to be an effective speaker: The essential guide to making the most of your communication skills*. Chicago, IL: NTC Publishing Group.

Stuart's book structure was unique and appealing to me as she spent the first few chapters talking about organization and speech-writing, and the rest of the book on specific delivery aspects. Stuart gives entire chapters to "finding your voice" and "body language" apart from having a delivery chapter. She also offers relaxation and practice strategies. Her alternative



structure lead me to value the additional information provided. I appreciated Stuart's "why" behind public speaking strategies. She would often explain *why* it is hard to make eye contact with an audience, and *why* body language is important. This insight incredibly helped guide my curriculum.

Wilder, C. (1994). *The presentations kit: 10 steps for selling your ideas*. New York: John Wiley & Sons, Inc.

Unlike many of the books I have described above, Wilder dedicated an entire book to delivery which includes chapters on managing nerves, energizing yourself, motivating your audience, and speaking with conviction. The depth of delivery information and the angle Wilder took provided a particularly interesting angle I had not yet viewed in a public speaking book. Wilder's book was helpful because of his clear graphics, unique tips, and exercises I could use in my curriculum.

APPENDIX B. TRAINER MANUAL

**The Power Presenter:  
Mastering Delivery**

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**Tasha Carlson Training Company**

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## **Course Objectives**

1. Make a positive impression with the audience
2. Become a conversational and natural public speaker
3. Engage and energize your message
4. Develop ease and confidence within yourself

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## Training Schedule

### Session One: Getting Comfortable in your Body

#### Introduction (Material 1)

- Why public speaking training?
- Effective public speaking = success
- Course Schedule
- Fill out the Tracking/Goal Sheet (Material 2)

**Part 1: Presentation #1: About Me** (Material 3 & 4)

**Part 2: Importance of Great Body Language**

**Part 3: Position**

**Part 4: Posture**

**Part 5: Avoid Barriers**

**Part 6: Presentation #2: Demonstration Speech** (Material 3 & 4)

### Session Two: Adding Emphasis with Gestures

**Part 1: Importance of Gestures**

**Part 2: Hands**

**Part 3: Presentation #3: Act it Out!** (Material 3 & 4)

### Session Three: Engaging your Face!

**Part 1: Smile: The Secret Weapon**

**Part 2: Eye Contact: Connect with Your Audience**

**Part 3: Facial Expressions**

**Part 4: Presentation #4: Elevator Pitch** (Material 3 & 4)

### Session Four: Harnessing your Vocal Power

**Part 1: Vocal behavior**

**Part 2: Presentation #5: The Box Factory** (Material 3 & 4)

**Part 3: Breathing**

**Part 4: Posture**

**Part 5: Mouth & Jaw**

### Session Five: Empowering your Voice

**Part 1: Vocal Strength**

**Part 2: Articulation/Enunciation.**

**Part 3: Vocal Variety: Pitch/Inflection/Emphasis**

**Part 4: Vocal Variety**

**Part 5: Presentation #6: Vocal Variety** (Material 3 & 4)

### Session Six: Presenting with your Voice

**Part 1: Enthusiasm is contagious**

**Part 2: Presentation #7: Greatest Accomplishment** (Material 3, 4 & 5)

**Part 3: Wrap Up** (Material 2, 6 & 7)

## Session One. Getting Comfortable in your Body

### Introduction (Power Point)

- Why public speaking training?
- Effective public speaking = success
- Course Schedule
- Fill out the Tracking/Goal Sheet (Material 2)

### Part 1: PRESENTATION #1: About Me

- Basics: In this speech, the participant will give us a short, one-minute presentation about themselves and why they took this course. They will also explain what their goals are for the course.
- Purpose: This is the first speech for this class so the purpose is to get our feet wet and begin to feel comfortable talking in front of a group of people. (As a trainer my purpose of this initial speech is to get a sense of where this person is, technique-wise, and make note of the vocal characteristics they need to work on. This time, I will focus my constructive criticism on body language since that is the focus of this session.)
- During every presentation, your peers will fill out the peer critique form (Appendix C). Please be specific on your constructive criticism and praise. This will help your peers to realize that their habits or tendencies are visible to more people than just me, the trainer.
- You will be recorded during every one of your presentations. The purpose of video recording your speeches is that we may not be aware we are doing something, or how we look or sound, until we see it on video. As the speaker, we are unable to see what we look or sound like, thus video recording is imperative to progress in this course. After each of you give your speech, I will step into the next room with you and we will privately watch your speech together and look for strengths and challenges. At this time, I will fill out the instructor critique form (Appendix D). This form will allow you to keep track of your progress throughout the course. Video taping speakers is a wonderful tool. On video you can see your poor posture and hear your monotone voice. When you view yourself on video, make sure to have someone watching you for positive and constructive feedback (Wilder, 1994). Normally, people are less nervous after seeing themselves on video because they realize it was not as bad as they perceived it to be (Wilder, 1994).

