VIRTUAL REALITY SIMULATOR AGAINST PUBLIC SPEAKING PHOBIAS

KA2 - COOPERATION FOR INNOVATION AND EXCHANGE OF GOOD PRACTICE

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Summary

This manual consists of a set of processes and procedures to ensure that the "Virtual Reality Simulator Against Public Speaking Phobias" programme supports educational institutions and VET providers who offer high quality education to their learners. The main objective of this manual is to make processes in the area of virtual reality training more accessible for the benefit of all who use it. The benefits referred to include lifelong learning for VET instructors and emphasises the development of skills and abilities of the student who seeks a higher universal quality in their learning experience. On the other hand, it also aims to promote more solid experiences in the field of speaking. However, it is sometimes difficult in this field to leverage the potential of practice and learning through experiences, concepts and different views of them. The project has addressed this issue through comprehensive quality criteria to provide guidance and information on how to structure these experiences within the most well-known evaluation standards. The overall aim of this manual is to make the programme easily usable by VET trainers and for the assessment system to share knowledge, skills and competencies equitably.

I. PUBLIC DISCOURSE

1. Guidelines for effective public speaking

This guideline aims to guide the reader in reducing phobias of public speaking in different socio-economic and academic backgrounds. Regardless of a person's profession, at some point in their personal or professional life, individuals are confronted with exposure situations when speaking in public. It may be in an intimate setting, in a small meeting room (for up to five people), or in a larger auditorium setting (for large numbers of people). Indeed, even outside the professional context, we may be invited to speak in public at a party (a birthday or wedding party) or possibly at a funeral. But whatever the context or situation, public speaking can be a stressful process for many.
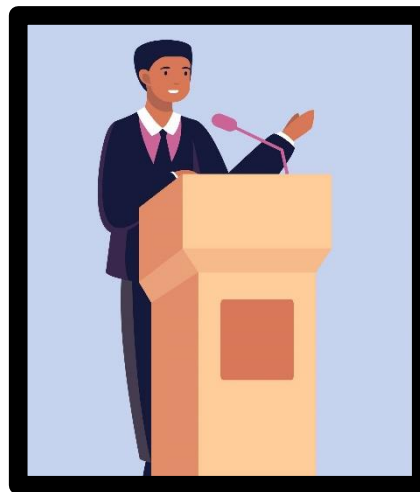
In fact, several studies show that this is one of the greatest fears expressed by the population. When speaking in public, the speaker is subject to evaluations and judgements from his/her peers. This fact may imply that we are negatively evaluated (as an example: negative work evaluation with indicators of poor quality of work even when the speaker presents previous experience and appreciation). However, we would like to remind you that this is not a unique problem and that many people are

faced with similar phobia situations and the first step should be to accept that you are not alone. Even teachers or public figures with years of experience may say that they still feel the famous butterflies in their stomachs before going out in public. This whirlwind of emotion and constant energy makes it essential to demonstrate good work, and adds value to the speaker and the specific reasons for being in that position.

Despite proper planning and many years of practice in a course or presentation, it is essential to control emotions and use them to one's advantage. Each public presentation situation (depending on the context), assumes the need for the speaker to embody a character playing a certain role. In turn, the audience can play another primary role in the speaker's performance, through mutual interaction. If the audience is serious or relaxed, it will change the way the knowledge and the presentation itself will be arranged, increasing or reducing the concentration on the contents.

However, the speaker does not need to be charismatic or outgoing to be a good public speaker. We believe that one of the secrets of a successful presentation is the speaker's preparation for the presentation, which allows the speaker to focus on what is being said as well as the fundamental purpose and objectives of the speech. In preparing the presentation, the speaker should work on and limit as many elements as possible and become familiar with the subject. This way he/she can give a more concise presentation and reduce the fear of the unknown. On the day of the lecture, the whirlwind of emotions is reduced and you will have more confidence in yourself and your knowledge.

The preparation is not limited to the descriptive topic requested for the presentation. To be successful, it is necessary for the speaker to warm up the body and the vocal cords slightly (oratory skills) and to train his/her concentration (contextual adaptation to space and time). Body and mind are the tools used to convey the message. The more relaxed and natural we look, the more successful we will be in attracting and retaining the audience's attention.

Although all individuals start from a different level of learning, everyone will learn that by using the right tools we can be good speakers in any context.

2. Speech. Introductory aspects

Speech is the object of rhetoric, and the most important part of it so it is essential to study, research and find the methodology of elaboration and support. Even though with different levels of complexity there are various types of recorded speech (legal, political, parliamentary, educational, ceremonial etc.), and styles depending on different authors. There are also certain common rules to be respected during the preparation and exposition of the speech.

A.   Define the purpose of the speech

When preparing your presentation, the first step to think about is:

- Who is the person who asked you for help?

- What is your level of relationship with this person and what is your role?

- Is it your coordinator, a colleague or an acquaintance?

After defining these aspects, it becomes necessary to find as many answers as possible to the following questions: who, how, when, what, why?

These answers help create a well-defined plan and adapt the speech to the target audience. A presentation is only as relevant as the degree of adherence and ability to capture the audience's attention.

First question: who?

Who am I going to speak to? Will it be a group of two hundred people, twenty or five people? The number of people in the audience influences and determines how the presentation is structured and should be known in advance by the speaker.

The precise definition of the target group consequently leads to the next question. Is the audience familiar with the presented topic? Are they beginners or experts in the field? Are we talking to a technology expert audience, or a room full of administrators/directors or students?

Establishing the demographic segment is important as it allows you to adapt the available vocabulary according to the characteristics of this segment. It is limiting when the speaker assumes that the audience has exactly the same experience and knowledge as him. Inevitably, the audience diminishes concentration on the knowledge being addressed by significantly reducing the motivation to listen.

Second question: how will the presentation be carried out?

The way the presentation is carried out is a crucial aspect in a presentation to the public, whatever the proposed theme. It must take into account the type of complexity and communication channel in order to adapt its content. The presentation may involve direct interaction between the speaker and the audience (held in physical presence), it may be held at a distance, online or live. The way it is carried out and prepared is completely different from a presentation already recorded in advance and recorded even if online. There are other aspects such as: what equipment do we have available? Is there a microphone? Fixed or mobile microphone? Use of slides for the presentation? Do we have a projector? Do we have a pointer or do we have to carry it? Can we make notes?

Depending on the answers given to the above-mentioned questions, the speaker will standardise and adapt the behaviour ideas before the group, even if they are different.

The third question "when?"

The time dimension is an important point for the selection of the concepts to be presented, and for the structural presentation itself. Knowing when the speaker is to deliver the presentation and how long the speech is to last are standard starting questions. Other more specific questions such as: Will it last two hours or one or five minutes? can be asked.

After setting the date and duration, we should direct our attention to the next aspect.

What is the defined theme "what?"

What exactly to talk about? It may seem obvious, but to prepare a well-structured speech, we should avoid irrelevant details by underlining only useful preparatory information. Ask the above question "why?" What is the reason why the speaker has been invited to make the presentation? What makes him/her the right speaker? Is he/she an expert in the field? Does he/she have the experience to pass on knowledge? Perhaps, the speaker has qualities that can bring the presentation to life, such as a sense of criticism and humour?

The point is that it becomes necessary for many speakers to have this answer very clear and defined, knowing the exact reason for their selection. This way, you can inform, teach or simply feel motivated to inspire the target audience.

Writing down all the information that results from the answers to these questions allows for a more comprehensive and holistic assessment of the group. Ideas and plans are the basis of brainstorming. They are the structure of the working draft and presentation.

We give an example that we can follow which consists of creating two columns, "Before" and "After". In the "Before" column, the speaker should write everything he/she thinks the audience knows before the presentation. In the "After" column, you should write all the information you want to refer to during the speech. Then join the two columns with a third one, located in the middle. Here we write the content of the presentation.

B. Discourse structure. Patterns for structuring a speech

There are no fixed rules for writing a perfect speech. However, the absence of standardised plans, diagrams or charts does not prevent the possibility of using some previously devised speech plans.

So, if we follow this example, the speech pattern offered by Dale Carnegie [1] in "How to Speak in Public" we can have some references from this expert, who postulates that we have three important steps.

1. Data declaration.

2. Comment on the data.

3. Detailed discussion.

The following plan may be useful and truly stimulating with regard to this genre of structuring: Thus, we have:

1. Presentation of a problematic situation.

2. Put forward a solution to resolve the situation.

3. The call for the involvement of the people around.

Or, in other words we should identify:

1. Situations requiring correction.

2. Aspects that we can improve.

Situations and reasons why we need support.

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[1] CARNEGIE; Dale - Public Speaking and Influencing Men of Business; Kessinger Publishing Co 2003; pp.184.

Although simplistic and concise we have another possibility that differs from the previous ones, but because it is different, it does not mean that it is less useful in certain contexts:

1. Capturing the public's attention.

2. Gain confidence.

3. Indicate the data: share with the public, the strengths of the proposal.

4. Use motivational strategies to get a reaction from the audience.

Whatever the subject of the lecture, the speaker begins the speech with an introduction, designed to prepare the listeners and create an atmosphere conducive to the dissemination and acceptance of his/her ideas. Subsequently, he/she makes the subject of the talk known, setting out the facts that support it, presenting the appropriate arguments that support the concepts or ideology on the subject in question. Sometimes, the audience confronts the speaker's opinion. Therefore, it is necessary to take time for the debate, and occasionally appeal to the feelings of the speakers. After resolving all the inherent issues, the speaker concludes the presentation with a ponderation, i.e. a summary conclusion with affective implications.

In relation to these objectives to which the discourse sets itself, rhetoricians have systematised the elaboration into the following segments:

1.-Introduction (lat. introducerem): the direct beginning, the beginning meaning the open statement of the purpose for which the speaker takes the floor and insinuating, presupposes a digression, appropriate to the audience and the specifics of the case.

Narration (lat. narratio, Greek diegesis).

(lat. argumentatio, grec. pistis).

(lat. peroratio, greek.epetras).

The introduction should be natural and appropriate to the content to be presented, and is usually written after the plan of the whole presentation. In this way, the audience's own characteristics constitute a basic and influential area, which indicates how to start the speech. Particular attention should be paid to the ease of early evaluation and judgement by the audience, consisting of a critical moment of initial interaction between the speaker and the target group.

For the same reason, the speaker should not make use of too many stylistic means, as they are easily detachable. The repetition of the so-called "canes" in the speech cause a decrease in the ability to persuade throughout the presentation and disconcentrate the audience from the central theme to be dealt with. The demonstration of coyness in speaking to the audience also stands out, directly in the looks, gestures, tone of voice throughout the presentation.

Therefore, what should the introduction and the initial phase of the presentation contain so that the audience feels motivated and confident with the speaker?

1. Introduction

The introduction plays the role of a gateway to the emotions that the speaker intends to convey in the lecture, conveying to the audience a brief presentation of the contents to be addressed.   The introduction must, therefore, be carried out and conducted so as to create favourable premises for the participation and motivation of those present. Normally, it is transmitted in a serene tone and with increasing emotion in relation to the presentation of the facts. The introduction may or may not create a fluid of sympathy favourable to communication between the speakers. That is why the tone chosen at the beginning of the presentation must allow this subsequent evolution, this progression. The length of the introduction must be proportional to the length of the speech. It will not be necessary to build a mental gate for a small building.

Some authors, GREGOLIN (1995) [2], BAKHTIN (1990) [3]ORLANDI[4] (2001), predict that the task of speaking to the audience becomes easier if the different parts are divided into points and sub-points which are not too long (3-5). In fact, between the introduction and the narrative, the enunciation of the topic and its division into points, the content should be short, distinct, concise and clear. The order of arguments should be natural, from simple to complicated.

2. Narrative

This specific segment of the speech is formed by the whole narrative, being an exposition of the facts that serves to communicate some data regarding the cause or the subject to be referenced. It is usually an important part of the speech and requires a lot of dedication on the part of the speaker.

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[2] GREGOLIN, M. R. V. Discourse analysis: concepts and aims. Alfa (São Paulo), v.39, p.13-21, 1995

[3] BAKHTIN, M. (VOLOCHINOV). Marxism and philosophy of language. São Paulo: Hucitec, 1990.

[4] ORLANDI, Eni Pulcinelli (2001). Discourse analysis: principles and procedures. 3ed. Campinas: Pontes.BAKHTIN, M. (VOLOCHINOV). Marxism and philosophy of language. São Paulo: Hucitec, 1990.

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Besides the fact that it is sometimes difficult to tell an interesting and talented story, the facts narrated by the speaker must serve as the basis for all subsequent reasoning. But, the fact of highlighting favourable circumstances and disguising disadvantageous ones, requires a lot of skill and intelligence. The speaker must convey fluency of ideas and speech in order to present the topic without the target audience pressing these moments of discretion. Otherwise, it may generate mistrust and question the speaker's ethics and morals.

Therefore, the main qualities of a good narrative are: clarity, probability and conciseness; inasmuch as a single fact or circumstance that remains obscure is enough to destroy the effect of the speaker's whole reasoning and diminish the quality of the presentation. It is necessary to give specifications in names, dates, places and all other circumstances in which the events occurred, so that no important data is forgotten.

To have credibility and present a probable character, the characters and people mentioned must be described in the narrative, showing that the actions constitute consequences of some natural causes, since the narrative comprises texts that tell a story and report an event.

3. Argumentation

The argumentation follows the narrative, being the moment of proof and rejection, that is, when the whole arsenal of material evidence and arguments is carried out. The speaker's main goal is to prove to the audience that something is true, fair or good and to determine what level of agreement they have with the topic. Several researchers, at different times in history, have focused on issues related to argumentation and rhetoric. Perelman and Olbrechts-Tyteca (2005)) [5]Toulmin (1978,

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[5] PERELMAN, Chaïm; OLBRECHTS-TYTECA, Lucie. Argumentation treaty: the new rhetoric. Translation by Maria Ermantina Galvão. São Paulo: Martins Fontes, 2005

2003) [6]among other theorists, brought different conceptions and suggested through their researches, a field of linguistics: argumentation studies. In this line, and in general, three aspects should be considered in argumentation: the quotation, the proof and the logical reasoning. Therefore, they recommend that the form of expression and presentation to be chosen should take into account which line and audience is present, personalising the discourse.

Finding the rhetorical aspects of verbal activity is the central key to narrative, it is the basis of argument. Arguments must be drawn from the value of the enunciated situation and their usefulness refers to their arrangement and development in the discourse.

The presentation of arguments may be carried out analytically or synthetically. In the first case, the speaker does not disclose the objective he wishes to achieve and leads the listener, step by step, to the desired conclusion (moving from one clarified truth to another, until it is clear that this conclusion is a consequence of the previous statements). In the synthetic argumentative form, the statement of the thesis to be proved is followed by successively different types of arguments, until the audience is completely convinced of what the speaker has stated. The speaker must put himself in the listeners' situation, and infer what effect the message transmitted would have on himself.

Since argumentation is the basis of discourse, it must follow reasoning and some rules:

● Do not mix arguments from different sources.

Taking a very brief look at argumentation with a view to the critical construction of a simple oral lecture, we must consider three major human issues *Debt et truth et*

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6 TOULMIN, Stephen E. The uses of argument. New York: Cambridge University Press, 2003.

interest[7] . Regardless of the target group, these three elements often lead to several related arguments, and each has enormous specificity of concepts linked to them as well as application to argumentative strategy. In this context, they therefore need to be kept apart from each other and rationally debated.

● Graduated presentation.

We can risk starting the lecture with weaker arguments and gradually intensifying and developing the strongest points of the presentation at the end. Sometimes, not having many sustainable arguments to present, it is preferable to reverse these priorities and present the strongest arguments initially in order to impress the audience.

● Strong and conclusive arguments should be presented separately.

When presenting arguments with a defined structure, communicative speakers draw on culturally transmitted interpretations, and refer simultaneously to the objective world. They may refer to and insist on each of these sources to reveal an individualised meaning, and arouse the confidence of the audience in the natural ability to convey the message. In fact, at the end of the time devoted to argumentation, it is not advisable to still have arguments to expound.

4. Epilogue.

The epilogue may contain extensive parts because it is the amplification appeal to the summary statement of affectivity. The peroration is the segment in which the emotional combines with the argumentation, that is, it is the specific moment of rhetoric, par excellence.

In order to gain approval, the speaker should appeal to the emotions of the audience and work on them dynamically, since affections are drivers in human motor action. The most appropriate *timing* for addressing the audience's emotions in a

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[7] NUNES JR, Amandino Teixeira. Modern theories of justice: the discursive theory of Jürgen Habermas. Available at: <http://www1.jus.com.br/doutrina/texto.asp?id=4386.htm>

presentation is in the peroration period. Here, the speaker should arouse the imagination of the listeners by taking advantage of the surprise effect and conveying his own emotion to them in simple words. This transmission should be as natural as possible to achieve the desired effects. At this moment, the speaker should refrain from general considerations, comparisons that interrupt the emotional flow. Moreover, this moment should not be prolonged: intensely experienced emotions do not remain for long periods and are not favourable to the process of transmitting knowledge.

"The end completes the work"[8], as postulated in a Latin saying, which we should take into account when we decide to conclude a discourse.

C. Speech writing and preparation methodology

Depending on the style of the speaker, the topic of a speech may be thought out in advance, meditated upon during the writing of the speech or even during the speech (if the speaker has a high capacity for improvisation). We also mention the fact that the speech may be written down during the documentation of the case.

Although the characteristics and reflections raised above (multiple characteristics of the speaker) are important in this concrete phase; it is paramount that three operations are carried out beforehand:

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[8] FERREIRA, Aurélio Buarque de Holanda. *Novo Aurélio Século XXI*: o dicionário da Língua Portuguesa. 3rd ed. Rio de Janeiro: Nova Fronteira, 1999.

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- Identify the concepts (what the speaker has to say (or write): ***Invention***

- Putting ideas in a certain order: ***Layout***

- Select the most appropriate terms to express these ideas: ***Eloquence***

Subsequently, each speaker chooses how they prefer to work on the basis of memorisation (if they find it easier to remember orally, thinking or writing). Of course, reflection on the subject is carried out in order to provide objective resources for memory. If we reflect to make a decision, the act of reflection will be aimed at the meaning of the speech.

If, on the other hand, we reflect on the composition, on the elaboration of the speech, the act of reflection disregards its form. When the speaker reflects aloud or when writing the speech, it is not necessary to give a definite form to his reflections; reflection should first occur on the background and only then on the form. Therefore, before knowing what the speech will be like, we need to know the content to be expounded.

The speaker should write everything at once and quickly, go to the end of the logical reasoning, without interruptions for moments of verbalisation of the writing. This way of writing offers two advantages: the subject is treated as a whole or focused on general aspects; and simultaneously the speaker anticipates all concepts when delivering the speech. This global solution is advantageous because it addresses each subject uniquely, in a continuous flow and in its entirety.

After this first draft of the content to be explained, you can intervene on the text, in a new reading, cutting out, retouching details, taking up each point and developing it further, among other changes. At this stage of writing, the sharper the sense of self-criticism and the more objective the self-evaluation, the more effective the result of the effort will be.

The speech should be delivered as a whole, not in fragments, in a tone as natural as possible and as close to the real atmosphere as possible, to be easily retained. A speech is a work of art in itself, moulded into introduction, narration,

argumentation and peroration. In short, the speaker must decide in advance whether he will write the whole speech, in which case he will have to rethink and project it in his mind in its entirety. If he outlines it only, then he limits his action strictly to those lines as in a scheme.

If we think about the form of the speech, it will be necessary to have clear and precise ideas, so that the form is found as quickly as possible. The preliminary enunciation can be more moderate, the diction less pronounced and the strength of the voice more delicate and soft.

However, if we assume the presence of the audience, then we must act in a more concrete and real way, not to end prematurely the complementation of an amplification and start another without having finished it. Basically, we must finish the sentences that have been started and not leave the arguments only in drafts.

These actions are necessary not only because thought becomes clearer if reasoning is carried through to completion, but also because each of these parts of reasoning gains individual value.

By means of a memory effort, we can briefly list the different parts of the reasoning, but, memory can be incorrect and fail to support the argument if asked many times interspersed and with pauses in between. Many memory gaps stem precisely from ignoring this observation that there will likely be pauses and interruptions.

Having said that, is it **necessary to repeat the speech in front of the mirror or not?** This concerns all speakers and those involved in structuring a lecture. Preparing the speech from a formal point of view is a fundamental issue. There is no absolute rule that helps us to give the proper form to a speech and any speaker will try to achieve according to his different qualifications, qualities and inclinations. However, regardless of the speaker or the form chosen by him/her, it is necessary to have the concrete knowledge of the topic to be addressed, concepts and structure of the speech.

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Even speakers with an exceptional sense of improvisation must clarify in advance what will be said (even a little before the presentation), otherwise, as good as they are, the effort of intuition and adaptation to the audience is infinitely greater than that of preparation. High-quality speakers remain in front of a sheet of paper for hours, drawing or writing, before starting to deliver their lectures.

The role of memory emerges as a relevant aspect, since it is involved in the oratory act in three directions:

- Memory of what was thought;

- Memory of what was said;

- Memory of what has been written.

There are speakers who can rethink what they once imagined, so that they can find the traces left by their own thoughts. On the contrary, others have the memory of the spoken words, and therefore have to prepare their speech by speaking alone or speaking in front of friends or family. There are also speakers with visual memory for whom they count not only the written form of the words, but also, the sheet of paper on which they were written, the layout of the page, and,all of this, returning to memory at the moment of the speech.

D. Training is the mother of learning

Training is the mother of learning, but strictly mechanised repetitive rehearsal ("repetitive like a parrot") does not constitute advantageous training for the speaker. Repetition should be carried out intelligently, according to consciously well-established characteristics. A person who stays and repeats the same information until it is memorised uses twice as much time and energy as would be necessary if he/she did it at precise intervals.

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The memorisation   gap can be explained by two factors. First, in the intervals between repetitions, our subconscious is busy finding associative ideas. Secondly, neuronal stimulation without intervals does not allow memorisation to occur through cognitive fatigue.

We assume that, with few exceptions, no relatively sensible speaker leaves the speech preparation process until the night before the talk. However, if for a variety of reasons or factors, he chooses to do so, his memory will function at only relatively half capacity. Psychological experiments have repeatedly shown that what we learn by memorising, we forget more in the first eight hours than in the following thirty hours. Therefore, before going into a meeting, whether formal (work or business environment) or informal (parents' club, family club), the speaker should analyse the data, think about previously elaborated ideas and carry out practical memory exercises.

E. How to remember important concepts during the speech

There are only two ways to recall a memory: either through an internal stimulus or according to a cognitive association of ideas between concepts. If we apply this premise to this process, we assume a method in which the speaker can first memorise the ideas he wishes to emphasise through external stimuli such as notes; and then he can try to associate them cognitively. However, the speaker should already arrange the ideas in the most logical order possible, so that there is an interlocking of them and that the first inevitably leads to the next.
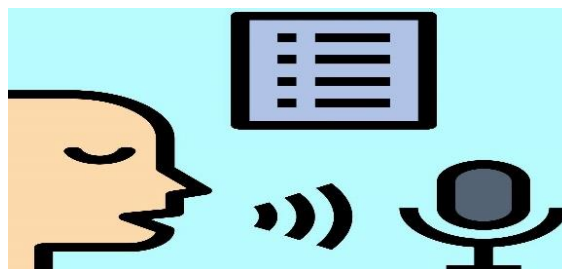
There are other methods that allow you to associate main points in a technically simple and quick way, but none of them are necessarily foolproof.

Practical examples are the use of a nonsense sentence at a certain point. Any group of ideas can be formed through such a sentence and the more "ridiculous" and funny the sentence, the easier the recall process will be.

Another method that can be undertaken is to start with a long period of time for learning new knowledge, progressing from the beginning (point zero) to the end. There will certainly be a longer period of evolution followed by a more stationary period and we may even lose part of the previously absorbed concepts. Stagnation or session intervals are periods well known by psychologists and are called "straight lines in the learning curves". Trainers can maintain rhythms of study and training for weeks. They may work and spend time without being able to overcome these "straight lines" and start an upward curve. Often the unknown and the delay in progress and learning create moments of discouragement. Persistence in guided training is recommended for all speakers and we also recommend reading the following information:

- The speaker may not be able to speak without some nervousness, especially at the beginning. But, if he perseveres, he will soon overcome the challenge, except for the initial fear of the debut (which cannot be trained). However, after a few seconds of speaking that fear disappears.

- Nobody should worry about the result of their reflections, as long as they are permanently concerned with what they study, without losing confidence. Those who have succeeded in the past, were not people with innate talent. With training, with perseverance and determination they succeeded and achieved their desired goal.

- Always think about the success of the lecture when the speaker is in the preparatory phase. In this case, it will bring the relaxation needed to succeed.

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Regardless of the procedure used in preparing the speech, the speaker should rely on his writing and improve his style. By writing, he introduces the order, clarity and logic of the concepts explained throughout the speech. In addition, the written text has the effect of avoiding repetition of words, impurities of language, concluding a greater conciseness of style.

Therefore, if the written elaboration of a discourse is made with the purpose of orality and not of reading, we should not write and speak simultaneously. In this way, we do not follow cognitive conceptual guidelines, and failures of repetitions of expression, unfinished ideas, approximations, contradictions, among other structural limitations, arise. Of course, the recitation and subsequent editing may seem awkward and disheartening to the speaker. But we thus perceive all the gaps in our expression, proper to our style.

In turn, rhetoric uses the same arguments as logic, but in a more flexible way, adding stylistic embellishments such as we have indicated:

> **a. The syllogism-** Argument composed of three parts, of which the third (conclusion) is deduced from the first (M-major premise) by means of the second (m-minor premise).
>
> **b. Entimeme-** Incomplete, faster syllogism in which one of the premises is implicit.
>
> **c. Dilemma-** Argument that presents two parts, one of which is necessarily true if the other is false and from which two conclusions obtained (one of which must be accepted) or the same conclusion is referenced for each of the two hypotheses.
>
> **d. Epicherema-** Syllogistic reasoning in which each premise is accompanied by evidence.
>
> **e. Induction-** Reasoning that consists of constructing a general conclusion from one or more particulars.

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f. The example- It is an argument based on facts analogous to what we want to prove, constituting an oratory syllogism in which the major premise is demonstrated by an example defined as the fourth term.

F. How to start a speech

The beginning of the speech is an introduction to the topic to be analysed and consists of a generalist approach that captures the attention and interest of the target group. At this stage every word, every sentence and every idea has been thought through and structured in advance, belonging to the preparatory process mentioned above. It means that the speaker prepares all the details and details for the beginning and the end/conclusion of the speech.

This process requires time for elaboration, reflection and willpower. The intellectual activity is difficult to implement. For some inexperienced speakers putting all their trust in the inspiration of the moment is a frequent act, assuming all the negative consequences that come with it:

1. it is difficult to deliver a public speech. The introduction plays an important role because the audience's attention is directed to the speaker and cognitively we are at a point where there is no mental fatigue or clustering of concepts. The introduction is extensive and too important to be haphazard and should be carefully worked out in advance.

2. **The introduction should be short**. Designed with only one or two sentences, or we can simply present a total absence of written material. Stating the main issues directly and with as few words as possible. Nobody objects to this type of introductory presentation.

3. **Beginning speakers are tempted to tell a funny story or apologize initially**. Both options are inappropriate. Small jokes should be related to the concepts, and the speaker should not apologise before any speech. It shows signs of anxiety

and weakness, which can bore the audience and negatively assess the speaker. We recommend that the expression should be concise and quick, preferably seated.

4. **A speaker can arouse positive signals in the audience by:**

   a. Awakening curiosity.

   b. Tell a story of general interest.

   c. Start with a typical example.

   d. Use an object.

   e. Asking a question.

   f. Indicate a known quotation.

   g. Show how the proposed topic directly affects the vital interests of the public.

   h. Start with stories of shocking events.

5. **The introduction should not be too formal.** Do not press. It should seem gratuitous, accidental, unavoidable. This can be done by referring to a situation or a place that is familiar to the audience.

G. How to end a speech

The introduction and conclusion are the most complex aspects in almost any activity that we try to deepen and master. In fact, the conclusion is the most strategically important point in the whole speech; what is said at the end, the last words, are the ones most retained and remembered by the audience and probably the most difficult to forget.

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What will be the most frequently encountered mistake in public presentations?

Usually the first mistake arises in the way one ends a presentation. Ending a lecture by using phrases like: "That is practically all I had to say on the subject" does not constitute a conclusion, but rather a serious and amateurish structural limitation. Even if the speaker intends to say this idea, he should not verbalise it at any point in his speech. The audience itself determines and reflects whether or not what the speaker has preferred is really the conclusion of the speech, to move on to debate. A frequent mistake is that there are speakers who talk continuously without being able to stop or be assertive in interrupting the speech. They talk about subjects in a circular, redundant manner and essentially repeat the same points. The constant repetition determines a negative evaluation by the audience, so the conclusion should be planned calmly and in advance.

In short, the structured and defined way of ending the lecture is important for the transferability of knowledge and is not a simplistic quick-fix process. In reality:

1. The conclusion is definitely one of the most important strategic elements of the speech. What is referenced at the end is retained for a longer period of time.

2. The conclusion should not end with the sentence, "That is all I had to say on this subject, so I will end here." The speaker should interrupt the speech subtly, without referencing the existence of further knowledge.

3. Plan the conclusion carefully. It is necessary to reflect on every word before ending the presentation. We suggest that the speaker write a pertinent conclusion that completes the speech and leaves no unfinished business.

4. There are **seven ways to** end a public speech:

   a. Summarise, reduce, and briefly reference the main points.

b. Having and raising the action.

c. Give a sincere compliment to the audience.

d. Laugh at least once.

e. Cite an appropriate bibliographic reference.

f. Use a biblical or religious quote (attention to contextualization and target group).

g. Construct and highlight some aspects that you consider key.

5. Make a conclusion according to those proposed in the introduction (appropriate conclusion) and design the speech. Always stop being complicated before the audience gets bored.

3. Deepening Body Language

When giving a presentation or a speech the theoretical content is fundamental, but we must not forget that body movements also send a message. We call these isolated acts body language or non-verbal communication, and body and foot position, arm movements and facial expressions are an integral part of it.

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For example, due to stress, the speaker may tend to cross his or her arms or point at the audience. Unfortunately, the latter may interpret through these gestures that the speaker is bored or does not want to be present at the lecture, creating an unprofessional image.

Below are some ways to improve the speaker's body language. It can be difficult to stand and speak for long periods, especially if you are not used to doing so. We tend to get tired and shift our weight from one foot to the other, cross our legs or dance. These aspects, although involuntary, transmit instability, discomfort or even lack of quality in the presentation.

To correct these bodily mismatches, it becomes necessary to find a central balance point that conveys confidence and non-verbal strength to the communication.

Standing with your feet a little hip-width apart increases your support base and prevents unnecessary imbalance. Maintain flexibility and relaxation. Legs should not be tense and knees should not be fixed. Avoid the kyphotic position whenever possible, keeping the back straight and the head in a forward direction. The speaker should imagine that he/she has an invisible thread that straightens him/her into a stable, comfortable and upright position.

However, the idea of finding a centre does not mean staying in the same place throughout the presentation. The speaker can and should move and gesture with the arms, following the rhythm of the words. This brings us to another important topic, the topic we will go into more depth later in this manual on voluntary movement control.

If the speaker is faced with a large space, he/she can move around the room a little, avoiding moving only by walking. You should make sure you have a destination as an objective. Wandering around the room or stage aimlessly can distract the audience and have a negative and oppressive impact on the elements. For example, the trainer may cross the stage from side to side so that he or she can highlight transitions in speech. A few minutes later, when you change the subject, you can return.

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This idea is useful for several reasons. The movement changes the speaker's perspective and allows them to catch their breath. Most importantly, it helps to make the transition between two grammatical classes, which in the viewers' minds, marks a change that helps them follow the thread of the story.

But what about gesture control? Positive gestures start with the palms of the hands facing the audience. The arms should make open gestures, not closed. In this way, the speaker should avoid sitting with arms crossed. He/she should keep the arms free, not being fixed to the body with some distance from the trunk. In addition, the arms and hands should not hide the face when involving the movement.

It is recommended to make large movements, but without exaggerating, which can be a difficult procedure for those who are used to "talking with their hands". In this case, use the energy provided by the emotions or the passion for speech, as a self-control of gestures. Use "first, second, third" examples or simply instil and increase the audience's inclusion in the learning process.

Therefore, the speaker should not cross his or her arms forward or backward; leaning on tables or even making repetitive movements with objects is not indicated. Such actions can irritate or distract the audience. All such movements and specifications instil discouragement in the target group and invalidate confidence in the speaker.

Who should the speaker look at? You should not stare at one person permanently, because the rest of the audience may think that you are only addressing one of them. On the other hand, the person concerned may feel overwhelmed or embarrassed.

Include the entire target audience. Look around the room, stopping at some points. To do this, observe, for example, a strand of hair in W: stop looking at one person, move on to another and continue, until you reach the point furthest from the audience. When finished, look quickly in the opposite direction. We can also change the direction of the letter W. Make everyone feel included, not only the coordinator or

the people he considers important. Look, speak, then look again and speak again. Last but not least, remember to smile with your mouth, but also with your eyes. If you don't have smiling eyes, the smile will be forced. If you don't like being there, the audience may not like it either.

It is necessary to remember that we are not born with adequate innate body language. It requires training and social development through exercises. Applying this knowledge with frequent practice will enable the speaker to captivate the audience in a short time.

Sign language and oral dialogue in symbiosis, strengthen, attenuate, incite, emphasise and specify the ideas conveyed. Mimicry and gesture appear as aids to speech and play a role in concluding communication from an emotional point of view. Gestures must therefore be supervised.

Since gestures cannot be disregarded, they must be harmonious, derived from the nature of the sentences uttered by the speaker. Gestures must be mastered and even thought out. There are gestures that compromise the speech or the speaker (scratching the nose or pulling the ear, fixing the tie, closing or unbuttoning the jacket). These gestures often transform situations and can have the ability to alter the mood and provoke irritability in the speakers. Clothes should be as formal and appropriate as possible and the position as straight as possible (not leaning too far over the microphone). Some speakers find it difficult to speak in public when wearing tight-fitting clothing (tight suits with starched collars and/or neck ties). Voice and gestures (orality) are influenced by the use of this type of clothing and the speaker should have dignity throughout his or her speech.

The art of public speaking lies in the interaction between the movements, the content of the text and the presentation itself. It is desirable to look directly at the target group and the effect can only be achieved if we make use of appropriate language (without aggressiveness or monotonous periods). Of course, when the speech is passionate, energetic, aiming to excite an audience or to determine them to make a decision, gestures can be extended and repeated. We must be careful with

vehemently loud speeches, as the voice can become pitched and lost in space due to inefficient breathing.

How difficult is the position taken by a speaker?

Body language as a vehicle for non-verbal communication involves gestures, attitudes, facial expressions, eye movements and the closeness between speaker and interlocutor. These aspects raise basic questions about what overall position in terms of non-verbal communication a speaker can take during lectures.

For example, should the speaker speak standing or sitting?

The most experienced speakers used to give speeches standing upright in the past. The rule is still valid today. Thus, the modern speaker also respects this premise and assumes an upright position during the presentation.

It is not only the fact of being standing that makes the speaker understand the interactive feedback gestures coming from the audience, but also allows the observation of all the elements (visualisation from a physically superior orthostatic position to a possibly inferior position of the seated elements). Indeed, standing up, subtle gestures symbolise a reaction, a feeling, a primary emotion more likely to be observed by those present.

In 1945, Ray Birdwhistel[9] , laid the foundations of a new discipline in the field of communication and training sciences, and later presented in the 80s, a very interesting theory. He states that "only 35% of the social meaning of any interaction corresponds to the words spoken, for man is a multisensorial being who, from time to time, verbalises". An individual's participation in a particular class can be deduced from

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[9] Ray Birdwhistell was an American anthropologist who developed studies on kinesics, thus named by him as being the "facial expression, gesture, posture and body movements", which translate into non-verbal communication

that individual's facial expressions and gestures, and then 65% of that meaning comes from gestures, looks and other non-verbalizable resources. He thus attempts to distinguish between the purely accidental character of gestures (e.g. when we accidentally close an eye) and the motivated character of gestures (when we "wink intentionally").

Another aspect to consider will be the different interpretation given to the same gesture in different geographical areas. For example, the famous OK sign may mean what we all know in Europe and the US, but in Malta it is an allusion to someone's homosexuality, and in Tunisia it is the equivalent of a death threat. Also, in Japan, it means money.

On the other hand, the existence of universal gestures, valid everywhere, cannot be denied. All over the world, perplexity is expressed by shrugging shoulders, sadness or joy are visible through similar changes of physiognomy.

Thus, body language or nonverbal communication refers to facial expressions, eye movements, physical appearance, body movements and gestures, tactile messages, voice characteristics, use of time, spatial dynamics and gender and age differences that occur in all these areas and involve the interpretation of gestures, facial expressions, posture, behaviour, etc.

From this perspective, the body becomes the place and instrument of many sign systems: expressive and meaningful voice intonations, gestural signs, facial expressions, body and behavioural attitudes, cosmetic signs, clothing, social status, institutional rules, politeness, etiquette and attitudes, expression of feelings, among other representative elements.

Researcher Paul Ekman [10] in 1965 identified five functions of nonverbal communication, which we think are significant:

- Duplication of repetition of non-verbal communication;

- Substitution of verbal messages (a gloomy face indicates that the person in question is not feeling well);

- Complementation-collaboration in the transmission of verbal messages, which allows a better decoding of them);

- Accentuation / moderation - enhancing verbal messages, amplifying or diminishing what is said (when we chant slogans, raise our arm and show our fist);

- Signs sending contradictions as opposed to verbal messages (we say we are happy when we meet a familiar person, but, look away when we extend our hand, we complain that we have nothing to live on, but show up with expensive jewellery and clothes).

Michael Argyle (1975/1988), on the other hand, [11]considers only **four functions**:

- Expression of emotions;

- Transmission of interpersonal attitudes (dominant / obedience, pleasure / absence of pleasure);

- Presentation of personality;

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[10] Paul Ekman is an American psychologist who has pioneered the study of emotions and facial expressions. In an empirical study using 6 criteria, Ekman was considered one of the 100 most outstanding psychologists of the 20th century

[11] One of the best known English social psychologists of the 20th century. He spent most of his career at Oxford University, and worked on numerous topics, notably on the Communication Cycle.

- Speech follow-up, that feedback to attract attention.

Regardless of the author, body language (which can be referred to as vague opposition and "non-verbal") is generally related to a direct communication situation (face-to-face relationships). It represents in communication, the relationship, the analogue, to verbal language which represents the content, the digital. Generally, verbal language transmits information, body language expresses the interpersonal attitude. Gesture is separate and in principle equal to language. The use of gesture independently of the use of language, and the gestural mode is as important as the verbal for inherent representation and meaning. Gesture is related to speech in that they are used simultaneously for the same purposes. Thus, gesture is not a mere by-product of language or a more primitive form of expression, but rather, a means of cooperation that serves as a complement to it in many ways.

Judee K. Burgoon, David B. Buller and W. Gill Woodall [12]consider that the functions of nonverbal communication, enable (in addition to their role in the production and processing of verbal communication) a:

a. Structuring the interaction (before starting the actual communication, it serves as an implicit guide for its development, indicating the thread of action, the people involved, the roles, etc.).

b. Identification or self-identity design, a function that refers to how messages are encoded and decoded.

c. Impression formation (the way people are understood according to non-verbal behaviour, the formation of the first impression).

d. Communication relationship management.

e. Expression and management of emotions.

f. Conversation management.

g. Print management.

h. Social influence.

i. Deception.

When verbal language is not used, gestures change character by assuming stable, standardised forms and become systematically more related to each other. They retain the features that make them contrast with other gestures in the system, whether or not these features are formally related to the referent of the gestures. This formal standardization occurs when the referents also become standardized. An

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[12] . BURGOON, Judee K; BULLER, David B; WOODALL.; W. Gill - **Nonverbal Communication: The Unspoken Dialogue.** (1995-12-01) Paperback - January 1, 1656

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autonomous gestural form becomes stable in relation to the referents, which allows the gestural referents to be general and consequently more abstract. In pantomime, the gestures represent the whole process as a small painting, while in autonomous gestures, we have a single unit of referential meaning.