### Part 2: The Importance of Great Body Language

- “I always think a great orator convinces us, not by force of reasoning, but because he is visibly enjoying the beliefs which he wants us to accept.”  
–W.B. Yeats
- Even before you have opened your mouth, your audience has already made assumptions about you, either positive or negative (Stuart, 1988). If you believe this to be untrue or unfair, think of yourself and your own opinions and prejudices as you sit and people watch at a restaurant or on a train. Your body language and gestures tell your audience what you are thinking and feeling. Being aware of

your mannerisms and nervous gestures is the first step to correcting them. If your inner panic shows in your fidgety hands and tapping toes, your audience will not place as much trust in your message (Stuart, 1988).

### **Part 3: Position**

- Your feet create your stance. The more you move your feet, the more nervous you appear.
  - What not to do with your feet/legs: (Kline, 2004).
    - Crossing your legs as if you have to go to the bathroom
    - Rocking from the balls of your feet to your heels
    - Sway from side to side
    - Step touch as if you are a back up dancer
    - Rising up on your toes
    - Flinging your legs around
    - Going on walk-about
    - Standing on the outside ridge of your shoe
  - What to do with your feet: (Kline, 2004).
    - Stand strong and still
    - Stand with one foot slightly ahead of the other to prevent swaying
    - Plant your feet in one place
    - If you walk to and from, make your walks purposeful.
- **ACTIVITY:** With a partner, take turns telling your most embarrassing story. The speaker will stand and the listener will sit. Speaker: be aware of your feet and balance. Listener: You are free to interrupt the speaker and point out if they are doing something distracting or nervous with their feet.

### **Part 4: Posture**

- Stand tall! Standing straight and tall gives your audience the message that you are confident. Push back your shoulders and open up your chest. Standing tall also helps your voice project to your audience.
- **ACTIVITY:** Everyone stand up. Place your feet shoulder width apart, make sure your hips are directly over your feet, and your shoulders are in line with your hips. Then, image there is a thread coming out the top of your head, pulling your head upward and stretching out your spine. This is your ideal speaking position.

### **Part 5: Avoid Barriers**

- Facing an audience of five, fifty, or five hundred is difficult and speakers like to hide behind barriers. Barriers may be a desk, lectern, or table. In order to be an effective speaker, you must learn how to stand completely exposed to your audience, and in front of all barriers. Most lecterns are four feet tall, so if you are standing behind one, the majority of your body is blocked from your audience. If you are particularly short, stand on a box behind the podium. If the microphone is attached to the lectern, then you have no choice but to stand behind it. Above all, do not lean on the podium or place a large amount of your body weight on it. This is the number one rule regarding podiums.

- **ACTIVITY:** I would like each of you to come up here one by one and see what it feels like to stand behind the podium, lean on the podium, then stand on your own in the open space. (I will gather feedback from audience members regarding how each participant looks in each position.)

### **Part 6: PRESENTATION #2: Demonstration Speech**

- **Basics:** Each of you will give a one to two minute speech showing the class a demonstration. What do people like to talk about most of all? Themselves! Talking about yourself and your hobbies or talents is a safe topic that does not require any research, makes you happy, and helps us to learn about you. You will each prepare a 1-2 minute demonstration speech where you will teach the class about something that you are skilled at or have knowledge regarding. You may use props and you must create a clear process of easy steps that your audience can follow. You must teach us a task or skill in five steps or less. I will give an example speech showing the class how to polish a shoe in three steps.
- **Purpose:** The purpose of this speech is to apply all of the information the participants learned on this day. By applying this information before they leave, they are more likely to remember this information for the next time they come to class.
- **Audience:** access your peer critique form (Material 3) and fill it out for every speaker.
- I will use the instructor critique form (Material 4) to critique your performance via video after you present.

## Session Two. Adding Emphasis with Gestures

### Part 1: Importance of Gestures

- Some people use more gestures than others. Under stress, some people waive their arms meaninglessly, and others remain stoic like a statue. Useless gestures reveal nervousness and distract the audience. Make all of your gestures purposeful and controlled.