Here are some examples, but we remind you that the assimilation of what is described later may be variable on the part of the interpreter, as it depends on experience, and on the temporal and dimensional space experienced by each individual.

A. Gestures made with the palms of the hands and fingers

Through mimicry, the face is the main expressive point. In fact, we can make different emblematic facial expressions just from the mouth, eyes and eyebrows. As for communicative intention, the most obvious and important are the gestures made with the palms of the hands and fingers. The most important aspects about the latter are presented below.

a. Gestures made with the palms of the hands

Gestures are highly observable elements during a presentation. Those made with the hands and fingers are perhaps one of the most noticeable throughout the speech. We can make some considerations about the movements performed with the hands and, essentially, the palms.

The palm facing outwards represents the offer, display, but also blocking, of defence.

The inward-facing palm, on the other hand, represents restraint, concealment. Opening the hand in front of others (as in the oath of court) expresses honesty and frankness in a clear meaning:" of having nothing to hide Analogously, in everyday situations, a child who hides his palms (a part of the palm area, or the whole palm shell hidden behind his back) - when he speaks (or the husband who does the same in front of his wife), has something to hide.

Palms facing upwards vertically or parallel indicate gifting (communication); in neutral position: grasping, holding objects.

If the palms are facing downwards: negative sign: working tool, grasp, hold, dominate.

Thus, the various positions of the palm mean: above = domination; below = obedience; parallel = fraternity, equality.

The meanings apply directly to the handshake, which depending on the position of the palms is considered as: dominant, submissive or equal.

Handshakes can also be of the type: "on the dead", i.e. flaccid, soft, lifeless = individual without character, soft, doubtful; brutal, that a vise = aggressive individual. If only the fingertips are taut = either the individual does not have enough self-confidence or disregards you (most of the time). Your arm becomes stiff when the other person wants to keep you at a distance. Conversely, when he pulls you towards himself, within his personal space: he either wants to get closer to you, belongs to an urban type culture (big city) or feels safe in his personal space. The handshake on the sleeve, with both hands, signifies depth of feelings, affection and sincerity. But sometimes it is a generalised handshake among politicians and just mimics sincerity.

The transition from hand to wrist, arm, elbow, forearm, and shoulder indicates an increase in intensity, gradually increasing as one enters the intimate space of the other.

The rubbing of the hands refers to positive expectation / anticipation. In turn, the "hands in triangle" (helmet) upwards generate self-confidence by being associated with the gesture of the hierarchical "superior" or, in general, a simple gesture. If this gesture is accompanied by the head tilted back, it suggests arrogance, terminus. The movement of the head + movement of the fingers especially when including rotating movements with the thumbs on the head suggest a positive but dominant gesture of bossiness towards the subordinates.

Hands in a triangle" with the head downwards indicate subordination, obedience, and in some societies are characteristic of a feminine gesture. Either of

the two gestures anticipated by crossed arms or crossed legs, indicate a negative and final decision. These gestures anticipated by positive gestures like open palms, leaning the whole body forward, raised head reflect the idea of positive decision.

b. Finger gestures

On the assumption that hands "speak" and so do   palms, fingers are even more differentiated and strongly mobile both in terms of communication and expressive intentions.

Jean Chevalier and Alain Gheerbrant, in the Dictionary of Symbols, describe that pointing the finger indicates: judgment, determination, balance, peace and self-control. If it is the middle finger, it is an affirmation of personality; the little finger represents desires and occult powers, divination (esoteric); the ring finger represents sexuality and pleasure; and finally, the first finger represents masculinity.

It is worth analysing each finger and its symbolism in more detail, bearing in mind that they are only references.

The Thumb **(thumbs), thumbs,** represent strength of dominance, energy and will. The display of the thumb (thumbs) is a manifestation of superiority, priority, aggression and pride. Depending on the set of gestures, it can be a positive sign of the coordinator in the presence of subordinates or of courtesy in the presence of an individual of the opposite sex, or a sign of a generalised gesture, especially in high society. For example, if the hands remain in the back pocket during the speech, the speaker should mask the feeling of superiority through the appropriate choice of height of the shoes chosen (aggressive or dominant women assume this position on a traditional basis). The thumb when positioned vertically suggests an OK and reaction to frustrating stimuli. The thumb isolated from the rest of the fingers can also demonstrate relaxation. When the speaker hides the thumb it sends a message of suppressed activity for reasons that the will does not wish to externalise. When applied to children it represents low energy and in adults, a difficulty in deciding.

The index finger, on the other hand, represents will, initiative; it symbolises an "arrow". In the threat, it symbolises the weapon, the cane, the knife. if it is high, still:

attention; if we move it and bend it, it becomes the sign of a direction: order, or firm call. The index finger slightly bent shows that the target is a goal to be reached. The palm in pronation: we have a patriarchal gesture of domination, often used in Latin countries. The palm of the hand in supination shows a sign of attenuation. Eventually you can, in a pendular movement, replace the negation with the head. Rubbing the index finger with the thumbs means that the person making the gesture is referring to money.

The middle finger is the longest and strongest: it symbolises pride, self-awareness. Used to grasp fragile objects with care (this can be done with the index finger and thumbs; but if we grasp an object with the middle finger and thumbs, it means that this object is more important to the individual). It is, therefore, the finger of affinity: if we point with it, it means that we have a special affinity for the respective image; if we emphasize with this finger the statements to be contradicted, they generally provoke states of conflict. The pointing of the index and middle finger, on the one hand, in relation to the ring and little finger, on the other hand: state of internal conflict.

The **ring finger** is the finger which represents spiritual life. It stands for passive indifference - between the longer middle finger (affinity) and the little finger (in relation to the others).

The little finger symbolises relationships with others, external relationships, because as it is physically removed from the rest of the palm and because it is something external. It thus signifies the quality of the relationship - removed in the palm of your hand: the interruption of the relationship; removed sometimes to touch your partner: openness to the relationship. Putting rings on this finger reveals the desire for relationship and acceptance in closed groups.

c. Hand and arm gestures

In the face of all these observations, the hand and arm gestures also reveal themselves to be communicative. Indeed, it is possible to perceive from the conceptualisation formulated that we have as symbolism: the strength of the arm, the

power, the help, the distribution, the hand of justice. Raising our arms in the Christian liturgy refers us to the so-called state of grace, to the opening of the soul to divine blessings. On the contrary, in specific situations of conflict, it represents surrender, submission, clemency. Raising the hand refers to activity, domination and power.

Other symbolisms may be the subject of further reflection. The hands on the hips or wide movements refer to a grasping, widening the body to self-exhibition. The gestures with the hands playing with the hair, or combing it, passing the hand - (which are also gestures of affection, or erotic self-exhibition). If, in addition, the gaze is directed in search of focus around and pausing briefly on the face of the target person (sometimes sketching a smile), the self-exposure becomes clearer.

Placing your hands behind your back indicates restraint and waiting. It is a very common gesture with politicians and teachers. This is a way of demonstrating power by placing the body in a more vulnerable position.

On the other hand, grasping one hand with the other, accompanied by the head held high, the chin tucked forward, is a gesture of superiority and confidence (royal family, superior officers). When one of the palms touches the fist, this is a situation of frustration and self-control (preventing the hand from hitting the other hand firmly). The speaker raising the hand and arm indicates an increase in frustration and anger, or an attempt to hide nervousness ('T ine well!").

Many more gestures, including movement gestures and non-verbal communication, use the hands and arms and can be analysed. A few examples are described below:

- Hands in pockets is not a gentle positioning, and it shows that the individual who is communicating does not want to or does not agree with the speaker; it shows no interest in communication. The hands here play the role of the vocal cords of body language and hiding them in pockets is like covering your mouth and not wanting to speak.

- The hands crossed between the legs represent, in turn, moments of frustration.

- Laterality (difference between right and left side) can be considered and appears as a symbolism imposed on the body, having a contextualised interpretation in each culture, with all the universality of the difference imposed by the West.

- The recognition of static and dynamic hand gestures assuming the symbolism of laterality imposes that the right side appears associated with favourable, strength and ability, the masculine, order, work, fidelity, authority, hierarchy, stability, tradition and self-satisfaction.

- The left hand and arm (sinister) evoke the feminine, the nocturnal, the satanic, disorder, uncertainty, dissatisfaction, movement, claim and search for progress, innovation, risk. However, we must contextualise it again with culture and cultural symbolism, since in China the left side is the honoured, masculine side, represents the sky (yang); and the right side is the earth (yin) and belongs to women. Generally, gifts are offered with the left and received with the right. This symbolism differs in Japan, with the left being interpreted as wisdom, faith, instinct, relation to the sun, the masculine element. The right is associated with the moon, water and the feminine element.

- Other meanings can also be analysed: the right hand is the content of communication and business; the left hand is the relationship between those who communicate.

- In the act of slapping and aggression of an individual we can perform an evaluation of the lateralization and own analogy. For each slap, right hand or left hand, if it is uttered with the palm upwards it is important; with the hand in a halfway position it represents a neutral position; with the palm facing downwards it reveals an irrelevant situation.

- Looking at the movements from an even more complex perspective, if the hands and arms are under the table, the speaker transmits that he/she is not ready to face the situation. If the hands are on the table

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there is the capacity and the desire to establish contact (from the closing of a barrier to the opening of the contact both in left- or content relations, business-right).

In short, we present an algorithm that allows us to recognise online the same dynamic gestures as in the previous step, but executed sequentially, without pauses, and without having information about the beginning and end of the execution of each gesture, which can be an important challenge to overcome.

d. Hand gestures to the face

The possibilities of elaboration and relational opportunities that gesture analysis provides us is virtually infinite and of complex evaluation. This large interactive and dynamic set should increase the probability of selecting pre-existing gestures with clear logical associations and commanding actions. In this way we facilitate the learning, memorisation and use of gestures in applications such as the one we now suggest throughout this manual.
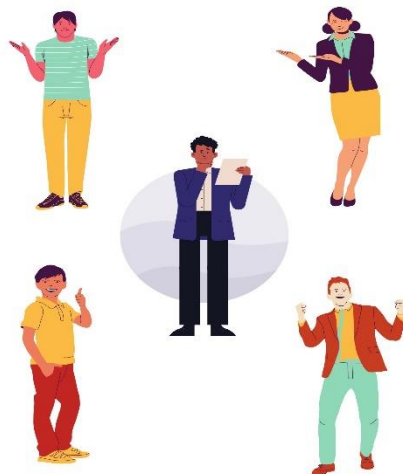
If in the previous points we looked at gestures related to the hands, fingers and arm, in this next point we will evaluate the gestures associated with raising the hand towards the face. These gestures are often associated with and indicate the presence of negative thoughts. They may involve doubt, deceit, uncertainty, exaggeration, fear or lying. Clarifying the meaning requires a contextual analysis of the various components of the face.

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Let's start with an area known as the "mirror of the soul", located in the centre of the face: the eyes:

The eye is almost universally the symbol of intellectual perception. The gaze is the symbol of revelation. Bringing the hand to eye level may seem like a rubbing movement of the eye, but, accompanied by looking away can mean the hiding from the cognitive of a possible lie. When a child doesn't want to see something, he covers his eyes with his hands or hand; when an adult doesn't want to look at an area he dislikes or wants to conceal his gaze, he pretends to rub his eye, instead of covering it like the child, so that the gesture is not so obvious. The surrounding context, the individual him/herself, culture, and age are important factors in the timely evaluation of a gesture.

Like the eye, the nose, is the symbol of clairvoyance, insight, discernment. However, it is more intuitive than rational. If someone pinches his nose with two fingers, it seems to induce that something does not smell right. By rubbing the nose, the speaker conveys shame. Wiping the nose can signify a desire to understand, as well as sharpening the sense of smell (correlating with "he had no nose for", or "give a nostril" rather than "take a look"). A similar gesture in meaning, but, more restricted or disguised, is that of light rubbing movements under the nose.

With regard to another component of the face, the mouth, and the gestures related to it in a communication context are easily observable and constantly evaluated. Bringing objects towards the mouth with the hand, with the thumb pressing the cheek, can be representative of stopping, for example, a lie (literally: "keep your mouth closed") is valid for both: the speaker and the audience. When the speaker does it and when the listener repeats it, the latter shows that he is thinking about incorrect information. The speaker, when observing this gesture, should for example stop and ask the audience for comments on what they have said in order to clarify the situation. Another aspect to consider is the raising of the thumb to the mouth. It may have an ambiguous meaning: intimate and erotic gesture, but it may also symbolize insecurity. It takes us back to childhood where it appears as a reassuring gesture in the oral phase, when the child sucks out of the need for love and comfort.

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Bearing in   mind that we are assessing the face in its entirety, we should also analyse the ears and throat. An evidence of mild self-punishment would be the pulling on the ear (reminiscent of childhood). Rubbing, plugging or pulling the ear signifies the listener's intention to stop hearing what is sounding bad to him. On the contrary, pushing the whole ear forward is a sign of paying more attention to aspects which are not very credible to him or her, or may simply mean that we are faced with repetitive information. Grasping and scratching the earlobe can send the same signal; but, done differently, it can signify agreement, informing that it's good, that it's a good deal. Scratching the throat suggests discomfort and embarrassment. Pulling at the collar may be an attempt to free oneself from an embarrassment or awkward situation.

Recognising and breaking down the various characteristics of each gesture can lead to a better characterisation of gesture training for a more confident presentation in front of a demanding audience.

e) Hand on cheek and chin

In some cases it becomes very useful to analyse the movements made by the movement of the hand towards the chin and cheek.

The hand as a headrest indicates a state of boredom, which the bigger it gets the more the arm and hand are used (head on the table - maximum boredom). In turn, the hand placed on the cheek, closed, with the index finger pointing upwards, expresses positive appreciation. If the thumb supports the chin, the listener has critical or negative opinions. The act of stroking the chin leads us to think that the listener has made a decision, although it is possible from this gesture to evolve to supporting the head with the thumb, which represents a decrease in interest in what is being said.

Tapping the forehead on the hand indicates an equivocal moment perceived by the group during the speech; and neck rubbing appears especially in those with critical and negative attitudes. Rubbing the forehead signals more open and adaptable attitudes. We also have the evaluation of the following situations:

- The hand on the temple suggests searching for ideas, arguments, counter-arguments.

- Rubbing the root of the nose may be related to listening carefully and a suggestion of mental fatigue. It thus appears as a gesture of self-relaxation.

- If we observe a grabbing of the neck with one or both hands, we are bound to sense danger, criticism or attack.

- The attempt to reach for one's own body suggests the desire for protection or comfort, the censored confidence or self-confidence.

- Arms placed close to the body in a visible reduction of body volume ("shrink"), demonstrate obedience and good manners.

4. Eliminate verbal tics

When it comes to language, the speaker must be aware of the importance of all the words spoken and the way he or she does it. This aspect can completely change the audience's perception of the content of a presentation. In addition to choosing a register that suits the audience, it is essential to be aware of language tics. Words or gestures often repeated without being aware of them can be annoying and lead to moments of tension and loss of interest. Sometimes there are connecting words, such as "like", "practical", "actually", "then", or sounds, such as "uh", short inspirations or noises made to correct the voice, but they can come to be considered as speaking sticks, extremely disturbing for the audience.

To minimise verbal tics, the speaker needs to be aware of their existence through guided training. Thus, he/she can learn to listen to them and then try to modify or at least control them. A valid suggestion for identifying these verbal tics, the speaker can record his presentation. Choosing an unprepared topic in advance and speaking in front of the camera is a practical exercise.

If the tics consist of words, prepare synonyms and direct the focus during speech. If they are sounds, replace them with pauses and breaths.

In general, the better we prepare the content, the more we identify the oratorical canes and increase the quality of our speech. If practised and trained in the art of oratory, the speaker will learn to control them. In addition to these small aspects, training helps to overcome stress and anxiety, as well as create the necessary improvisations. It is an excellent practical way to gradually eliminate less pleasant habits. Excellent speakers always rehearse the relevant presentations until the quality is representative of the objectives. Most presentations of low technical quality are the result of a lack of rehearsal and verbalisation (coordinated training).

A. Expressive clarity during a speech

Clarity of speech is very difficult to achieve and train, especially on an idealistic level. However, it is responsible for several positive and representative factors:

- Making it necessary to transform unknown aspects into clear ideas, transposing the unknown into the known and transmitted.

- Avoid specialist terms aimed at informal audiences.

- Make sure that what you want to say is clear to the speaker.

- Use a sense, a perspective. Use exhibits, pictures and as many examples as possible. Talk about and discuss these issues.

- Use other words (linguistic adaptation) and return to important ideas. Vary the expressions, but repeat ideas without the audience noticing.

- Allow abstract statements to exist whenever accompanied by general examples or concrete cases.

- Avoid addressing too many different points in the same speech. In a short presentation, no more than one or two important ideas on a broader subject can be coherently defined.

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- Conclude with a brief summary of significant ideas that are easy to remember.

B. Style and qualities

Figures of style are only some of the existing stylistic resources. We give the name "stylistic resource" to the whole linguistic process to which an author resorts to express with ease, the properties or originality of knowledge. But before talking about figures of style, we should define style and present its qualities.

The word style comes from *(stylus in Greek, stylus in Latin), that* is, the stick with which the wax tablets were written in ancient times. Style then means original form, proper form of expression (oral or written), or way of being, to act or behave in a certain complicated situation. Style has been defined as the totality of lexical, morphological, syntactic, topical and phonetic features, as well as the processes characteristic of an individual's mode of expression (oral and written).

From the point of view of rhetorical "figures", they constitute a particular field of stylistic resources. The choice and ordering of complex words in the sentence allow for distinctive aspects of the mode of expression, differentiating the speaker. Buffon, named Georges-Louis Leclere (1707-1788)[13] , a graduate of the Faculty of Law and

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[13] **Georges-Louis Leclerc (1707-1788)**, better known as **Count de Buffon**, was one of the most prominent French intellectuals of the 18th century, alongside Enlightenment scholars such as **Voltaire** and **Rousseau.** This thinker developed theses, i.e. ideas based on speculation and research, on the

Medicine, states that style is only the order and movement of ideas. Style must record ideas and ideas form the background of style, of harmonisation. He also considers style to be the man. In his famous Discours sur le Style, he described that well-written works would be the only ones to pass on to posterity; neither the amount of knowledge or its uniqueness or even the novelty of knowledge would thus guarantee immortality. Any work that is written without good taste, nobility or genius will disappear. "It is not the tone, gestures and sound of words that are important; there must be content, thought, arguments. It is also necessary, to know how to present them, systematize and order them. The author acts on the soul and moves the heart by speaking to the mind. "Only written works will remain for posterity: discoveries are easily passed on and outdated, and even take on an opposite meaning when they fall into improper hands". Figures consist of a change of the neutral form of the sentence, increasing, decreasing, transposing, repeating, substituting or associating sounds or words in order to give more relief, colour, originality to what is intended to be transmitted. And the figures assume their own characteristics, clear, rigid, defined from that time on.

.   Style, therefore, cannot be obtained or transmitted, and must   not   be changed; if it is high, noble, sublime, the author will be equally admired at every moment of his writing. Only truth is enduring and even eternal. "A style only a beautiful style expresses an infinite number of truths."

In the same way, Voltaire appreciated that people, in fact, have the same ideas on some subjects. But it is through the form of expression, or rhetorical style, that differences emerge: "Style makes the most common works singular, strengthens the weak, gives grandeur to the simplest".

In fact, language presents qualities that must be worked on. Among the qualities 'we highlight clarity, purity, precision, simplicity, harmony, correctness, euphony, propriety, convenience, dignity and order.' Clarity is the fundamental clarity

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inferiority and the degenerate and weak (i.e. imperfect and poorly formed) character of animals and people who developed outside the European continent.

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of style. It enables us to effortlessly understand the thought expressed in oral writing. For a speech or writing to be clear, it must also exhibit: purity, precision and simplicity.

Purity consists of using words that belong to the spoken language, rather than using words from other languages, neologisms, or words long out of the language, stale or slang. Of course, often, the speaker is forced to use a neologism because it does not have a counterpart in his or her own language. But, neologisms should also be used with moderation and discernment. Purity of language excludes the use of pleonasms, which are the strongest proof that whoever uses the word, does not have the image of its true meaning. For example, exclusive monopoly (monopoly presupposes exclusivity): universal panacea (panacea from the Greek panacea and once believed to be a medicine that cures any disease, therefore, a universal remedy).

In addition to purity, we assume that style should be clear and precise. The word is derived from the Latin *praecidere* which means to cut.

Precision consists in giving up all kinds of sentence lengths; inaccuracy can mean not expressing an idea exactly or expressing it but in an incomplete, ambiguous or uncertain way. Sentence length is often tiresome and confusing, but, no elliptical expression is a facilitating tool for communication. There are circumstances in which an evocation of the idea in a general way is sufficient. Sometimes, details are necessary just to get deeper into the subject. There is no other criterion for preferring a long or short sentence other than the content, the way of thinking expressed and the way the ideas merge in the author's mind.

Simplicity consists in expressing thoughts with elegance, with moderation without affectation, using the words and exact meaning, avoiding periphrases. The terms used should be natural, without complex rigidity, without excessively sought-after expressions, which obscure the sense of the sentence and suffocate the thought of the listener. The enemy of simplicity is far-fetched, precious and pompous style.

The harmony of the style is created, in the first place, by a certain rhythm and a certain balance of the sentences, and by musicality. All those who have tried to

define this harmony and cadence, refer equally to the sounds of the words, pleasant, and to the audible sound combination. Harmony would therefore be that quality of style capable of seducing, of captivating listeners with a plea, a speech; it means musicality of words, phrases, periods, musicality created especially by an arrangement and a proportional distribution of words.

Order is another fundamental literary quality. It comes from a logical concatenation of ideas, so that the words are arranged naturally, and convey the clarity of ideas. In fact, cacophonies are very damaging to style; they consist of the repetition, through ignorance or negligence, of sounds whose approximation is sonically unappealing, especially at the meeting between the end of one word and the beginning of another (it leads the listener to experience an unpleasant moment).

C. How to arouse public interest

There are many ways of awakening the public's interest, and we will now propose some simple practices:

- Exposing extraordinary information on common themes.

- Avoid singular notoriety of the speaker and absence of subject matter.

- Having the ability to promote interaction between stakeholders compatible with intellectual production. The speaker capable of this process is considered skilled in the art of conversation, even if he or she does not speak much.

- Avoid empty and uninteresting conversations. However, true and contextualised stories usually keep the audience's attention. The speaker needs to highlight some ideas, exemplifying them with cases of general interest.

- Speak to speakers in a fluid and natural way. Clarify statements, impress and arouse interest without pressuring the listener.

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- Adding to the discourse expressions that create images and words that lay bare the facts.

- If possible, use balanced sentences and contrasting ideas.

- The interest shown by the speaker is contagious. The audience will certainly be infected if the speaker is sufficiently convinced of what he or she is talking about. However, interest cannot be aroused by a mechanical application of simple rules.

D. Improving style

The following qualities used in the language of the speech can be worked on so that the style does not lose the liveliness and colourfulness needed to attract the target audience. Improving communication style can cover a number of points that we consider. We have four common evaluative features in speech: what we do, how we look, what we say and how we say it. Thus, often without being directly aware of it, the speaker is constantly being subjected to judgement, criticism and analysis.

- Style is a reflection of what we read, the cognitive is certainly enriched and style assumes part of the success of assimilating concepts.

- Looking up words in the dictionary increases the ability to write texts and the expressive creativity of the speaker. Discovering the meaning of words, correcting them mentally (in the abstract), in memory.

- Study the etymology and history of words.

- Do not use outdated and worn-out words. The speaker must use exact expressions in terminology. Do not qualify everything around as beautiful just because it is pleasant to visualize it. One can resort to objective and more elegant forms, using the synonyms of the appropriate adjective, refined, graceful, harmonious, charming, radiant, dazzling, beautiful, magnificent, picturesque, etc.

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- Do not resort to trivial comparisons. Strive to find something fresh and new (increasing the interest and relevance of the speech). Have joy and pleasure reflected on the face and transparency of smile. Have great courage and face phobias, even if it is difficult.

E. Figures of style. Definition. Accuracy

Figures of style are analogous transfers of meaning from words that give them meanings. Figures of style are usually characteristic of the type of discourse called ornatus (ornament), which adds to the effects of argumentation a persuasive force determined by the figurative use of language.

In this case, the ownership of some terms transforms the discourse, and due to the meanings and improprieties, can divert the general sense away from what would have been the goal if the speaker had used a simple and common expression.

This note is essential of a figurative style: the deviation from the norm, being considered the "rhetorical degree zero".

The main advantage is to draw attention to language, predisposing to meditation, to the discovery of new meanings. Unlike transparent notional language, such as logical language. Reason, figurative language is opaque and therefore exciting; it stimulates imagination, ideational effervescence and the chain of reasoning, characteristic of human beings. Figures of style maximise the value of the argument and its convergent use. Having this the only criterion for the selection of the perspective determined the achievement of the goal for which the speech influences and convinces the audience.

Cicero [14]defined as the main source of figures of style the earthly weakness of speech, which has no terms for all the objects and phenomena of the surrounding

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[14] Marcus Tulius Cicero, or in Latin Marcus Tullius Cicero, (106 BC - 43 BC) was a Roman orator, writer, statesman, is considered one of the greatest philosophers of Ancient Rome.

world. "The figurative sense of words," says the great orator, "very broad, was born of necessity, by the poverty of words, and then became an artistic pleasure. By way of example and by direct analogy, the author mentions that the invention of coats (a piece of clothing) was initially conceived by the need to warm the body, and then became a worthy adornment; in the same way the figurative sense started from the lack of words, and then becoming an entertaining tool."

F. Classification of figures of speech

Many ancient scholars and rhetoricians, as well as moderate stylists, tried to classify the figures of style into three broad categories:

A. Figures of speech (metaphor, metonymy, synecdoche, catachresis, litany, hyperbole);

B. Figures of thought:

- Figures intended to represent the concrete ideas of external reality: description, portrait, comparison, allusion, allegory, antithesis, reluctance, suspension, sentence or maximum.

- Passional figures: imprecation, apostrophe, irony, sarcasm, doubt, interrogation and rhetorical exclamation, prosopopeia.

C. Grammatical figures (inversion, hyperbole, anacolute, pleonasm, repetition).

A. Figures of Style

Figures of style are resources used to improve and enhance the text. They serve to suggest ideas, interpretations in a more special way to the reader or listener. There are several types of **figures** of speech that can be used.

a) *Metaphor is* the "queen without a crown" of figures of speech, it is the basic piece in the subtle chess game that is speech. At the same time, it

is a universal means of expression, still used in Sumerian texts. The central figure of ancient rhetoric was precisely metaphor. Even laymen in poetry, used metaphors in their informal speech, in which they referred to different aspects of reality on the basis of common features (this is why it has been called abbreviated comparison). It can in this way provide a plastic representation, sometimes personified or an abstract action. It can also represent an idea about the meaning of another, in an operation related to the very logic of knowledge, being one of the importances of the metaphor itself. It should be emphasized that this figure keeps the two ideas simultaneously valid, referring to different interests, but radiating from the same word or the same expression. The metaphorical meaning results from the interaction, from the clarity, on a higher plane, which arises in the public imagination at the moment of "translating" the improper meaning that the speaker intends to objectify. It also helps to enhance the impression and has a unifying function, emphasizing the unity between the various forms of human sensibility.

b) *Metonymy* is the figure of speech by which a word that designates a reality A, is replaced by another word that designates a reality B, as a result of a relationship of proximity, coexistence or interdependence that unites A and B, in fact and thought. Therefore, metonymy involves the substitution of one name for another with a logical relationship; it is, in fact, very close to metaphor. It is based on the contiguity between objects, on finding the points of contact between them.

c) *Synecdoche* is the figure of speech style and metonymy, with which it is sometimes confused. It is based on the connection, the integration of an element in the montage based on a purely quantitative relationship. It expresses that same quantitative relationship, without concern for qualification or there is valuation.

d) *Catachresis* is a grammatical figure which is not much used by speakers as a figure of speech (the improper meaning of the term is no longer understood or perceptible). This can take the form of epithets, comparisons, metaphors or personifications, as it can be considered a particular case of these figures.

e) *Litote* is a figure of speech that allows the significance of the calculation to be toned down to make it easier to understand. The direct expression is circumvented by a negation, which is a characteristic note of the lithote.

f) *Hyperbole is,* unlike litote, a figure of speech that is a variant of metaphor, expressing an exaggeration, an augmentative expression, with the intention of intensifying the suggestion.

B. Thinking figures

This category of figures are intended to portray reality as vividly as possible. We will now describe the most well-known ones used in rhetoric:

- *Description* is a true and suggestive painting, complex and descriptive of a scene, evoking an environment, an exact moment in time and space. It contains picturesque and suggestive details that contribute to the formation of the image of the whole. The beauty of a description lies in the art of choosing adjectives, in the variety of epithets, in the cadence and harmony of the language.

- *Portrait* encompasses the same stylistic means, but its object is a being whose physical and moral qualities are highlighted, with the intention of informing him, of arousing certain feelings related to him. The portrait may be physical or moral.

- *Comparison* is the simplest figure of speech that expresses a similarity between two objects. Structurally, it consists of three terms: the term

compare (comparison) which includes the comparative period and the acquisition, which brings the two terms together (tertium comparisons).

- *Allusion is* a stylistic figure by which a particular word is expressed with the intention of improving the understanding of another. The word comes from the Latin verb "*ludo*, ludere-to play", and is formed with the prefix *ad (to)*. Thus, this style is allusive and is based on the pleasure of attracting the audience's attention in a game of meanings and sub-meanings. It allows the staging in which A speaks to B in front of C, who does not understand the subject. Therefore, for the meaning to become intelligible, the audience must work with the ensemble (B). Allusion is one of the richest styles to be used by the speaker during the speech, provided it is done in an intelligent and appropriate way.

- *Allegory* consists of a brief narrative bringing characters (human beings, animals, personified abstract notions) whose attributes, costumes and gestures, have the significant value, building a parallel world. The fable is an allegory because in addressing the world of animals, the speaker refers to the human world.

- *Antithesis -* establishes a contrast between two ideas, in order to highlight one of them.

- *Reluctance* is the figure of speech by which part of what remains to be said remains unsaid, whether the sentence is abruptly interrupted or the speaker announces his intention not to continue. It has passionate and moral causes.

- *Suspension-* Ecophon interrupted his speech to stimulate the curiosity of the audience for what follows. It is marked with three points, "suspension points", which announce a break in the exhibition.

- **The sentence or** **maxim** consists of emphasising the idea by means of a concise statement, expressing a deep and generalised reflection on it. It has the value of a shock tool. "Translator, traitor" (translator, traitor).

Example of a maximum:

ad augusta per augusta - on rough roads to brilliant achievements;

dura lex sed lex - the law is hard, but it is law;

- **Imprecation** is the desire to punish a person imperatively. We have references to supernatural power invoking the curse on the head of a present enemy. It is a representative figure of the black, the expression of the deepest feelings of the human soul, of hatred, unconscious selfishness, cruelty, spirit of revenge.It is often used in theatre, in performances of tragedy.

- **Apostrophe** is a rhetorical figure which interrupts the speaker's speech abruptly. It can expose a profound meaning to the speech, to refer to present or absent characters, even the objects with inanimate life, through questions with an exclamation or a sentence.

- **Irony** expresses a positive assessment or even a simulated compliment, to suggest that it is actually a negative or even obsolete assessment.

- **Rhetorical questioning - Consists of** asking a question to the audience without expecting an answer, including sending opinion or suggestion. Through their open-ended nature, rhetorical questions express strong feelings and passions, especially indignation, pain, fear, anxiety, doubt, admiration or exaltation.

- **Doubt** - is a figure of speech by which the author seems to hesitate between several words or several meanings attributing an action, in

order to avoid a possible objection. Relevant to reinforce the confidence and originality of the knowledge transmitted.

C. Grammatical figures

There are changes in the standard grammatical rules that form the basis of the combination of words in sentences, admitted in informal language.the syntax of the language and the figures of grammatical construction most used and known in this category: inversion, hyperbole, anacolute, pleonasm, and repetition.

- ***Inversion -*** is the reversal of the normal word order, a deviation from the topic of the phrase or phrases. The change of subject is often found in poetic language, being a consequence of the need for expression to be as concise as possible, expressive, without too many elements of relationship or rigidity.

- ***Hyperbole -*** is the interruption of the usual order of a group of words by the introduction of another word or more elements. It is a sudden inversion in the natural order of speech to produce a grammatical surprise.

- ***The anacolute-*** *is* a syntactic construction that arises with the interruption and modification of another construction, which determines a discrepancy between the psychological and grammatical perception of the meaning.

- ***Pleonasm-*** involves an expression through words, and synonymous expressions to convince the target audience. Often applied for reasons of ignorance or low academic instruction.

- ***Repetition-*** involves the successive use of the same word or group of words in a particular communication in order to emphasize the idea. By insisting on the same word in different forms, the valences are more prominent.

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To conclude, figures of style give strength to expression, impress, and have the power to be picked up (emotionally or cognitively) more easily by the target group. Their use by the speaker must comply with several specific conditions of formulation, rigorous thinking.The terms to be selected must be appropriate and correctly used grammatically, to achieve a certain persuasive convergence.

5. Give professional presentation

One of the difficulties encountered when speaking in public is called "feeling betrayed" and encompasses stress, emotions, abdominal discomfort, among other symptoms limiting performance. In any case, the emotion felt is disturbing and negative for the speaker. The greater the responsibility of the lecture (in a work context for coordination or colleagues, or in an informal context with responsibilities associated to the speech) the greater the intensity of the discomfort. In these cases, we should insist on the importance of positive emotions. Without emotions we have no energy, and without energy it is not possible to capture the audience's attention.

The speaker should not focus his attention on the limitations because it is impossible to control all the restrictive parameters. He should use them to his advantage, redirecting the energy felt during the process (even if he feels changes in his heart rate) to the importance of the message he has to transmit. It is advisable, in the period before the presentation, to dedicate time for yourself in a safe place and to carry out self-control training. During this time, stretch your body muscles and do some warm-up exercises for your vocal cords. After this time of warm-up exercises, the speaker is ready for his or her action.

Before entering the stage or the room, repeat the first sentence as cognitive training and recall the concepts to be covered. This way, you can make sure that you have not forgotten any of the topics, and after this step, you can recite some parts of the speech aloud. If you feel dry mouth due to stress, we recommend that the speaker always stays hydrated, from the period before the lecture and during the speech (water

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always available and easily accessible). Just as we have symptoms of stress which impede orality (dry mouth, diminished ability to articulate words) we should combat this restriction by performing simple exercises such as holding the tongue between the upper and lower teeth, pressing firmly with the teeth (without hurting yourself). Pronounce the first sentence of the speech out loud, taking your tongue between your teeth. Then speak normal parts of the speech. The trainer in this way reaps the benefits of the exercise by improving the diction and clarity of the speech, and increasing the likelihood of being understood by the target group. These exercises are relevant and effective for the speaker's performance in the preparatory period.

As discussed in a specific chapter of this manual, it is fundamental to pay attention to body language and posture, both in terms of spatial and movement-related aspects. Correct hand positioning and movements articulated with the speech transitions. Have determination, to be able to highlight these transitions in the presentation. On the other hand, watch your gaze, practice what we suggest in group management (not focusing and in large conferences with more than a hundred people, use the method of the shape of the letter W). Make everyone feel included and not just the coordinator or those you consider most important. Look, talk, then look and talk again. Avoid staring at a particular point, as it is extremely uncomfortable for the individual and the group as a whole.

Do not forget the importance of being heard and understood. Sometimes there may not be a microphone accessible or it may not be necessary for the room where the speaker is (small groups). It is advisable to speak loudly and clearly, articulating the words as best as possible. The pace of the speech should be sustained, but not too fast. Certain words should be emphasized and highlighted. Silence can be an ally of the speaker. Add small pauses between certain sentences in order to arouse the attention and interest of the audience.

However, even with preparation, unexpected situations or possibly inconvenient slip-ups   can arise during professional presentations. They may go unnoticed by the audience and are not always intellectually destructive. Often, it is imperceptible that the speaker takes longer during a pause, and if this happens,

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he/she should breathe deeply and keep calm. Do not forget that the audience is interactive and usually accepts this kind of mistake. The speaker finds a cooperative position and not an opponent of the speech. A priori, the audience does not expect you to be wrong, much less in a position of judgement.

The presence of the speaker is fundamental and concrete to the speech, presenting a role promoting information.He must be concise, speak loudly and clearly, articulate his words well, face the audience and respect the time limit. No one is waiting for the speaker to fail or focusing on failures. Trust in yourself and be aware that you are the right person for what you set out to do.

A. How to act during a public speech?

We will deal in this section with the main features related to the naturalness of speech, with validation and logic. If we apply only the rules, speech sounds false and mechanical. Taking into consideration the basics of public speaking and conversation, naturally the speaker follows a guideline structured according to the rules and cognitive organisation of concepts.

- **First,** underline the important words and avoid unnecessary words. In speech one syllable of a word is emphasised, going over the others. We do the same with sentences. We emphasise one or two words. The procedure is not strange or unusual, since it is recurrently used by speakers.

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- **Secondly,** change the tone of your voice. The pitch of our voices rises and falls non-stop in a conversation in an unconscious and fluid way, attributing a pleasant and melancholic effect. When the speaker realizes the use of monotonous tone, he tries to change the sound for a short period of time, through some phrase or word he wants to expose to move and/or raise the voice.

- **Third,** vary the rhythm of expression. In normal conversations, we constantly change the rhythm of expression. This change of tone is pleasant and allows us to highlight the subject. In fact, it is the best way to emphasize an idea. This method invariably attracts the attention of the group.

- **Fourth,** pause before and after important ideas. Sudden silence has the same effect as a loud noise, drawing the attention of the speakers.Everyone becomes more attentive and more focused on what follows. "In moments of silence," according to author Kipling, "speaks best." Silence is destructive when it is misused in speech. It becomes a powerful tool, important to be ignored, and yet it is often neglected by inexperienced speakers.

Below are some situations or details that may occur during public speeches, which we will describe in order for the speaker to avoid embarrassment:

1) There is a sense and depth of discourse, valued beyond words.

2) Many speakers ignore the audience, they look up or down.

3) Avoid moments of monologue. There is no communication or mutual exchange between the audience and the speaker. This kind of approach reduces the quality of any conversation or speech.

4) An expression of success should be made in a colloquial tone and in a direct manner.

5) Anyone can give a speech. Always practise in a natural tone and avoid imitating others. If you speak spontaneously, you will certainly do it differently from anyone else, demonstrating the personality of expression.

6) Inform the audience that they can ask timely questions and that he/she is available to answer them, if possible. If the speaker answers a question, the whole atmosphere visibly improves and there is interaction among the elements present. The expression will not be so pretentious. The way of speaking will be warmer and closer.

7) Putting soul into the speech. Sincerity will be of great help to the speaker.

Fundamentals of public speaking

In a world where oral language increasingly prevails, knowing how to express yourself in public has become a necessary skill not only for teachers, politicians, communicators and speakers, but also for scientists and professionals dedicated to the technical area, who need to make successful presentations. Public speaking is a fundamental step in winning investments, research support and becoming differentiated in your area of knowledge. Working on the ability to speak well to different audiences and arouse their attention, respect and reflections are aspects to be taken into consideration throughout professional life.

Therefore, the following are the basics of public speaking:

1) Personality is more important to business success than intelligence.

2) Do not choose to make speeches when you are tired. Rest, come back, and gather strength and energy.

3) Eating just before a conference.

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4) Do not block energy. Attract. The world focuses around the speaker and bad energy does not attract good results.

5) Dress appropriately. Knowing you are dressed properly will increase the speaker's self-confidence and self-esteem. Skinny trousers, or vulgar shoes, or unkempt hair, use of a pen and pencil hanging from a coat pocket or an inadequate, stuffy bag (sloppy appearance) may command little respect from the target audience.