### Part 2: Hands

- What not to do with your hands: (Stuart, 1995).
  - Fiddle with rings, buttons, watch, cuff links, paper clips, papers, clicker, coins in pocket.
  - Touching your hair, face, clothes, desk, table
  - Clutching your notes, back of chair, lectern
  - Scratching any part of the body
  - Hiding your hands behind your back
  - Folding them over your front
  - Wringing your hands
  - Do not make penguin gestures (small gestures below your waist)
- What to do with your hands: (Stuart, 1995).
  - Keep them empty and still
  - Detach your elbows from your waist and use arms freely
  - Use your entire arm!
  - If you are using note cards, only hold them with one hand and keep the other hand free to gesture
  - If you prefer to clasp your hands in front of you, hold them lightly so your hands can escape to gesture freely.
- When should you gesture? (Stuart, 1995).
  - We use them to emphasize a point “I will not stand for this.”
  - Indicate a place “The members out there are under the wrong impression.”
  - Express a size “We have an enormous majority.” “The opportunity is very small.”
  - Make gestures purposeful. When you have the urge to gesture, go ahead! Just make sure you are not overusing your gestures.
- **ACTIVITY:** With a partner, take turns talking about and describing your favorite childhood pastime, whether it is a toy, game, or activity. The speaker will stand and the listener will sit. Speaker: be aware of your gestures and hands. Listener: You are free to interrupt the speaker and point out if they are doing something distracting or nervous with their hands/arms.
- **ACTIVITY:** Charades. (Kline, 2004). With a partner, act out the word/clue given to you silently. You must get your partner to guess what you are acting out. You and your partner will go back and forth four or five times.

### Part 3: Presentation # 3: Act it Out!

- You will each prepare a one-minute story in which you physically act out everything. You will use your body to describe, tell, and physicalize every word possible in your story. Choose a story that is highly active and descriptive so you



can readily use your body and gestures. (At this point I will give an example of this speech. I will tell the story about the time I went sledding with my sister and my father and I ran into a tree and had to get stitches in my finger. This story is highly active and is perfect for this presentation.)

- Audience: access your peer critique form (Material 3) and fill it out for every speaker.
- I will use the instructor critique form (Material 4) to critique your performance via video after you present.

## Session Three. Engaging Your Face!

### Part 1: Smile: The Secret Weapon

- Why smiling is important: Everyone say good morning with no expression on your face. Now put a huge smile on your face and say good morning! Do you see how your tone changed?! A simple smile brightens your tone, in addition to helping your audience see you as a friend. Smiling at your audience tells them, “I am happy to be here and I am glad you are here too” (Stuart, 1988, p. 59). Additionally, no one can tell you are nervous when you seem happy to be up there speaking!
- **ACTIVITY:** Everyone say good morning with no expression. Next, put a smile on your face and say good morning. Do you see the difference in your tone and energy? A smile on your face automatically brightens your tone and adds energy to your voice. Most obviously, it makes you look inviting and likable to your audience.
- **ACTIVITY:** Smile Story: Relate to the person next to you what you did this morning, step by step, with a smile on your face the entire time. Go!

### Part 2: Eye Contact: Connect with your Audience

- Eye contact is one of the most important factors when speaking. Looking at someone demonstrates that you are interested in them. We express emotions through our eyes. Powerful people make and maintain eye contact. Nervous people dart their eyes around to avoid eye contact.
- Why eye contact makes us nervous: Do you want your audience to know that you are nervous? Of course not. However, we know that we express feelings and emotions through our eyes so we are afraid that our audience will be able to see that we are nervous if we make eye contact with them. Having a group of people looking at you and only you is unnerving for some people (Stuart, 1995). As a result we feel uncomfortable or trapped, thus we tend to look at the ceiling or the floor. However, “if you do not pay attention to your audience, they will not pay attention to you” (Stuart, 1995, p. 63).
- **Tips for Making Eye Contact:** When you are speaking, look around the audience and try to see how many people have green eyes or brown eyes. How many people are wearing glasses? Are their eyebrows thin or thick? Do they meet in the middle?
- How long to look at someone? When you make eye contact with an individual, keep your eyes on them for four to five seconds. Fleeting eye contact not only makes you look nervous, but you fail to truly connect with your audience members. If you are not sure how long four or five seconds is, practice looking at inanimate objects at home for that length of time (Stuart, 1995).
- **Avoid the sprinkler:** Often times, people scan the audience from left to right, which is what I call the sprinkler because it looks like a water sprinkler. To avoid the sprinkler, simply make shapes with your eye contact in the audience. First, make eye contact with people in the shape of a square, then a triangle, then an X, and so on. This helps to avoid simply scanning the audience from left to right repeatedly.

### **Part 3: Facial Expressions**

- Avoid frowning: Think happy thoughts! Avoid frowning at your audience; it is not their fault that you are nervous. Looking too serious or frowning will turn off your audience. Give your speech as though you are flirting with your audience members. View the audience members as your best friends who you laugh and joke with all the time. This mental approach will help you to look happy and as a result, feel better and speak better!
- **ACTIVITY:** Give a silent speech to your partner, one where you mouth the words, but nothing comes out. Instead of focusing on the words, you will be solely concentrating on your facial expressions and the messages they are conveying. You will tell a story about either a very funny, or scary story.