6) Smile in front of an audience as if you are happy to be there. Even before we start speaking, we are often accepted or rejected. Therefore, we must be very careful that our attitude elicits a favourable reaction.

7) Bringing the audience together. It is difficult to influence when you are a beginner. A member of a compact group, just by his presence, opens doors to positive reactions from the group members, such as laughing, applauding and accepting certain situations. Being alone in the same situation may generate another type of response, more aggressive and challenging.

8) If you are speaking to a small group, gather them in a small room. Do not take the stage when it is not necessary, standing at the same level as the listeners. The discussion should be intimate, less protocol, and more conversational.

9) Flood the room with light. Place yourself so that the light falls directly on the face, and the speaker's features can be seen.

10) Do not hide behind furniture. Move away chairs and tables. Remove any object that could charge the room.

11) If you have guests on stage, they are sure to move at specific moments. The slightest gesture from one of them will capture the audience's full attention. The audience cannot resist the temptation to look at anything

that moves, be it an object, animal or person, and the speaker should circumvent this.

The public speaker

The object of rhetoric is speech, but the speaker is the central figure; he prepares the speech, supports it, wants to convince and succeed. There are certain rules that must be observed, related to the character of the speaker, his special training, rules (for judgment, study and contestation). Also important are the speaker's physique, prestige, voice, diction and gestures, and relationship with the audience.

1. Character of the speaker

The quality of the person is the most important and relevant. The speaker must first of all form his moral character through studies and acquire the deep knowledge of all that is honest and just, without which no one can be a correct man or experienced in the art of speech. The ability to speak springs from the depths of wisdom. Hence philosophy is important in the activity and training of the speaker, for he must establish the meanings of every word, to clear up ambiguities, deal with them and ascertain what is false, prove and reject what is necessary.

The speaker must not only convince but also move and charm the audience, which requires drive, strength and charm. Morality or ethics are also useful for the speaker. There is no way to persuade in debates that do not involve moral issues. Any question of law involves establishing the exact meaning of words, discussing the notion of justice, which leads, to some extent, to philosophical and moral dialectics.

2. The physicist

A person's physique, being a regular feature, makes the distinction benefit the speaker. Everywhere the audience has always been sensitive to the appearance of

the speaker. How about a speaker with an ugly face? Here we may have surprises. What is more harmful to the speaker is his lack of prestige than his beauty. More often than not, a spiritual word mitigates or even erases the lack of physical attributes in the eyes of the audience. Personal charm, the spark of genius, makes the lack of beauty not weigh much in the scales of successor. Since ancient times, the public valued what the speaker did on his merits, not on his physique.

3. The voice

We live in the age of the word, but to penetrate the mind and soul of the listener, it has to be expressed in a good voice. The voice can be our long-time friend or our enemy. It may or may not, give the speaker the success he craves.   The voice can give an irresistible charm or it can make it unprecedented. And often, the audience will judge the speaker by his voice and even by his first words. A good voice will be one of the essential weapons, one of the most blessed gifts the speaker can possess.

When referring to the voice, we refer to some essential characteristics of it: intensity, timbre, intonation, naturalness:

a. **Intensity -** is conditioned by the flexibility and elasticity of the vocal cords, which are located in the inner walls of the larynx. For a good voice, the

good state of health of the oral cavity and nasal cavity is determined, the acoustic boxes of the voice, as well as, the good state of the larynx.

b. The timbre - the timbre of the voice has a great influence on the audience. Full, flawless, powerful and seductive voices are very rare. There are people who are born with an announcer's voice: full of capable sound and complicated to hear outside the room or in some nook protected by buildings (cathedral). Notwithstanding this aspect, voice defects can be corrected if trained.

c. Intonation- A speaker with a good voice dominates his voice and can soften it at will. He does not need to whisper constantly. All quality speakers say that the intonation of the first words in a speech is decisive for the audience. The voice should be natural. Harm causes laughter. The voice should be ascending. The key should be natural at the beginning and then driven to higher octaves. If the voice is high from the beginning, it is heard for a while, but then the audience shows fatigue.

d. Diction- Words must be pronounced correctly. It is a key element of eloquence. The vices of pronunciation are stammering and repetition of words. We have situations where the speaker speaks very fast and ideas are delivered quickly. By wanting to say everything at once, he becomes a kind of machine gun of words and ideas. Other times, the words do not come to his mind and he prolongs the î, a, which is embarrassing. We have constant repetitions of words, which become verbal tics, become ridiculous. The audience becomes interested in counting how many times a speaker says, "you see", "so to speak", "how to say", repeat "," it is not so "," so "and so on. Out" or do you understand?"," Yes?", instead of being interested in the content of the speech.

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4. Speaker-listener relationship

We cannot talk about the speech, the speaker and just ignore who listens, the listener, who still needs to be convinced. The speaker must be mastered, not to be lost by the variety of speech, the voice, the gestures to accept the fallacy of arguments. Indeed, a popular assembly must not be despised under any circumstances The speaker must respect it in order to be respected. The greatest scientists, the most advanced sages, have benefited when they have heard the voice of the masses. Some speakers are intimidated before large audiences, when, on the contrary, the audience should inspire and give them strength to continue.

The speaker in front of the audience has to accept interruptions, laughter and applause during the presentation of the speech. If the speaker speaks well, he is heard quickly.

To speak well is to take into consideration the level of culture of the audience you are speaking to. Sophisticated baggage, with many researched words, is not indicated. The audience is generally tolerant. It overcomes inaccuracies, lack of agreement, repetition. We have sincerity as a facilitating tool evaluated by the audience, the transmitted feeling of a decent man/woman easily impresses the listeners.

Does the speaker understand the audience? It is essential to look at the face of the listener. How to choose? Average intelligence. A speaker should be in an urban demonstration, using a vocabulary within the limits of normality, so as not to hurl anathemas and insults. He needs to work on certain aspects of his speech, such as politeness.

Politeness is a real shield for the speaker. The speaker should avoid at all costs, being pompous, emphatic, and sententious. Do not convince yourself, but, know that what you say will never be said again or no one has said it before. Do not be arrogant in front of the public. Do not be surprised if challenged. It is good to spare those who have a different opinion. Sometimes those who contradict us are friends or simply

misinformed. Anyone's mischief can turn into a joke. In any case, before responding to those who contradict us, we should know very well the meaning or the essence of the contradiction.

5. Stage fright

The fear that some people have of being overwhelmed before they even appear in front of the public is very much related to emotion. It is a perfectly natural reaction that is justified by the fear of failure. Often, debates are real battlegrounds.

Even a speaker with high self-esteem considers himself perfectly calm and, a quarter of an hour before speaking, feels his throat dry and his brain empty.

You become convinced that everything you had to say was perfectly logical and well developed, and suddenly all your hard work seems absurd.

Of the three circumstances already mentioned, stage fright will by no means be the worst. But if it becomes complicated, one should only work on the security of the preparations and the certainty that what one says is true, logical and common sense. One should not confuse fear, a phenomenon of the hour, with timidity related to the temperament and nature of the one who speaks.

Some general rules for reducing fears were set out in Tom Wolfe[15]'s "*The Miraculous Power of* the Tribune":

a) A well-chosen topic is the only way not to feel embarrassed. Master the subject in question and believe in the message you want to convey.

b) General rehearsal. Once the speech is finalised, it is good to "recite" it aloud, preferably without anyone present, trying to sustain the point of view as convincingly

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[15] Tom **Wolfe**, American of the New Yorker, Herald **Tribune**,focused with exaggeration on the **miracle** pill **of** the news. and demonstrates in his ideas the influence of new journalism in biographies written by journalists

as possible. Also, strive to "see" the future audience and "get" any positive feedback. If possible, do a direct rehearsal in the room where the presentation is scheduled, to get to know the venue.

c) The speech should not be read because "reading kills spontaneity"; Of course, it does not hurt to have a list of the main arguments prepared, expressed in as few words as possible. Just give that list a review so that it quickly refreshes the memory. In any case, the shorter the reading, the better the speaker's ability to communicate with the audience. And that art of public speaking is essentially a matter of communication between the speaker and the listeners.

d) Natural Exposition- Be natural in expression. Use simple words and construct short sentences. Try to create an undercurrent of sympathy with the audience. Do not be too abstract and give as concrete arguments as possible. Do not forget to look at the audience and keep this eye contact as long as possible. Concentrate on the benevolent figures, ignoring the others. Humour, so necessary in the case of "tribune professionals", is indispensable for most speakers and not only when highlighting an important argument.

e) No excuses- Wolfe insists that if he notices weaknesses in his own argument, the speaker should take no notice. If he is ill or has a cold, do not apologise. "To be sure of yourself, you must act as if and when you really were." Therefore, if the speaker makes a small slip while speaking, it is not advisable to complain that his memory is playing tricks. It is better to repeat the last point in order to resume the discussion as smoothly as possible or to move on to the next point, overtaking the one you missed. Also, there is no sense in getting worried or anxious, as a little tension increases the effect of speech during the speech.

f) The end- The effect on the audience is obtained when the conclusion is expressed as concisely as possible, not dragging from reality. The speaker should "Stop talking before the audience stops listening." Anyone who wants to exhaust the subject will end up exhausting the audience. The effect can only be disastrous.

6. Gesto

Mostly, people in different circumstances, especially when they speak and want to be convincing, make certain gestures, instinctive, uncontrolled. Through these gestures, ideas, feelings, moods are received or rejected since gestures can express joy, sadness, anger, indifference, etc.

The thirteen characteristics of a successful speaker

Because more and more people are interested in the details required to be considered a quality speaker, we have compiled a list of thirteen resources that we consider essential. Each one comes with a recommendation by which it can be developed.

1. Experience

To be able to make value judgements, we need to know very well the subject we are listening or talking about. It will not be possible to know all the information about a subject, but this cannot be a deterrent to addressing the topic. However, without a high level of knowledge, it will be difficult to gain people's trust. It is very likely that the speaker will be asked questions during or at the end of the presentation. To be able to manage these moments well, it is important to know the area you are talking about.

What you can do: read books, attend classes, watch videos, subscribe to newsletters of interest.

2. Passion

The fastest way to connect with people is not by the perfection of speech, but, by the passion with which you speak. People choose to buy a product,a service, a message behind the emotion they feel and then justify their choice with logical arguments. If the speaker does not have passion, if he does not vibrate when presenting his message, it is very difficult to arouse strong emotion in the audience.

What you can do: write a list of topics you are passionate about and start studying them in more detail. Reflect on which subjects bring you happiness, relaxation and fulfilment. Watch videos where you can observe another speaker's passion and emotion about the topic.

3. Personality

Each person is unique and special. We all have a set of characteristics and skills that set us apart. We have a set of values and principles, created from the experiences we go through, from which we guide our whole life. Whether you are cooler or warmer, firmer or more permissive, personality sets the speaker apart from the rest of the world. Being like yourself is important to captivate the audience and give your point of view, your perspective on the subject, not that of the mentors or the writers of the books you have read.

What you can do: discover your strengths and take advantage of them on stage. Ask friends what they really appreciate about you, what you are good at and amplify those characteristics. You can discover more values, talents and strengths and develop or enhance them.

4. Creativity

A good speaker, first of all, creates his speeches (presentations). managing to approach the simple in an interesting and attractive way (and complex information in a simplified way). The human brain has two hemispheres: the left is responsible for logic, information, structures, and the right is responsible for emotions, imagination, intuition. We can deliver valuable messages without being aware of these aspects, but we are not able to activate both hemispheres of the target group's brain.

What you can do: play, paint, dance, sing, cook, make an origami, draw with the right hemisphere, etc. Combine mental and artistic activities.

5. Simplicity

The best speakers use simple language, avoid sophisticated words and use short sentences. They are able to put complex topics into simple words and do not use specialised expressions to highlight their expertise. Instead, they make the most of comparisons and metaphors to explain complicated concepts.

What you can do: present or read information to a friend, who does not know your subject or discourse very well; and ask questions about the perception and understanding of words and expressions. If necessary, replace with simpler concepts or explain through metaphors.

6. Consistency

There is no presentation that cannot be improved and personalised. All successful speakers have had memorable speeches as well as speeches that did not please the audience. The speaker evolves through experience, through trial and error. Testing what works and what doesn't work in front of certain audiences and according to the type of audience and the speaker's needs. Absorbing the positives from experiences and eliminating the negatives, always learning problem-solving techniques. A speaker who is not willing to accept that there will be occasions when they make a mistake does not have a promising future.

What you can do: don't stop until you reach at least a hundred presentations, however imperfect. Learn from each one, what worked and create a new one.

7. Work

"A man who works hard without being talented always outperforms a talented man who does not work." To have a successful speech, probably the speaker should stand in front of a speech for hours, analyse every word, every gesture, every intonation until he creates a brilliant presentation. After conducting a review you can change your approach, being a constant and dynamic process.

Olivia Schofield, world runner-up in public speaking, said: 'Pareto's principle also applies to public speaking: you can cover 80% of the road just by using talent, but you'll achieve the top 20% just by working. Or vice versa. "

What you can do: prepare presentations in advance. Write, repeat, ask for feedback, work with a training specialist.

8. Self-confidence

All information should not be interpreted on the personal side. Some elements will judge the speaker, others will wish the speaker well and prosperity. The personal interpretation of the performance is based on the perspective how the audience sees the world. However, the speaker must understand and accept the value judgments. The better you become, the more popular you are, leading to increased audiences and criticism. Accept that fact and do not try to change your attitude and opinion too much. If the speaker receives difficult feedback, they should not question too much about it, and remember that there are no culprits. The person is in constant disagreement may not be in a state of harmony. A happy and peaceful individual does not feel the need to criticise and focus on the negative aspects of the speaker as a person.

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What you **can do:** Write a list of things you like about yourself, add things to your list, meditate and cultivate self-love. Love yourself and don't get too worn out by what others say.

9. Vulnerability

Try to approach people when you talk to them about challenges, about moments of balance, about failures and suffering. There are people who do not know what happiness is, and others who do not know what suffering is. People will listen and respond to the speaker because they have identified with the message. An inspirational speaker communicates and connects with people and presents himself as he is: with his weaknesses and strengths, without broaching topics that have not yet been properly evaluated. He should not continue a speech in which the audience is emotional, when moments of crying or suffering occur.

What you can do: make a list of painful personal stories, with provocative moments in your life, with personal failures, but through which you have gone and from which you have learned a lesson. Include in your speech.

10. Voice

One of the main reasons why people get bored listening to a speech is vocal monotony. When the speaker uses the same rhythm, the same tone and the same volume for a period of ten minutes, the human mind assumes that no changes will occur. If the audience assumes what the speaker is going to say, they automatically assume that they also know what they are going to say. He loses interest and asks himself " So what is the point of listening to him? "

Play with the pauses, the volume, the rhythm, the tone of the words to keep the audience focused and constantly surprise them.

What you can do: go to karaoke, work with a speech therapist or diction teacher.

11. Humour

It is the quickest and easiest way to raise the energy level of the people in the audience, without having to tell a joke. The best alternative is self-irony. Share funny stories that have happened. Use public interventions or small unexpected events during the presentation to generate smiles. Be willing to laugh. People will approach you more easily.

What to do: read one or two jokes a day, write a list of funny stories from your life.

12. Clothing

Those in the room are much more attentive to what you have to say, they look with more consideration, respect and feel better, when they have a pleasant image in front of them. This does not mean that the speaker should wear a tie and button-down shirt to every presentation. Perhaps a rule of thumb to apply is to dress half the class above the dress level of your audience. If they are wearing jeans and a t-shirt, buy a pair of trousers and a t-shirt. If they are in a suit, wear a full suit and tie. For women: avoid clothes that make the audience pay more attention to what they see than what they hear. Do not wear extravagant accessories or light reflectors (also valid for men).

What you can do: wear tailored clothes (dark grey and blue are recommended) and ask dressing room experts for advice on what suits you best.

13. The story

It is the most important part of a speech. Individual credibility gives authenticity to the message. Create emotion, connect the audience, work the right brain hemisphere and offer veracity to the message. Use at least one personal story for each key message. Do not talk about things that have not been tested and validated. If you read interesting articles, watch a captivating documentary or hear a useful message at an event, test that message in your personal life first and then present it at the conclusion of the topics. Tell people what your experience is.

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What you can do: pay attention to daily life, live freely with awareness, write down in a notebook all the events you have gone through during the day and write them down.

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II.   AUDIENCE ANALYSIS AND SPEECH OPTIMISATION

Objective

This chapter will help you apply different training methods to understand the audience and consequently change the course content, presentation methods and oratory style in order to improve listener satisfaction and benefits.

One of the main differences between speaking to an individual and speaking to an audience is the level of personalisation. When we are in front of an individual (a single person), we can devote as much attention as possible to them and personalise the speech. When we are in front of an audience, you will necessarily have different people, different points of view, different opinions, different levels of preparation. Therefore, the way the speaker expresses himself has this conditioning, which should be a speech adapted and standardised to meet everyone's needs. Consequently we state that there can be personalisation of the speech, however it must be tailored to the target group. There are several applicable methods that vary in terms of demand and precision. We advise the use of these methods in order to reduce the risk of obtaining unsatisfactory results or, in any case, of addressing topics of less interest to the target group.

In this chapter, several methods of obtaining information from the target group will be listed, with the caveat that not all methods are always practicable and need to be adapted to each particular situation.

As a trainer, we caution that the ideal way to produce a course is always on the solid basis of a thorough needs analysis, considering all parties involved.

The needs analysis process, however, requires time and costs that:

- May involve the need for interviews with several groups

- It may include the administration and analysis of questionnaires

- For management reasons it may not be in the investment objectives of this activity

- The company may have a limiting budget.

In addition to the above, there may be situations where contact between the trainer and the participants occurs directly in the classroom. On the other hand, the trainer may have prior access to general information about the group such as the number of people, the position held in the company, but without being provided with information regarding training courses and/or previous training. Finally, it should be remembered that the needs sometimes presented by the company at a formal level can hide real, informal needs which have not been declared. Trainers must have the ability to objectify and discover the real needs of the group through direct contact and adapt each session. Personalisation is the key to the success of any speech, or training course.

Method 1 - Raising your hand

The quality and adaptation of contents in relation to the target group has a determining factor of knowledge about the skills of the elements and specific information of the group. When there is not much information gathered the trainer can apply the "show of hands" methodology as it is a quicker way to gain knowledge directly from the target compared to the traditional presentation. The latter is more informative, but more time consuming, less focused on the objectives and informative. We recommend the "show of hands" method as an alternative to the traditional presentation for the following reasons:

- It's faster than the presentation;

- The presentation is not recommended for groups that are known or have previous direct contact (if there is previous collaboration, this moment will be boring for the group at the very beginning of the speech);

- The generic presentation may lack structure, as some may take too long to present themselves or give too little relevant information. If the group is small enough and the trainer wants to collect information; he/she can ask for a precise presentation (e.g. "name, position in the company");

- The action of raising hands involves all participants.

There are groups of trainers who justify the presentation period as a way to encourage interaction between group elements, but we believe that to foster mutual interaction the amount of information collected is disproportionate to the possible benefit of the interaction itself. Furthermore, interaction between the constituents of the target group occurs mainly if the trainer is the facilitating tool for communication through exercises and other dedicated moments. The method of "raising one's hand" through open questions to the audience allows understanding the areas of intervention of the participants. As an example we have the following questions:

- "Which of you is involved in teaching?"

- "Who comes from the mental health field.Psychology?"

- "Who works in the forensic field?"

- "Who is in charge of personnel management?"

Questions of this kind are quick to execute, capture the attention of the participants and allow one to collect a variety of information about the group. If no one raises their hand for any of the questions raised, this information and themes allow the trainer to tailor their speech to the tangible needs and knowledge for the target group. If nobody raises their hand for the question "who is responsible for personnel management?", the application of the technique in personnel selection will not be a

topic to explore, as they will be considered irrelevant by most of the audience. This method, unlike the presentation, can be used throughout the lecture/course for information acquisition, as from the beginning the audience is prepared and used to answering questions in an orderly and consistent manner. The questions asked can be comprehensive or targeted.

    i.   For example, the trainer might ask, "Which of you has recently had a disagreement with a colleague?"

and then continue with more in-depth questions that allow for reflection by the individual, such as

    ii.   "when you are in front of the person with whom you disagree, are you able to speak to them directly about that issue?"