### **Part 4: Presentation #4: Elevator Pitch**

- Prepare your 30-second elevator pitch and give it to the audience focusing on eye contact and facial expressions. Imagine you are in the elevator with your CEO and you are looking for a raise or a new position. Talk yourself up in 30 seconds!
- (I will prepare and give an example of my elevator pitch.)
- Audience: access your peer critique form (Material 3) and fill it out for every speaker.
- I will use the instructor critique form (Material 4) to critique your performance via video after you present.

## Session Four. Harnessing Your Vocal Power

### Part 1: Vocal behavior

- Impression our voice makes on others

“There is no index of character so sure as the voice.” -Benjamin Disraeli (Wilder, 1994, p. 150).

- Your voice is your most important instrument while public speaking. When you are communicating to your audience, you must not sound dull and lifeless, rather excited and energized. “Studies show that people who speak well are perceived as more attractive, sexy, exciting, and intelligent” (Wilder, 1994, p. 149). Conversely, people who speak poorly are perceived as less attractive and intelligent. Albert Mehrabian’s study shows that we are five times more likely to be influenced by voice than by spoken words as we listen to a speaker. Therefore, we need to have a strong, vital voice – it is essential.

### Part 2: Presentation #5: The Box Factory

- Basics: During this activity, the participant will repeat a story word for word after the instructor. Not only will they repeat the story in the same style, volume and inflection, but they will also be acting it out physically. The instructor will say a line of the story with certain inflection, emphasis and body movements, and the participant will follow. Once the participant has learned the story, they will present the story in groups of 4-5 people.
- Purpose: This story should be given in an over-the-top fashion with huge gestures and crazy vocalics. This presentation is meant to push the participant physically and vocally. The participants have only learned about physicality thus far, so this is a great activity to incorporate everything they learned about the body, while being introduced to vocalics.
- The Box Factory: *“I found myself yesterday near a huge box factory located on a high hill. Running all around this building was a picket fence about this high. I walked up to the factory, threw open the door, walked in and found myself in a long hallway. At the far end of the hallway was a spiral staircase. I walked up this spiral staircase, pushed open a sliding door and found myself in a big room piled high with boxes. There were big boxes, middle-sized boxes and very small boxes. Suddenly, the boxes came tumbling down around my head! I woke with a start, yawned, stretched and went back to sleep.”*
- Audience: access your peer critique form (Appendix C) and fill it out for every speaker.
- I will use the instructor critique form (Appendix D) to critique your performance via video after you present.

### Part 3: Breathing

- Just like runners stretch before running, speakers warm up by breathing. “Athletes who forgo a warm-up are more likely to injure themselves while performing” (Wilder, 1994, p. 8).

- **ACTIVITY:** Breathe in and out while consciously pushing your stomach in and out. Place your hand on your stomach to make sure it is moving in and out. This is to make sure you are breathing from your diaphragm. Inhale through your nose and exhale through your mouth. Place your top teeth on your bottom lip while you breathe out so you are less obvious. By filling your lungs with air, your body is able to calm itself, and your voice will reflect your inner calmness (Wilder, 1994). Many people normally breathe and their shoulders move up and down. They are not breathing from the diaphragm, and they are getting smaller amounts of air at a time.

#### **Part 4: Posture**

- Many of us are told since childhood to ‘stand up straight’ yet we have no idea how to accomplish this task. Look at your posture in the mirror, pictures, or on videotape and decide if you need better posture.
- **ACTIVITY:** Use this phrase to help with your posture: “My feet are hip width apart, my arms are by my sides, my shoulders are over my hips,” my neck is elongated and reaching toward the sky, “and my back is lengthening” (Wilder, 1994, p. 136).

#### **Part 5: Mouth & Jaw**

- People who speak with a tense, closed mouth and jaw sound uptight, untrustworthy, unfriendly, and angry. I recently attended a meeting where the presenter kept his mouth much too closed when he spoke. He explained to the audience, “You have no need to worry because we are taking care of the situation.” I looked around to the audience and could tell they did not believe his message due to his closed voice. He needed to open his mouth more and relax his jaw. He would have made a stronger impact on the audience had he known this weakness.
- **ACTIVITY:** Stretching mouth muscles. One tactic speakers use to warm up their mouth is to yawn before presenting. Yawning “opens your throat and chewing gum relaxes your jaw and tongue” (Wilder, 1994, p. 152). Before speaking, some people go to the bathroom and yawn. Open your mouth wide and you will find your body’s natural tendency is to yawn. Massage your jawbone with your hands while moving your mouth around.
- **ACTIVITY:** Non-vocal, voice warm-up.
  1. Find a secluded space prior to your speech/presentation
  2. Let your finger tips dance around your face like you are playing piano
  3. Rub your temples and jaw
  4. Open and close your jaw; yawn a few times
  5. Check your posture
  6. Take a few deep breaths through your diaphragm
  7. Roll your head slowly to the right and then to the left

## Session Five. Empowering Your Voice

### Part 1: Vocal Strength

- **ACTIVITY: Vocal Warm Up**
  - BBB, KKK, DDD, TTT, MaMaMa, WaWaWa, LaLaLa, ShaShaSha, QuaQuaQua, YaYaYa
  - Vocal trills and scales
  - Buzzing the lips while doing scales
  - Clasp hands together, shake jaw out
- **Projection/Volume: Being able to project is imperative for a speaker because the audience must be able to hear the message in order for it to be impactful. Nothing hinders a speech more than the inability to hear the speaker (Kline, 2004). On the contrary, an overly loud speaker can turn the audience away or cause them to put up walls. A speaker must learn how to control their volume.**
- **ACTIVITY: Changing your volume (Kline, 2004).**
  - Read the following sentences three ways: first, as though your listener were 3 feet away; second, as though he were 10 feet away; and third, as though he were 100 feet away.
    - Come here, Martha.
    - Throw the ball to me.
    - Bring me two bottles.
    - What did you say?
    - Tell that to your mother.

Notice what volume level sounds most natural and is best for each particular saying.

### Part 2: Articulation/Enunciation.

- In order for the audience to understand the message, the speaker must articulate and enunciate their words. Articulation “refers to the precision and clarity with which sounds of speech are uttered” (Kline, 2004, p. 172). The lips, tongue, and jaw are responsible for one’s proper articulation. If a person has articulation issues, it is usually a result of laziness of the tongue and lips or failure to open the mouth wide enough (Kline, 2004). A good rule of thumb is to over articulate while speaking to make sure the audience can understand and properly interpret the message. It may sound weird to you to over articulate, but it will sound crisp to the audience.
- **ACTIVITY: Stretch your articulating muscles (Kline, 2004).**
  - **For the Lips:**
    - Stretch your mouth in as wide a grin as possible.
    - Open your mouth as wide as possible.
    - Pucker your lips and protrude them as far as possible.
  - **For the Tongue:**
    - Stretch out your tongue as far as possible.
    - Try to touch the tip of your nose and your chin with your tongue.
    - Beginning at the front teeth, run the tip of your tongue back, touching the palate as far back as the tongue will go.

- **For the Jaw:**
  - Lower your jaw as far as possible. Looking straight ahead, try to touch your chest with your jaw.
  - Tense the muscles of the jaw. Hold that way for 5 seconds, and then relax for 10 seconds. Repeat 3 times.
- **ACTIVITY: Tongue Twisters**
  - If I can't have a proper cup of coffee in a proper copper coffee pot, I'll have a cup of tea.
  - The big black bug bit a big black bear and the big black bear bled blood
  - A box of mixed biscuits
  - Rubber baby buggy bumpers
  - Moses supposes his toses are roses, but Moses supposes erroneously, for Moses he knowses his toses are roes, but Moses supposes his toses to be.
- **ACTIVITY: Pronouncing all the sounds (Kline, 2004).**
  - Paul looked up at the ripest plum on the tree.
  - Tell the teacher the boys are fighting.
  - Don't send the letter to the old address.
  - He had a vision of a new garage painted blue.
  - The man attempted to move his right arm.
  - Myrtle firmly believed the fur was mink.
  - A few more feuds will give the law a clue.

### **Part 3: Vocal Variety: Pitch/Inflection/Emphasis**

- Pitch is however high or low your voice is when you speak. Listeners are more likely to favor a lower pitched voice because it is easier to listen to, however a higher pitched voice carries better (Kline, 2004).
- **ACTIVITY: Varying your pitch (Kline, 2004).**
  - Read the following sentence aloud, stressing a different word each time you read it; attempt to vary only your pitch. Notice that seven different meanings are achieved by only changing the pitch of a word: "Martha Smith told me about the test."
  - Say the following words: Who, what, when, where, why, how using five different inflection patterns: 1. Level, 2. Rising, 3. Falling, 4. Rising/falling, 5. Falling/rising.

### **Part 4: Vocal Variety: Rate**

- Most people speak at a rate of 100-160 words per minute when giving a speech. An excitable person speaks at a rapid rate all the time, but a stoic person normally speaks in a slow drawl. It is the enthusiastic yet confident speaker who varies their rate to emphasize ideas and feelings (Kline, 2004). One should speak slower while presenting main ideas and a bit faster when giving supporting material (Kline, 2004). Additionally, an experienced speaker knows the power of the pause. An occasional pause emphasizes ideas and allows the audience to absorb what the speaker has just said.