Individual questions in front of a target group with a "show of hands" methodology allows the trainer to keep the speech appealing to everyone at all times. On a general level, the trainer can refine the speech and personalise on a solid interactive basis the answers. If the training takes place in a company, it is not advisable to ask "show of hands" questions, especially on subjects which are not the responsibility of the group or strategic decisions of the company. The trainer can motivate the group to a certain strategic decision if he/she performs formal decision-making functions, but without ever changing or replacing the leadership role.

Method 2 - Interviews with managers

Conducting interviews with managers of the institutions and leaders responsible for the courses is a valuable method, both from a business and educational point of view.Executives, supervisors and leaders have a primary view of the working group and can therefore provide information and complete analysis of needs.

We recommend that the trainer conducts at least one interview with those responsible, even if:

- There are managers/supervisors with little time to allocate to this business.

- High number of managers who may consider this activity necessary or unnecessary.

- The perception by the manager that the company's problem lies with the employees, when in reality it lies in the leadership style.

The trainer should collect effective information regarding the group's constraints and management needs. Contracting for courses with a specified title/theme such as: "communication course", "how to exercise leadership" does not identify the real problems in detail.The trainer should ask himself:

- What exactly is wrong with the communication of this group?

- What is most criticised in the leadership of this group?

If pertinent questions are not asked, it will not be possible to achieve the proposed objectives or to solve the real problem of the working group's needs. When possible, the trainer has immense benefits by interviewing some of the group participants, always focusing on areas for improvement and limiting points.

We recommend some questions for analysis of business needs, which can be executed through the various means of communication (short phone call, a skype meeting, an email, among others):

- What are the secondary problems that arise from the main problem?

- The theme of [course title] can be developed in a variety of ways. What is the specific topic you would like to emphasise?

- What is the goal to be achieved at the end of the course?

- What are the intended changes after the course [target group]?

Method 3 - Administering a questionnaire

Supervisors have a specific perspective on the working group. They may certainly have an insider's perspective, but the relationship between all stakeholders may generate a process view on work activities that does not always correspond to the total and real view.

One activity the trainer can do to get a full picture, without spending too much time, is to construct a questionnaire and administer it to all course participants. In-depth questions will enable you to get the point of view of everyone and not just a few people. The more elements involved, the more accurate the course will be in meeting needs. Remember, however, that the more or more questions there are, the lower the completion rate of the questionnaire and the lower the points assessed.

The advantage of questionnaires is that they can be added to the proceedings at any stage. The trainer is comfortable asking short questions by email, with paper questionnaires or even in the course satisfaction questionnaires. Needs analysis is an ongoing process and can be carried out at the end of the course in order to plan new training activities.

For example, a quality approval questionnaire might ask questions such as the one below:

- In the light of the training completed in this course, what other topics would you like to cover in future training courses?

In this way, not only can we understand any limitations, but we can also understand what to propose next. The questions asked in the questionnaire may be similar to those offered by the administration.

Method 4 - Analysis of needs during the course

When it is not possible for various reasons to carry out an adequate analysis of the needs of the target group and/or the management, the trainer should focus on the mutual interaction of all stakeholders. Continuous adaptation by increasing the degree of difficulty of knowledge and personalisation of the information is fundamental to achieve the objectives, but it must be imperceptible to the participants. A valid technique applicable during the discourse lies in the construction of exercises and simulations to be proposed directly to the course unit for "diagnostic" purposes. For example, if the theme of the course is "working in groups", but the administration was not clear enough in showing what the main limitation is, the trainer can create an exercise dedicated to the behavioural study of the working group and then orient the assumptions towards the results of the exercise.

Method 5 - Obtain back ground information

All the information collected in the run-up to the speech/course is of high preparatory value, and allows the whole arrangement of key concepts to be properly structured. They are independent of and complement the other information provided by management.

There is open source information that the trainer can explore on their own initiative as we have indicated:

- Study the company's website;

- Analyse the documents published on the web referenced by the company;

- Evaluate as a participant the training offers;

- Evaluate all advertising material.

Method 6 - Questions 1, prepare for 10

The process of training and passing on knowledge is a complex one and the trainer must be prepared for literally any circumstance. Only beginner trainers rely on improvisation for the general adaptation of the content to the eventual needs. The customisation of the course involves the careful analysis of the objectives, the known needs prior to the lecture, and possible adaptations of the basic speech within a defined pattern. With a view to reducing constraints, we recommend that the trainer propose more specific content according to the assessed needs, following these indications:

- It must be prepared for increasing levels of difficulty, not underestimating the curiosity and dedication of the participants.

- Must be prepared to adapt and simplify knowledge, create modules.

- You should be prepared for overlapping knowledge already gained in previous training. We recommend backup forms.

- Carry out exercises and needs analysis with the participants, indicating the themes worthy of in-depth study. The trainer can add this directly to the course, addressing topics of fundamental importance.

Method 7 - Watch the audience while you teach

During a speech/lecture/course the speaker is not the protagonist, because the participants are the key and differentiating elements. We can change the speaker, but

the participants must be maintained so that the training objectives are achieved. The concept of protagonism, which is sometimes instilled in society, should be diffused in the training area, because it is not real and it induces an increase in the speaker's anxiety.

The selection of information is dedicated to the participants and certainly not directed at the teacher, although many believe otherwise. The trainer should meet the previous evaluation by carefully observing the interaction of the group according to the following variables:

- Participants' attention focusing on the different stimuli present in the room (speaker, flipchart, presentation).

- Participants' positions:

- Absence of arm-twisting.

- Participants take notes.

- Participants are seated with their backs straight or forward.

- Participants nod and / or smile.

Alternatively, the trainer can assess the signs of disagreement such as:

- Face heavy and sombre.

- Arms crossed.

- Expressing doubts.

- Formulate objections.

- Talking during the lesson.

It is important to interpret the objections raised by the participants, as it is a practical and easy-to-use tool for the trainer to change his or her style in time, adapting

the content of the speech to the audience's expectations. There are several ways to do this, both by verbal and non-verbal assessment. The trainer should feel free to ask targeted questions to participatory elements in order to solve the problem.

You can ask questions like the examples below:

- "I am noticing some doubt about this topic! Any questions about this subject?";

- Would you like to ask questions about this module or subject?

These types of questions during the speech reveal the doubts and objections of the speakers. We remind you that it is not possible to solve an objection if the trainer does not know exactly what it is about.

Although it is difficult for many speakers, it is beneficial to stimulate the objection during the speech and resolve it, than to leave it "on the table" and probably not be amenable to resolution. Knowing how to resolve critical issues is a fundamental activity, but not all objections make sense or are actually useful for the success of the objectives.

An objection can be based on:

- Strictly personal needs, but not shared or useful to the group;

- Strictly personal needs, but disconnected from course objectives;

- Low motivation to participate in the training/course.

Low motivation on the part of the participants is frequent, even in high quality training/courses. The trainer should consider that:

- There are compulsory training courses;

- The management may have decided to conduct the training/course without adequately motivating the participants;

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- There are people who are generally not familiar with attending training courses.

The reasons mentioned above and others beyond our description may cause the participants to become distracted, talking among themselves during the speech, which reduces the quality of the course in general. Background noise is not only uncomfortable for the trainer, it is also destructive for the attention of the participants and an incapacitating element for the transmission of knowledge. The trainer's effort to understand which needs are useful for the course conclusion is a crucial factor to reduce the occurrence of critical situations.

The action of abruptly reprimanding elements providing background noise is not advisable, but you should verbally point out that such continuous noise causes limitations and discomfort of the group. Audience members who take such initiatives actually make the lecture/course less interesting and make it impossible for other participants to make decisions.

Reasons for disinterest may be valid and worth further evaluation, but should not disturb the other participants. The trainer is responsible for maintaining a balance in the auditorium that promotes learning interaction, and for eliminating background noise in a timely manner.

There are some indirect ways of noise control, which the trainer can put into practice, avoiding addressing this issue directly.

The first strategy consists of eye contact, looking into the eyes of the disturbing elements, if any element begins to speak openly during the lecture/discourse, disturbing the other participants, the trainer should stare continuously and intimidatingly until the background noise is suspended. Usually this action is enough to send a clear message, the participant(s) feel that the attention is on themselves and usually understand that they should postpone the conversation to a pause or an opportune moment. The second strategy the trainer can perform is to approach the

group of participants and speak personally to the members, although it also increases the attention of the audience in this particular group.

Usually, the attention of the speaker and a large part of the audience is enough to interrupt the speech, but it is not always able to dissuade everyone involved. Therefore, if this does not really work, the trainer should get close enough to the target group, and possibly ask for more attention and silence directly avoiding the last step of interrupting his speech. This last step of pausing will make the conversation of those participants audible and presumably the audience's attention will be enlightened and they will certainly stop the noise.

If the above is not applicable, we can find two type contexts:

- The context may have generated hilarity, in such cases we recommend if possible to end this moment with a funny and relaxed ending.

- The context can generate a moment of tension that prevents mutual interaction and further discourse.

In these two plausible contexts, the trainer may select a formal or informal ending, following one or more of the following options:

He/she may resort to formal repetition, in order to overload the cognitive system of the speakers without being offensive and direct to the elements. In case formal requests could be misinterpreted as offensive requests for silence, the trainer should be aware that the freedom of choice should not limit the other elements while maintaining calm and peaceful insistence on this formal verbalisation. All participants should have the same right to hear the speaker properly.

Here are some examples of formal standard sentences, which may be placed throughout the speech:

- "Sorry if I interrupted you, but I'm having a bit of trouble speaking at once."

- "If I keep talking I risk forgetting some important elements for the [course theme], which I remind you, that it has the following [objective], it has the function of [explains the benefits]."

- "The risk is that even those people who are next to us will not be able to follow the lecture."

- "Continuing to speak means deciding for the other participants."

The trainer may use this type of sentence in the training context, but may choose a less formal option such as:

- May I sit next to you? This interruption of the pattern may interrupt the parallel conversation

- You can pass the microphone to the element that is constantly talking. This action breaks the pattern generated, bearing in mind that nobody wants to have a microphone in their hand.

The trainer should not be afraid to exercise his or her rights, reminding the elements, who often negatively influence the lectures, of the disturbances they are causing for the rest of the audience. At critical moments you should take the opportunity to refocus the audience on the course objectives and related benefits. Use these moments to remind them of the applicable "rules", with guides as described:

- "I remind everyone that this course aims to (set the goal) in order to (explain the benefits)."

- "It is certainly allowed to ask questions and investigate topics (explain the rules and times for asking questions) - e.g. asking questions by showing hands / asking questions at the end of the session)."

- "I would like to postpone personal group discussions to moments of pause, precisely to allow all participants to listen."

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III.EXCELLENT PUBLIC SPEAKING -

EFFECTIVE METHODS TO ANSWER QUESTIONS

1.Introduction

Public speaking is already a difficult task, but when you submit to the audience, you give them the power to participate and ask questions and they make you doubt your experience. Most presentations and talks end with a time for questions.

This moment can be a cause of fear and fear on the part of the speaker. In the first place, the prospect of finding yourself with a deathly silence when you say, "Does anyone have any questions?" makes you rethink whether they have understood something of what you have said, or if they have been interested. In addition, another tricky time is facing difficult or controversial questions that you do not know how to handle. They are always complicated and difficult situations to handle, but you can learn tactics and behaviours that help you deal with it in a positive way.

The moment of questions in a presentation or presentation is important, since it is at this moment that a speaker reveals her leadership skills, his or her personality and, above all, the knowledge of the topic has presented. This is where you earn the credibility of the audience. For this reason, it is normal to feel uncomfortable at this time and try to avoid it.

However, keep in mind that answering questions gives the speaker another opportunity to ensure shared meaning and meet the needs of their listeners.

It can be considered a "good sign" when participants ask questions, because from these questions, listeners are communicating what is important to them and looking for clarifying information to understand the idea, product or service.

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Let us face it, presentations are scary. However, at this point, there are two options, if you are not nervous, do not worry, you can handle it. Nevertheless, if you are nervous, it shows that you are concerned about being understood and need positive communication.

At this point, it is logical that your thoughts go towards:

- • I can control the rest of the presentation, but not this part

- • I cannot rehearse the questions, or the answers!

- • I have to think too fast

- • May not know the answers

- • You might find that people did not like it

- • I could have made a mistake

We can eliminate some of these problems without breaking a sweat. Along those lines, we will outline some ways to encourage your audience to ask questions, as well as some tips on how to tackle questions effectively.

2.Things to take into account before your presentation

Before speaking in public, do you have a "knotted stomach"? Is your mouth dry? Are your hands sweaty? All of this is somatization of our tension and nerves prior to a presentation or public talk. It is very common for us to get nervous in this type of situation.

Nowadays, making a presentation and an exhibition to the public is something very common, in many areas of our life, not only professionally or academically.

To ensure that our presentation and subsequent round of questions there are ways to ensure that this moment is successful. As seen in previous points, one of the main aspects that must be worked on to prepare the presentation very well (see point in the index), but it is also very important to control nerves during the presentation and subsequent round of questions.
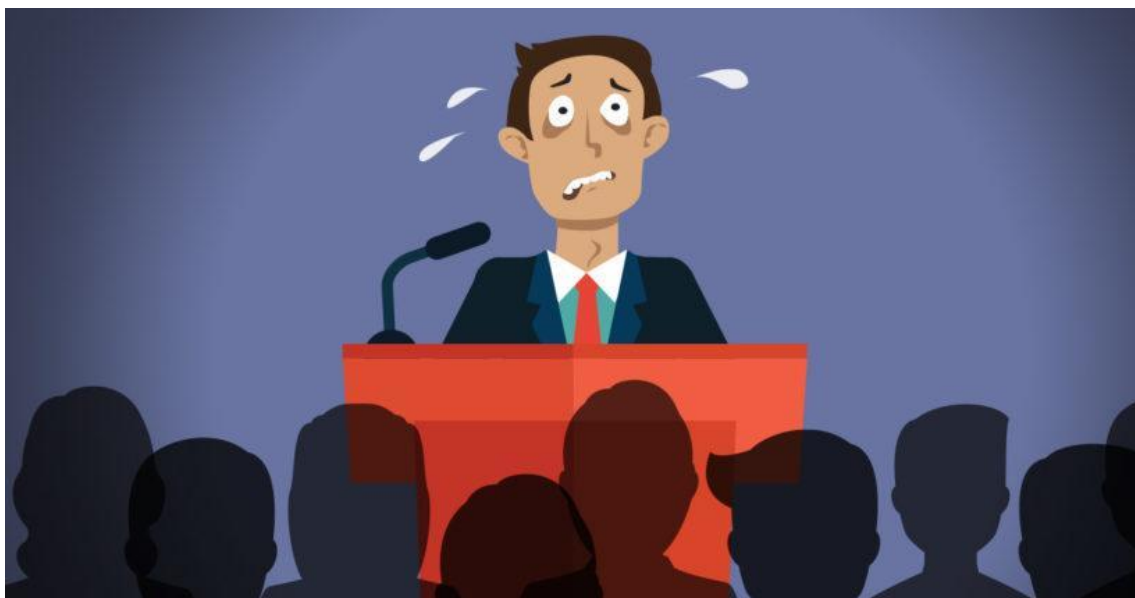
Avoiding anxiety during that moment of exposure to the audience is difficult, but there are techniques that can be taken into account to avoid excessive anxiety of the moment:

- Accept that being nervous is not a bad thing, it actually reflects that you care to give good answers and show everything you want to convey. You have to take advantage of the adrenaline that is produced during those moments as it helps you think faster, speak more fluently, and implement the necessary enthusiasm to convey the message you want through the answers.

- Do not try to be perfect, the origin of the fear of being exposed to the public is often due to fear of imperfection. Your effort has to be oriented to be yourself, something that will help you connect with your audience at the time of questions.

- Know your topic thoroughly, the more you know, the more confidence you will have in yourself and the less anxiety the moment of questions will generate.

- Involve your audience, the participation and interaction of the public is one of the ingredients to succeed in an exhibition. Come up with an activity to engage them and keep their attention.

- Breathe abdominally; breathe using the muscles of your stomach to calm the nervous system. To do this, before starting the round of questions, take a few deep breaths before and even during the presentation.

- Turn to visualization, close your eyes, and visualize yourself conducting the talk with confidence and enthusiasm. Imagine the room, the people in attendance and the moment of raising your hand to ask something. Thus, you allow your mind to contribute to turning the image into reality.

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- Practice aloud in front of the mirror. You can start practicing on your own, and then be able to do it with your closest friends, or your partner.

- Avoid caffeine and alcohol before an exposure, as these types of drinks can increase the heart rate and increase nervousness, thus leading to forgetfulness.

- Prepare a bottle of water for the presentation. Drink water before moving on to the question round, it will help you relax and hydrate your mind and be more productive when searching for answers.

- Practice eye contact. You can rehearse in front of the mirror how to interact with the audience, the smile, the gestures, etc. It is very important that the audience believes that you are a close and friendly person

Effective public speakers put as much attention into how to manage their audience questions and answers as they do their presentation. The planning begins with a fundamental question of your own: ¿Are you going to conduct an audience questions and answers?

Still, the audience Q&A session can provide some of the more memorable and energetic moments of your presentation. If you manage your audience Q&A deftly and with care, you potentially gain valuable information:

● Did your messages stick?

● Is your audience concerned about or resistant to your ideas?

● Are they confused?

● Do they need to know more?

● The way to manage your audience questions and anwsers (Q&A) is a simple one, really. You must prepare.

Once the states of anxiety and nervousness have been detected, and having worked on them, we have to prepare the previous steps of a presentation and the round of questions.

The best method of handling questions and answers when speaking in public is related to defining clear rules of the game. That is, before moving on to the presentation, some spaces for interaction with the audience can be allocated. In addition, it must be taken into account that the activities, themes, or the tone of the same should be varied to keep the attention of the audience and not tire them.

The first thing to understand is that there are two types of people who ask questions. First type to show off and the second because they're interested. The first group will be transparent to the audience, so do not lose any sleep over anyone whose ego is bigger than their common sense. The second group, those who ask questions because they want to know more, are to be celebrated. They're a good thing.

Remember, people only ask questions if they care. The very fact that they're asking questions is a great thing because it shows you did the key thing a presentation is supposed to do – you got them interested. When the questions happen, allow yourself a little smile inside

3.How to deal with the moment to answer questions

Now comes the complicated moment, in which you finish presenting a topic, you have achieved a good presentation, but it is time to go to Question Time. First, understand that questions are a compliment to you and your presentation. Interesting thoughts evoke questions.

What audience member is going to ask a boring speaker to say something more on a dull topic?

When you open the floor to questions and a hand goes up, this means you have probably opened a mind, touched a heart and/or hit a nerve.

You are the one who knows the most about your subject in the room and you have to believe it, but do not treat your audience with disdain or as if they were fools. If they ask you a question that you have already answered in the talk or one that does not make sense, answer with all the kindness.

Question and answer time begins

1. **Listen to the entire question**: do not interrupt the person who asks you, even if you imagine what the question is going to be.

2. **Repeat the question so everyone can hear it: a**A typical audience member will not speak loudly enough for the rest of the audience to hear the question.

3. **Make sure you have understood it:** Another reason for repeating the question is to make it clear to you. Repeat it and elicit a nod of affirmation from the individual who posed it. Say, for example, "If I understand the question,

you're asking how to locate someone to help you design a Web page." Pause, use silence to think and decide:

- Do I understand the question?

- Do I need to paraphrase to confirm I understand the question or acknowledge the emotion or meaning behind the question?

- What is the best answer?

- How much detail does the person need in the answer?

- How can I answer directly and prompt another good question?

- Is someone else in the meeting more qualified to answer?

4. **Speak to the whole room.** Address the questioner first, then the entire audience. If you are responding to a question asked by someone in the second row, speak so you can also be heard in the back of the room. You can address the person in the second row while answering his question, but do elevate your voice so you can be heard throughout the room.