- **ACTIVITY:** Adjusting your rate. Read the following sentences slow, fast, or medium. Then try reading them at an appropriate rate. (Kline, 2004).
  - The day is cold and dark and dreary.
  - I just love it when that happens.
  - There's nothing like a nice walk in the park to make you feel really good.
  - It was the most exciting movie I ever saw.
  - How about coming over to my place tonight?

### **Part 5: Presentation #6: Vocal Variety**

- **Basics:** Each participant will be given a five to six sentence paragraph describing the company where they work. These paragraphs are meant to be normal, everyday language that the participant must spice up with volume, rate, pitch, emphasis, and articulation. The participant's task will be to underline, circle, and mark-up the paragraph with instructions to themselves regarding how to deliver this paragraph using vocal variety, opposed to reading it "normally." Each person will grab a wall and practice their paragraph for five to ten minutes before they give it to the group. I will videotape this speech and watch it with each participant.
- **Purpose:** This exercise incorporates the vocal variety exercises learned today. The participant must take a dull piece of writing and bring it to life using only their voice.
- **Audience:** access your peer critique form (Material 3) and fill it out for every speaker.
- I will use the instructor critique form (Material 4) to critique your performance via video after you present.



## Session Six. Presenting with Your Voice

### Part 1: Enthusiasm is Contagious

- “Enthusiasm is contagious, and so is the lack of it” (Kline, 2004, p. 182). Energy, excitement, and enthusiasm are the components to a dynamic speaker’s delivery style. In order for the audience to be interested, you must be interesting! Use enthusiasm in your delivery in order to find success. A presentation that is “ho hum suffers from lethargy” (Arredondo, 1991). If you are energetic, your enthusiasm will be evident to the audience. Give yourself positive affirmations starting the minute you wake up, and envision a successful speech.
- CBS News Video “What is charisma, and how to get it.”  
[http://www.cbsnews.com/8301-3445\\_162-57354646/what-charisma-is-and-how-to-get-it/](http://www.cbsnews.com/8301-3445_162-57354646/what-charisma-is-and-how-to-get-it/)
- **ACTIVITY: Enthusiasm Questionnaire** (Arredondo, 1991).
  1. Calculate the number of people you come into contact with regularly during an average week. About how many people would that be?
  2. Of those people, how many would describe you as enthusiastic?
  3. Arredondo (1991) explains that most people will say 2/15 or 4/20. These people are normally family members. So, treat the audience like your family member! Be excited and enthusiastic to talk with them!

### Part 2: Presentation #7: Greatest Accomplishment.

- Reflect back on your greatest accomplishment in life. What is a moment or an event you have worked for and accomplished? This event could be school or job related, a personal or family accomplishment. I’ve provided a structure for your speech in Appendix E. Below is the example I will use:
- Example: (I will orally give this example to the class.) “My greatest accomplishment was being chosen as my college commencement speaker. (This first statement can either be said at the beginning or after the story. However, you must say this line at some point. Sometimes, if you say it at the beginning, it gives away the end of your story and you no longer have as much suspense.) I auditioned to be the graduation speaker my senior year in high school, and I was not selected. So, when I heard about commencement auditions during my senior year in college, I knew I was going to try again. There were three levels to the application process. First, the application, second the interview, and finally the presentation of the speech. I filled out the application and was chosen for an interview, along with 20 others. Lastly, I was asked to give a practice speech to the committee and was one of five remaining contenders in this phase. The other four contenders were incredible students and friends of mine. I respected each of them and was in awe of how involved they were on campus. After my practice speech, I felt great! I knew I had nailed it! I waited and waited and waited, and checked my mailbox multiple times a day. Finally, the letter arrived. I ran to a quiet place and opened the letter. It read: “Congratulations, Tasha! You have been chosen as the Commencement Speaker for graduation!” I was ecstatic! I called my family and screamed and cried! What an incredible honor to give my classmates their graduation speech. It remains one of the most incredible

- memories of my life, and definitely my greatest accomplishment. The action I would like each of you to take is to try again, even if you do not succeed the first time. If you do this, you may be rewarded with an incredible experience.
- Audience: access your peer critique form (Appendix C) and fill it out for every speaker.
  - I will use the instructor critique form (Appendix D) to critique your performance via video after you present.
  - **ACTIVITY:** Filler counter during speech (Wilder, 1994). I will pass around notecards to the audience members with words on them such as “um” “uh” “ya know” “well” and whenever a speaker says a filler word, the audience will inform them by raising the notecard in their hand. If I have the “um” notecard, I will raise it whenever I hear the speaker say “um.” The audience members will raise their respective filler word notecard every time they hear filler words spoken during the presenter’s speech.

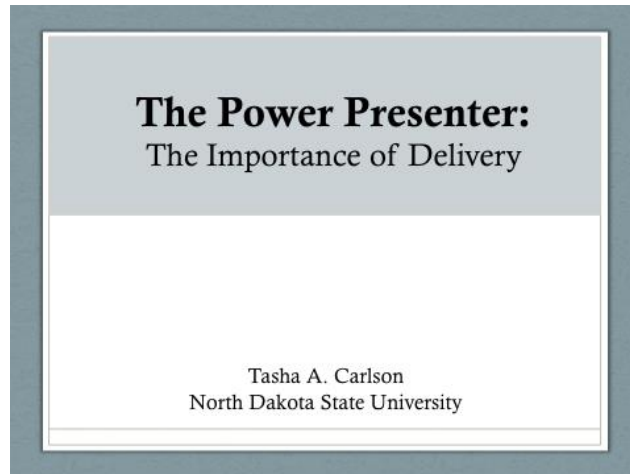
### **Part 3: Wrap Up**

- Check original goals (Appendix B) and assess learned and new abilities (Appendix F). Each participant will fill out the final tracking sheet so they can track their progress over the course of the program.
- **ACTIVITY:** Compliment each participant  
Each participant will list every member in the course. Next to each name, they will create and write down a very specific piece of praise. They will compliment each participant on a specific moment, example, technique or improvement that they made during the course. We will all sit in a circle and read the compliments for each participant one at a time. I will also give compliments to each participant.  
Purpose: Although the speaker may not have observed how drastic their transformation was during the six sessions, their peers have definitely noticed their improvements.
- **ACTIVITY:** Each participant will address the class and share the most important piece of information you learned and explain how that will assist you in becoming a more effective and powerful public speaker.
- **Evaluations:** I will give each participant an evaluation to fill out regarding the course and my training abilities (Appendix G). These evaluations will be vital for my program’s success. It is imperative to listen to participants’ opinions and suggestions so I can continue improving the course.
- I will hand back a jump drive with the participant’s presentations on it so they can bring it home to show their family or friends. This jump drive will also help them remember the progress they made during this course.

## APPENDIX C. PARTICIPANT MATERIALS

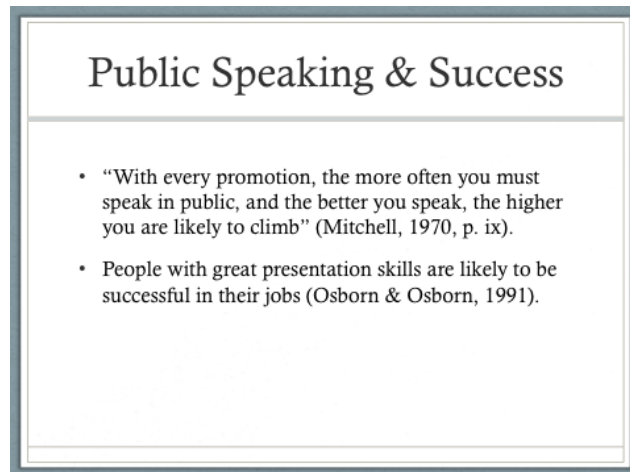
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## Material 1. Introduction Power Point



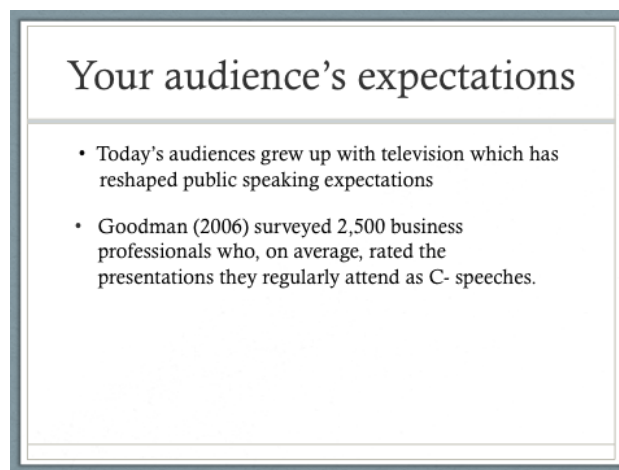
**The Power Presenter:**  
The Importance of Delivery

Tasha A. Carlson  
North Dakota State University



**Public Speaking & Success**

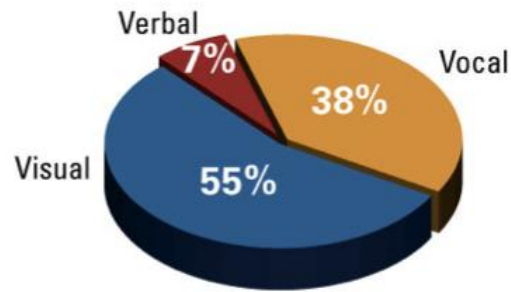
- “With every promotion, the more often you must speak in public, and the better you speak, the higher you are likely to climb” (Mitchell, 1970, p. ix).
- People with great presentation skills are likely to be successful in their jobs (Osborn & Osborn, 1991).