5. **Keep things moving**. One way to lose your audience during the Q & A session is to spend too much time addressing the personal concerns of one or two individuals. Allow everyone to ask, do not let one person dominate the session.

6. **Answer briefly;** it is not about giving a second lecture on each question. Answer only what is asked and stop. Focus on the listeners' needs. Too much information is confusing and could be boring. If your listeners want to know more, they will ask for more. Their questions will help you better understand and respond to what is important to them. Use silence, eye contact and your natural energy to be your most authentic self as you respond.

Next, we are going to expose certain situations that can occur at the time of questions and answers. It may not be something general, but we must be prepared in case this situation arises.

Handling the "loaded" questions

Sometimes questions asked are "loaded." A loaded question may appear threatening or contain a hidden agenda. Use silence while you think about the answer. Decide how you can create the most positive perception of yourself.

- Should the answer be deferred? Given outside of the meeting?

- How might I diffuse the question?

When responding:

- **Be yourself**

- **Stick to the topic:** many times the problem is not the type of question but that the character in question beats around the bush and goes off the subject of your presentation. When that happens, politely interrupt the person in question, remind them what the issue is, and propose another time to start the new discussion. The more the session disperses, the more it will cost you to do the work of redirecting your attendees towards the topic in order to finish with your message.

- **Make sure it is a general concern**: in a presentation that I gave a few months ago, one of the listeners told me in question and answer time that he had not understood what the subject of the presentation was. I tried to answer the question, but soon realized that we had entered a loop from which I did not know how to get out. And I was also aware that

that listener was playing with me for fun. That day I did not know how to resolve the issue. But I learned how I could do it next time. When you notice that you get stuck with a specific question from a speaker, ask the rest of the attendees if they share that same doubt. In general, the answer will be no, since the doubt does not really exist even for the listener who asked it (since the question is only the excuse to play with you). In that case, invite the listener to comment on it later in private so as not to harm the rest of the audience who already understood and want to ask more questions. If the answer is yes, then ask another listener to rephrase the question and answer it. So you deactivate the loop.

- **Bounce the question**: one option to buy time and think about the answer is to bounce the question. You can bounce the question to the same listener who asks it with a "what do you think?" or a phrase like that. In a way, if the question contains poison, it will be the listener himself who will prove it. Another possibility is to bounce the question off to the rest of the audience. That will give you time and the audience may give you a lead.

- **Remain non-defensive**. Do this by thinking and breathing before you respond. Maintain respect for the questioner; consider every question important.

- **Answer the question briefly and directly to show your confidence**.

I have no idea

The worst case scenario is simply not to know the answer, so let's deal with that first. The best way I've ever found to handle this issue is to be honest about it, but

to respond in a very structured way, so that my credibility stays intact. The formula is this:

- o I don't know, but it's a good point

- o so I'll find out

- o and if you give me your email address I'll get back to you about it

- o by lunchtime on Thursday

Obviously, you change the time in the last part to be something you can handle. The first line is a simple admission that you do not have the answer to hand. The second part is where you start to recover. The last line is the critical one though. This is how you sound credible to the audience.

A couple of alternative techniques are useful here, too… you can use these in a mix-and-match way.

- • Open up to the audience. Try something like "That' a very good question – what does everyone else in the room think?". If you do it with enough style and you have used an approach up until that point which has been sufficiently collaborative and informal, it can work seamlessly.

- • Use a broader-brush answer. Sometimes the question is not one that requires a very specific response. You would be surprised how often one broad-brush answer can be applied to different questions. Take a few moments to consider if this is one of those times. If you have (say) five or six such 'generic' answers sorted out in your head before you start your presentation you can often apply one of them instead of trying to improvise an answer.

Answering questions means you have to think hard and fast – about both the content of what you say and the way that you say it. One very handy trick is to use structured formulae to give your response a shape. That way you only need to think

about the actual content – halving the work on your brain. Once you have learned these tools, not only will you love 'em, you'll spot them almost every time you listen to a political interview.

Nobody raises the hand, nobody has anything to ask

What if you open the floor to questions and no one raises a hand? Try jump-starting the questions. Here are a few techniques:

- • Ask the audience questions. If you do not see the hands raised, maybe you can ask something about the presentation. You can prepare some questions, "cheat" questions, where you will be sure someone answer it. In addition, once when you begin addressing this issue, others will raise their hands with their own comments and questions.

- • Plant someone in the audience. It is easy and it works. Write out a few questions, give them to one or two game and trustworthy people, and instruct them to ask you the questions should no legitimate questions be forthcoming.

- • Bring up questions from other presentations.

- • Put Your Questions in Writing. Sometimes written questions are appropriate. Where the audience is very large and when the topic may be somewhat controversial, having audience members write their questions affords you the opportunity to screen them. Hand out slips of paper with instructions to write the questions before and during (if you wish) the presentation. Ask runners to pick up the questions and screen them for you. Alternatively, you can review them during a break and read only those you feel represent the interest of the majority.

Some advices:

- ❖ **Avoid irony, sarcasm, scathing criticism, arrogance, etc. Show that you have education, and that you will not fall into temptation or senseless provocations.**

- ❖ **Do not finish with question and answer time. Prepare a phrase for the conclusion of the session, a phrase that motivates the audience and leaves them with a good taste in their mouths at the end of the presentation. I make the last memory of your presentation the one that interests you.**

4. Practical examples and techniques

Remember to make it clear at the start of your presentation whether you want or expect questions, and when you would prefer to take them i.e. at the end or as you go along. If you are an inexperienced presenter or if your timescale is very short, then it is generally best to take questions at the end.

Answering questions is not always easy, it may be the most complicated when speaking in public, since we run the risk of going blank. Still, here are some techniques that will be useful to you:

Ask them to repeat the question. This gives us time to think clearly and find an answer to what is being asked. It will also help the person asking to clarify, since not all questions are asked with enough precision to understand them the first time.

- • *"Excuse me, could you repeat the question again?*

Ask for more information. Here you already know that the magic word is **"exactly",** a word that makes the other give you more information. In this way, we will be able to have more data to accurately respond to the concerns of the other party.

• *«César, I don't think the public's questions should be answered like this»*

•"What do you mean exactly?

Reframe the question. This will again give us the option to think about what we are going to say and to clarify what the questioner wants us to answer.

• *"If I understood you correctly, you ask ..."*

When they ask us several things at the same time. When a question contains several (something that journalists take advantage of to do often) the most important thing is to write down something about each one of them (you will notice because at that moment all politicians take their pens with their hand). Imagine the next question someone in the audience asks. Let's put ourselves in the position that it is a political issue:

• *"Ms. Williams, what do you think of the new garbage tax that your community government just approved, and if you are for or against raising taxes on citizens at times as sensitive as this? Especially because there are people from your parliamentary group who have said that the minister should resign, although I don't know if you think the same ...*

If you look closely, there are three questions in one. In order not to forget, Ms. Williams should write down somewhere so that she can answer later:

o Garbage rate.

o More taxes, for or against.

o Resignation of the minister.

Once the three questions have been noted, it will be time to answer. Questions that can be answered clearly must be answered clearly, questions that cannot be answered clearly. Well, of these, you already know what politicians do, take detours, etc . We have a classic and memorable example in Spain (here you have it), it will remain for the posterity of the art of oratory.

It is clear that responding without giving the information that others want is very dangerous for our image, but I recognize that politicians need to do so, in this field it is better to answer wrongly or get involved, than not to answer. I do not always advise this technique, but in political matters, it is necessary in many cases. Here is an example of how we would respond:

- • *"Regarding the first question, I believe that the garbage tax is an abuse of the citizens' trust at this moment in which they are already making enough efforts. On whether I am in favour of raising taxes or not, I will tell you that taxes are necessary, but there are certain taxes that are never raised, while those that affect all citizens are raised often. In addition, regarding your third question, I think we have a minister who has demonstrated professionalism in some years of his party's mandate, although lately he may have made some unwise decision. "*

Political discourse is another world and many factors come into play that do not exist in other environments. Let us focus on the most common questions that we are going to find in real life.

When instead of asking, they affirm. It is important to emphasize that many people ask questions about an ego issue, something like *"I want everyone to hear how much I know."* These kinds of questions do not need to be answered with too much emphasis, since the same person shows others that he has not asked a question but a statement.

For example. Here are a couple of real cases:

• Assistant to the public: *"I wanted to ask you a question… In addition, after more than twenty years selling, I have realized that the best way to sell is by helping your clients earn money. I have always helped them earn money and they have bought my products from me. For this reason I believe that confidence in the sale is the most important thing"*

• Response from the speaker*: "I couldn't agree more with you."*

Another real case:

• Assistant to the public: *«What you say about relationship sales is very interesting. In fact, in my book "The fabulous relational sale" (I made it up) that was published in 2007, I affirm that customers are the most important for a company and that we have to satisfy their needs*"

• Answer that I would have liked to answer: *«Congratulations, we have not noticed the advertising spot».* However, not, you should tell *"Congratulations for your work"*

When the question we do not know. There are several techniques to answer questions that we do not know. The simplest would be to be honest:

• *"The truth is that I don't have the answer to your question"*

However, we are supposed to have an answer. We can postpone that answer sincerely:

• *"Now I don't have a concrete answer to what you are saying, but if you provide me with your email address, I will contact you this week and send you a more complete and correct answer."*

Or also:

• *"The truth is that I would like to answer your question with a little more information than I could give you in this talk. If you don't mind giving me*

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your email later, I will send you a detailed document with additional information that you will find useful"

Another option if the room or group allows it, and the conference is sufficiently participatory, is to invite someone else to answer the question.

- *"What do others think? Any answer to this question?"*

Also, if we have other speakers at the table, throw the question to them (hot potato style)

- *"The truth is that it is a very interesting question. I wonder what my table mates think… »*

In these cases, a saviour usually comes out who takes us out of danger. Although we are supposed to give the answer ourselves, we cannot avoid our responsibility.

When the question is a direct criticism. In these cases, in which a certain hostility is noted, we must know how to remain calm and not react. Reacting to criticism is the best way to agree with the critic. One option is:

- Assistant to the audience: *"I think this talk has been of no use to me"*

- Possible speaker response*: "Does anyone think differently?"*

In a few seconds, we will have a saviour putting on a cape. If no one appears, we have done very badly! (dedicate yourself to something else).

When it is very hostile. Sometimes we can meet very hostile characters. It is best not to respond to their criticisms or consider them. If we react (which I do not recommend) the most elegant way I can think of is:

- Assistant to the audience: *"You are an idiot, you always have been"*

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• Speaker response: *"Wow, I thought you were a great person, but maybe we're both wrong"*

Peace of mind is what makes it easier for the speaker to answer questions when speaking in public. If you have been able to speak about a specific topic with confidence and confidence, you will also be able to answer related questions on that topic, it just takes some technique.
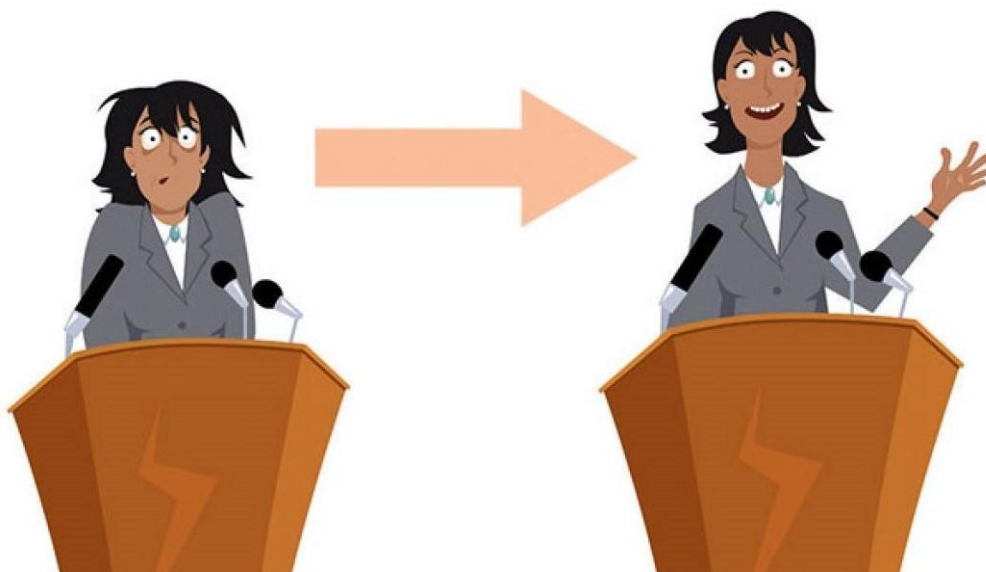
Below you can find two techniques you can also use to practice possible responses after a presentation.

Point, Reason, Example, Point (PREP)

This is the most subtle of the formulae, and it stands for Point, Reason, Example, Point. The last point is a restatement of the first one to really hammer it home, not a new point.

The "reason" section of your response deals with big picture, data and statistical responses. It puts a logical set of facts to your audience. To make it more impactful with your audience you need to back it up with an Example. Finally, you recap your "point".

This example shows you how I used it to respond to a challenging question about women's rights from someone who was genuinely surprised that women and (more or less) equal rights to men in the UK, including being able to vote:

1. "Do I believe women should have the right to vote? Yes, absolutely!"

2. "Let's face it, women make up a bit over half the population of the country and they bring in about forty-eight percent of our GDP – nearly half the money they country gets in."

3. "In fact, in my own household, my wife has a great job and bring in nearly twice the amount I do. It makes her the economic head of the household, although we do not think of it in those terms. It would seem daft to have the economic head of the household able to vote!"

4. "So yeah, absolutely, I think women should vote!"

The PREP parts as called as numbers 1 to 4 so you can see what is what, but the words should flow naturally.

Past, Present and Future (PPF)

This formula is particularly handy for dealing with challenging questions: it stands for Past, Present and Future.

You should use it like this:

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1. "You're absolutely right to point out that in the past our response times have been too slow. It often took us up to a week to get back to users who emailed in with questions – although the average response time was only 36 hours."

2. "What we're doing right now is investing in training 14 new members of the online help team. They're all experts in the software already, so we're just bringing them up to speed about how the helpdesk works."

3. "What this means that starting next Monday we'll have a bigger response team standing by, as these new people come on-stream: they should all be up-and-running within only ten days."

(The numbers 1, 2 and 3 representing Past, Present and Future, in this example.)

As we told you before, you could "predict" the questions; most audience questions are predictable, so you should have thought of them when preparing your presentation and figured out some good answers, especially to the tricky ones. Of course, you will not be able to predict every question, but you can develop and use a range of techniques for handling them effectively.

5. Conclusions

✔ Prepare the subject well before going to the exhibition

✔ Use relaxation-breathing techniques to try to calm the nerves

✔ Always have a bottle of water on hand

✔ Practice in front of the mirror, which words you, can choose to start the answers, or the concussion.

✔ Welcome every question and acknowledge that you have received it.

✔ If you are faced with a tricky, question, do not change your manner or respond defensively in words or body language.

✔ Repeat the question if the room is large, or if the questioner has a quiet voice.

✔ If the question is unclear, ask the questioner what they mean or rephrase it tactfully and check if you have understood correctly.

✔ Keep your answer brief and clear.

✔ Answer the question mainly to the questioner. If the answer is fairly long, make eye contact briefly with the rest of the audience so that they feel included.

✔ Check that the questioner is satisfied with your answer.

✔ Admit it if you do not know the answer and do not waffle. If appropriate, say that you will find out and get back to them.

✔ Refer the question to someone else in the audience – but only if they are expecting you to do so.

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✔ In some circumstances, you may open up the question to the whole audience.

✔ Do not let one person dominate question time. Break eye contact with that individual and invite questions from other parts of the audience.

✔ Do not engage in a long dialogue with one person. You risk the remainder of your audience becoming bored or restless. Say to the individual that you will be happy to discuss further after the presentation – if that is the case!

✔ Never get drawn into an argument. You could undo all the good work you put into your presentation.

✔ When time is running out, warn the audience that you will take only two more questions.

✔ Finally, do not finish with questions: Better to end with a bang. What you should do is to take into account all the questions and then when there are (almost) no questions left, go back into 'delivery' mode to give a very brief summary before wrapping up with the exposition. It means the presentation finishes with high energy, on my terms.

That is it. Actually, it is not, there's always more to be said, but it's a great point to start to work on that.

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IV.   EFFECTIVE PRESENTATION

1. Why is presentation important?

A PowerPoint (or similar software) presentation can represent a great ally in public presentations. Complementing a story or speech with a visual medium is a great idea to ensure that the audience does not lose the guiding line of the presentation, to highlight the aspects it considers fundamental, to send concise messages to the audience; and it is also useful for the speaker himself, helping him to avoid forgetting to mention aspects he considers important.

If the trainer/trainer has a lot of information to cover in a defined time frame, he/she is likely to have to explain it all in several PowerPoint slides or similar software. And this is when the critical moment of doubt and uncertainty comes.

"Is the presentation appealing? Should it contain more images than text? Only images? What about animations? What should I do?"

A large number of people with a public speaking phobia are faced with moments of doubt and speculation when presenting products, strategies or even during a conference. In this sense, we expose below some elements that help a presentation, defining key points that facilitate the performance.

Firstly, a presentation should not be just a set of images and visually appealing content, but should follow a line and style representative of the company or organisation. The complexity of the complementarity between content and the actual presentation of a product, idea, institution, or organisation should follow standards of conceptuality and organisation that allow the main objective to be achieved. If the objective is the sale or persuasion for the acceptance of a concept or idea, the speaker should contextualise himself with the surroundings of the theme and target group, in order to develop a presentation that follows the style line of the brand or design, increasing the probability of conquering a new partner or client. In particular, you

should take into account that each slide can contain an image representative of the brand, but must respect the same design, the same background, the same font, the same colour, among other similar items. If you want to include the company or organisation's logo on each of the slides, it should be located in exactly the same place and with the same dimensions.

The whole presentation should follow a specific progressive guideline, which defines a beginning, a development, and a conclusion directed towards the objectives. The slides should represent a whole and not look like a completely different presentation at each step of the slide.

In addition, we recommend the use of a larger number of images in relation to the text, as these support the discourse, enrich the transmission of ideas and concepts, increasing the public's interest and attention.

By following the aforementioned recommendations and all the guidelines included in this manual, the speaker will be empowered with structured facilitating skills for public speaking, leading to success. If this is achieved, the audience will remember the presentation and the speaker, maintaining an emotional connection with what was witnessed, being a differentiating and positional element between institutions or organisations. The blank slide will no longer be a problem to be solved, but will contribute to moments of creativity and interaction with the audience.

2. What is and what is not a presentation

Not every document can be called a "presentation" just because it is published in software intended for the public. A presentation should not consist of a collection of ideas placed without a differentiated structure, nor a simplistic summary of the conceptualisation of objectives. To precede a presentation to the public, the speaker should prepare and concentrate efforts to conceive the general objectives and separate the documents into an introduction, development and conclusion of ideas

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(transferability of information). The information should be transmitted clearly, concisely and as close as possible to the exact knowledge we want to express, so as to avoid verbal and conceptual changes associated with the speech itself and linguistics. The capacity of the presentation to capture the interest of the target group from the beginning to the end characterises the quality of this facilitating tool.

The following table describes the characteristics defined to consider a "presentation" and to exclude "presentation":

It is a presentation if ...	**It is NOT a presentation if ...**
• It has an appealing visual format.	• The entire document is formatted as a text document.
• The text focuses on the importance and transmission of the objectives.	• Includes paragraphs of text with long descriptions.
• The content is structured to reach the target group.	• All information is described in text throughout the slides.
• Expanding content of slides at oral level is evident.	• It demonstrates a lack of structuring of content.
• Includes images to complement the content.	• Include multiple ideas on the same slide.
• It presents an introduction, a development and a conclusion.	• The speaker reads and only reads the content of the slide.
• Adds speech-facilitating animations.	• There are consecutive markers in all the information.

The characteristics described above constitute the basis for the construction and development of learning and teaching platforms, being essential the attractiveness and functionality of the presentation. The interaction between the participants allows for moments of transferability of knowledge and/or creation/expansion of ideas structured by brainstorming.