**Your audience's expectations**

- Today's audiences grew up with television which has reshaped public speaking expectations
- Goodman (2006) surveyed 2,500 business professionals who, on average, rated the presentations they regularly attend as C- speeches.

It's not what you say, it's how you say it



\* Based on research by Albert Mehrabian, Ph.D., Professor Emeritus, UCLA. See his book, *Silent Messages*.

## Vocalics & Kinesics

- Kinesics: All body movements have meaning in a communicative context (Birdwhistell, 1970).
- Vocalics: The human voice informs the audience how the speaker wishes them to interpret the words in the text (Pearce & Brommel, 1972).

## Why Training is Important

- "Public speaking is not a gift bestowed by Providence on only a few rarely endowed individuals but rather a skill which can be taught and learned" (Carnegie, 1971, p. 4).
- Achievement = Talent + Preparation  
10,000 hour rule (Gladwell, 2008)

## Material 2. Tracking Sheet

The Power Presenter: Mastering Delivery

Tracking Sheet (Dale Carnegie Training, 2010)

Name: \_\_\_\_\_ Date:  
\_\_\_\_\_

Describe your **vision** (a desirable future state) for this class. After you have completed this course, what techniques will you have mastered and what kind of speaker will you be? Describe in detail how you see yourself and how you feel as a result.

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Attributes: What words would you like to hear others use to describe your public speaking?

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What are a few of your goals for this course? (Be specific!)

**Goal #1**

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**Goal #2**

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Before we begin this course, is there anything else I should know about you?

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### Material 3. Peer Critique Form

Speaker's Name \_\_\_\_\_

	What they did well	What they can improve on
Body Language		
Gestures		
Eye Contact		
Facial Expressions		
Vocal Variety		



### Material 4. Instructor Critique Form

	Strengths	Things to Improve
Presentation #1 About Me		
Presentation #2 Demonstration		
Presentation #3 Act it Out!		

Presentation #4 Elevator Pitch		
Presentation #5 Box Factory		
Presentation #6 Vocal Variety		

Presentation #7 Greatest Accomplishment		
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## Material 5. Speech Structure

### Speech Structure for Presentation #7

My greatest accomplishment is/was \_\_\_\_\_. (This line can be said at the start to your speech, or after you have told your story.)

(Explain the story behind this accomplishment) Who/What/Where/When/Why/How

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“So, the action I would like each of you to take is \_\_\_\_\_. “  
(How can you relate your experience to the audience? What is a take-away for your audience?  
What is the moral of the story?)

“And the benefit of this is \_\_\_\_\_. “  
(What is the benefit of that action?)

## Material 6. Tracking Sheet Part Two

The Power Presenter: Mastering Delivery

Tracking Sheet: Part 2 (Dale Carnegie Training, 2010)

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Now that you have completed this course, describe in detail the kind of speaker you are today.  
How do you feel as a result?

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Attributes: What words would you use to describe your public speaking?

\_\_\_\_\_

Did you accomplish your goals during this course?? (Be specific!)

**Goal #1**

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**Goal #2**

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What other feedback and comments do you have regarding your improvement and success?

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## Material 7. Course Evaluation

Rate the questions below based upon your experience in this course.

### General Structure:

1. The content covered in this course was challenging.

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly Agree

2. Course material was interesting.

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly Agree

3. Material covered was relevant to the objectives of the course.

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly Agree

### Contribution to Learning:

1. The activities and presentations were valuable in helping me learn the subject matter.

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly Agree

2. The course helped me to develop my speaking skills.

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly Agree

3. I am now a more confident public speaker.

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly Agree

### Instructor Responsibilities and Skills:

1. The instructor knew the course information well.

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly Agree

2. The instructor was clear with their expectations and organized.

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly Agree

3. The instructor demonstrated enthusiasm for teaching the subject.

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly Agree

**Overall Quality of the Course:**

1. The overall quality of this course was excellent.

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly Agree

2. I would recommend this course to another person.

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly Agree

**Please give specific feedback on the two questions below:**

**1. Please identify the aspects of the course you found most useful or valuable for learning.**

**2. What suggestions would you make to the instructor for improving the course?**



## Material 8. Suggested Readings

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