Sets of tools for preparing visual presentations are relevant and frequently used, some more conservative, such as PowerPoint, and others more innovative, such as Prezi. These tools are valid without a preponderance of innovation in relation to the traditional, as each speaker carefully selects the tool best suited to the target audience, taking into account the methodology and characteristics of the presentation to be made (formal, informal, technical, generalist, among others).

3. Software options for developing presentations

There are numerous specific software programs for creating presentations. Below we describe some of the software options available on the market, from those considered on an academic level to those with higher quality functionalities; others by criteria of accessibility and associated costs (free or for a fee).

3.1 Power Point

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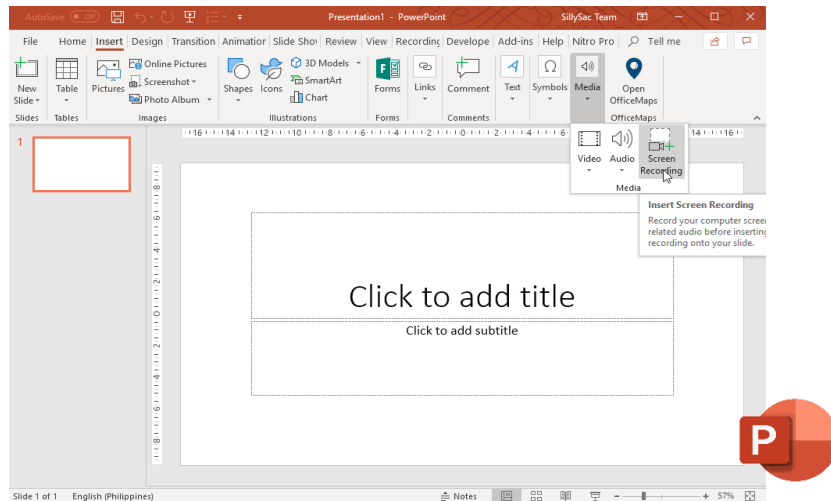
PowerPoint was the pioneering presentation editing software that reached a wide market, having several optional tools that adapt to the needs of each user. It is undoubtedly the best known and most used software in the world, there is a free and online version which has fewer features. We provide the link to the web page for further research, in case of interest.

Endereço: https://www.microsoft.com/es-es/microsoft-365/free-office-online-for-the-web

3.2 Prezi
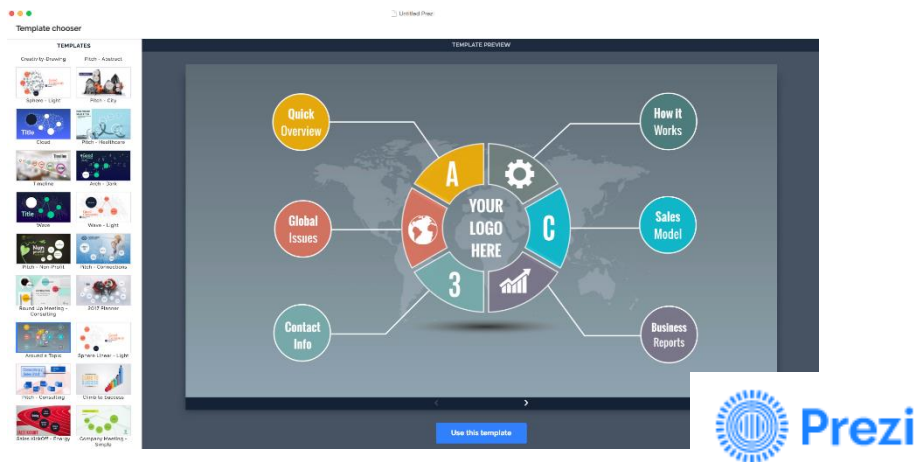
The Prezi software is used for non-linear presentations and is in direct competition with Microsoft PowerPoint. The main feature of this software is the ability to present animations in a "zoomed" manner (single structure) on a uniform screen where all the content is located. It is relatively simple to use and has two versions available, a free version and another with associated fees that vary according to the different functions acquired and the user (students, individuals, companies or organisations).

Address: https://prezi.com/

3.3 Google Presentations
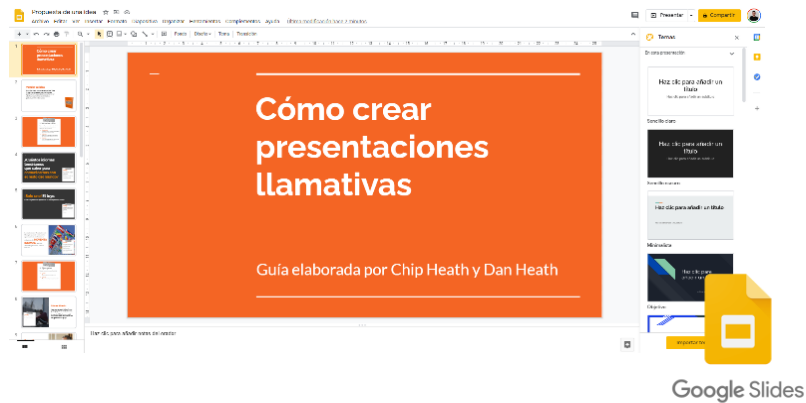
Google presentations is a software very similar at the level of features with Microsoft PowerPoint, however its operation is mainly on the web platform or mobile app. The advantages associated with the use of the web are accessibility and portability, and of course with the use of Google Slides it is possible for multiple users to collaborate simultaneously to edit a single document.

Address: https://www.google.es/intl/es/slides/about/

3.4 Emaze
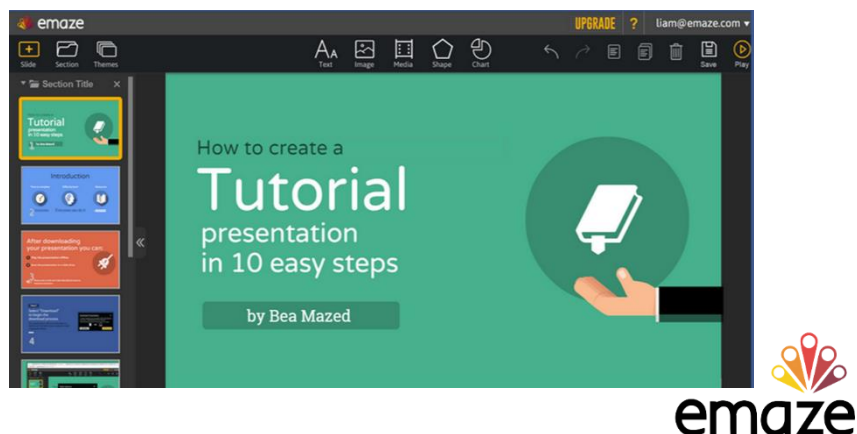
The Emaze software allows you to reformulate and improve the editing of Microsoft PowerPoint presentations, making them more appealing with narrative possibility. It also offers a panoply of effects and animations, as well as a translation tool, inclusion of voice commands in 2D and 3D models. Its use in both business and educational models is free.

Address: https://www.emaze.com/
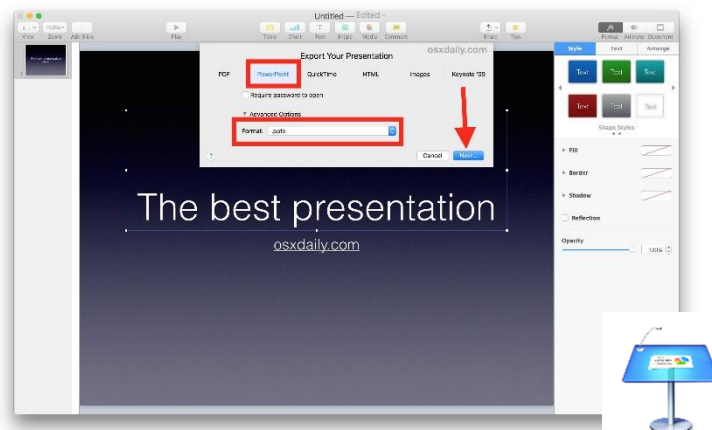
3.5 Keynote

The Keynote software is the alternative to Microsoft PowerPoint for Apple devices and can be accessed in the web version, which allows the simultaneous editing of data by several users. This software is full of functional tools and interactive effects.

Address: https://www.apple.com/es/keynote/

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3.6 Visme
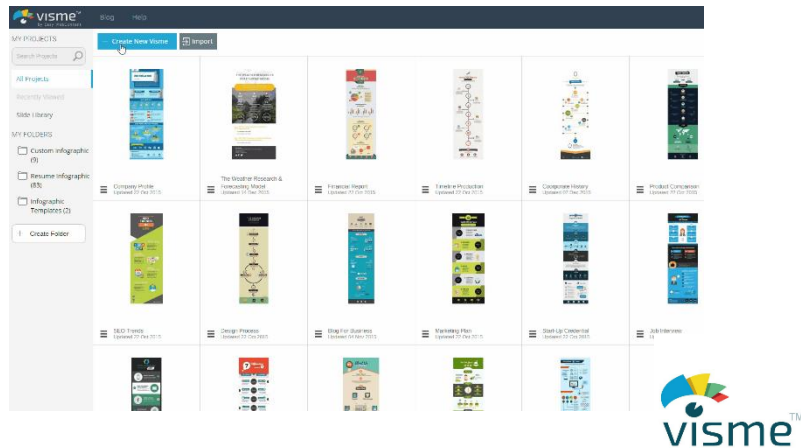
Visme is free software with access on the web and aimed at the diversity of presentation models, and is especially useful for editing timetables. The differentiating elements of this software are the originality and interaction in the transitions between elements, the existence of an extensive library of images, graphics and symbols, which can be incorporated into the presentation in a simplistic way. The only limitation is that it is only available in English.

Address: https://www.visme.co/
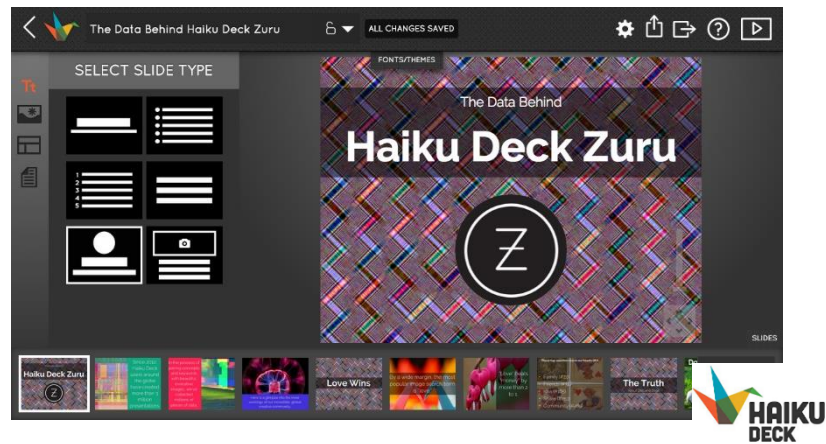
3.7 Haiku Deck

The Haiku Deck software features a specific methodology for making presentations by creating a very limited selection of elements. It is suitable for minimalist presentations that require the simplified display of key information and summaries. The software is paid, with free trial download, and works via web browser and iOS apps. It has as a plus, an extensive library with 40 million images for quick export in different formats.

Address: https://www.haikudeck.com/

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V. CONTENT OF THE PRESENTATION

1. Structure

1.1 Content organisation

A presentation should be structured in introduction, development and conclusion and group the knowledge and themes intelligently in a guideline, which allows the audience to acquire continuous information. The transmission of information must respect imperceptible time intervals for the target group, between intense cognitive moments and psychophysiological relaxation moments. Unnecessary stop moments and constant clarifications should be avoided. We recommend carrying out a previous script, which contains the themes and information to be disclosed, being an indispensable tool to project and guide the slides in the pre, per and post presentation period.

1.2 Structure of the slides

The basic structure of each slide should be studied in detail and designed so that the content is limited to the contextualization of a single concept per slide. It is important not to mix concepts on the same slide, as this makes learning more difficult and increases the probability of forgetting/diluting the perceptibility of the knowledge to be transmitted. With this organization, one concept per slide, we can edit blocks of information that facilitate short/medium term memory. The slides edited for each presentation should follow the concept mentioned above, but their number is related to the amount of information to explain, with no numerical idea discrimination by presentation.

1.3. Summarise your presentation in 3 points

Presentations can be categorised by the complexity of information, but despite this factor we must define three fundamental points. These points can be called takeaways, and consist in defining the most important points of the lecture. The target audience will remember the key ideas and concepts, but it is difficult for them to memorise or interpret all the information provided throughout the presentation. Making coherent summaries and sharing the documents with the target group are important for achieving the objectives and excellence of the presentation.

2. Written content

2.1 Simplify the text

The presentation is the set of information described on the slides.It refers to the content of the speech throughout the process of acquiring and transmitting knowledge. In this sense, to avoid distracting the audience, the slides should contain little written information (strictly necessary) to convey information in the format of a concept map or key idea. In case of need to include in writing non-essential (but important) information for the document aimed at the absent audience, we recommend the use of notes and comments.

2.2 Source selection

A common mistake in presentations is to use an inappropriate font size. On this subject, Guy Kawasaki presents another widespread rule in the community: use a font size larger than thirty points. The author considers this item to be fundamental in our slide presentations since it is obligatorily accompanied by a reduction in the amount of text placed in the presentation.

It is convenient to be consistent and use a font that can be read by the entire audience, regardless of the individual's location within the auditorium. Therefore, the selection of the font size becomes crucial for the interpretation of the written text throughout the slides, as does the chosen typography. By default, the selection should take into account the ease of perception of the letter, distinct reading between elements and highlighting over the background. The differentiation of the presentation by the choice of font is not recommended ("special" "atypical" font selection) as it increases the dispersion of the audience and the imperceptibility of the information arranged at crucial points of the speech.

3. Images

Throughout a presentation we can take as a starting point the above mentioned assumption of using a greater number of images in relation to the written text. There are some details concerning the choice of images. They should be representative of the key points, they may reinforce and lead to the main message, thus avoiding to be placed in the documents merely for decorative purposes. They should mention the source of use, have high quality and be royalty free. There are free platforms available on the web with high quality images (Shutterstock;Fotolia;123f,and others) that are more up to date than clipart, demonstrating the commitment and quality of the speaker. Each image added should have a specific meaning, a reason for being in your presentation. Background-free images are always preferable for selection, in *png* format.

4. Presentation layout

4.1 Cover

The initial layout of a presentation is paramount to attract the attention and curiosity of the target audience, and is undoubtedly an element of evaluation of the first perception of interest about the subjects to develop. We indicate some important features to raise your critical evaluation and starting point of speech. The initial slide should include, when possible, and be characterised by the following:

- It should be concise and clear;

- You should avoid including text or ideas beyond the title;

- It may include the time reference and the author's reference;

- Identify the logo of consistent typology from the first slide to the last slide of the presentation.

- Present a basic design for all slides including the first one, in order to establish a starting pattern (careful selection of the type design)

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4.2 Content slides

The slides dedicated to the presentation of content should follow a common pattern of information arrangement, dividing the slide into three parts (top, centre and bottom). Normally, the title is arranged at the top of the section; the content text and images free from central and bottom arrangement for numerical, temporal and/or institutional attribution. If there are logos or headings, these should always be carefully arranged in the same spatial location on all slides. The formatting of the content is variable within the selected pattern, so that it is arranged in conjunction with the images (key sense) respecting the main fact of a facilitating and attractive tool. The content slides are fundamental to the presentation and contain the key concepts of the information to be conveyed. The complementarity between written content and images/graphics defines to a certain extent the interaction characteristics of the speaker with the audience.

Different font sizes and word highlighting changes can be used in specific parts:

At the top is the table of contents, in a linear format. A single idea is displayed on this slide and the text can be read in less than 30 seconds. The alignment of the text revolves around a central point and bold is used to highlight the main content of

the text. An attractive image has been placed at the bottom, taking up the remaining space on the slide.

4.3 Closing slide

The final slide should be the last slide to be presented after the conclusion slide. This slide should describe representative organisational or personal information, with reference to possible contact by conventional or electronic means; in order to interact with the target audience in the near future and creativity for information enhancement or elaboration of new projects. This slide may include a relaxed image, and/or an original phrase of thanks, or a sentence illustrating an idea or emotion. The interaction with the audience through pertinent questions is fundamental especially in this phase of relaxation and mutual gratitude.
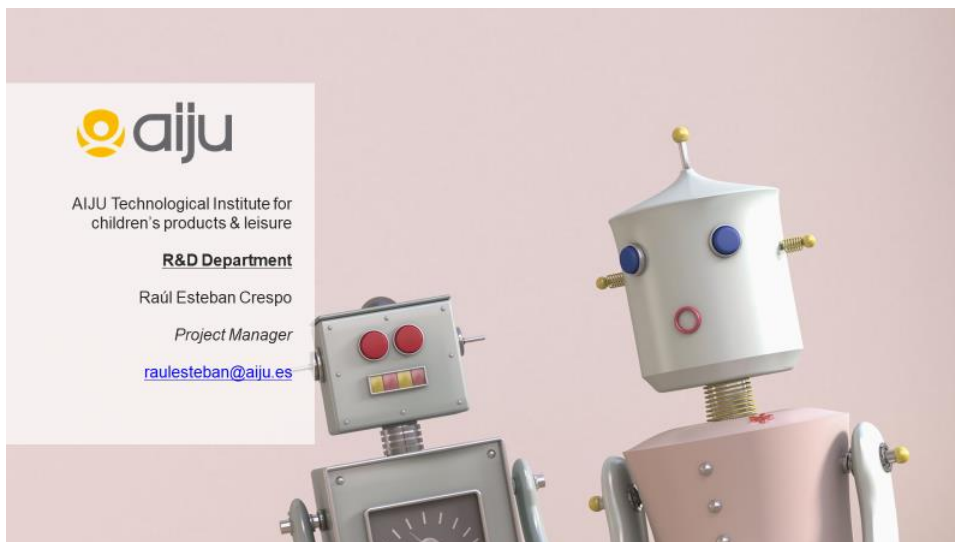
4.4 Contents

After the cover is presented with standard layout, we should include in a structured presentation a representative slide of the content to be addressed with organizational follow-up of ideas and concepts. The table of contents does not need to be limited by the classic structuring patterns, and may be a useful tool for understanding the guiding line of ideas for subsequent interpretation. The insertion of

a timeline with a definition of the various topics and concepts to be addressed, allows the audience to establish a space-time relationship useful for general orientation of the content presented.

This tool is indispensable when we have very long presentations, with a high probability of dispersion of information:
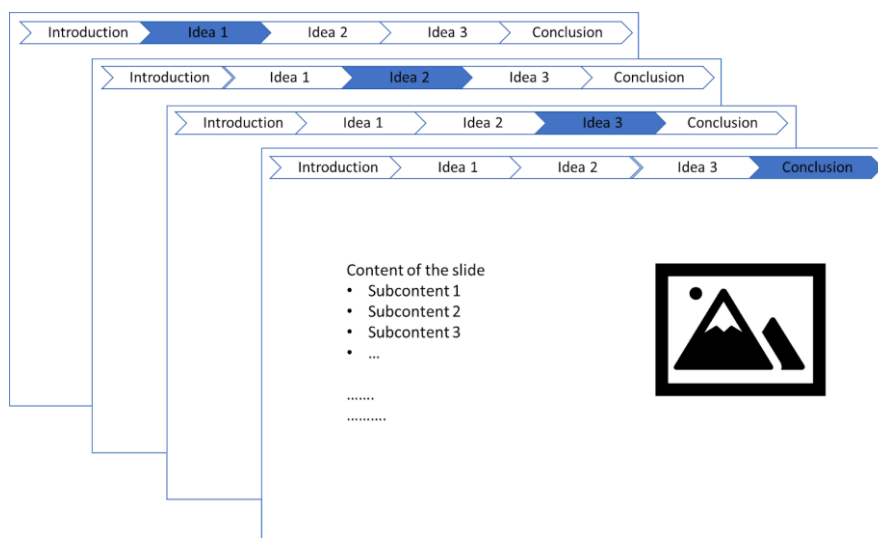
4.5 Style

The style of the slide is selectable and variable depending on the type of presentation and target audience. It defines, in a way, the speaker and the type of speech that will be applied, and must adapt to the different realities and defined and tangible knowledge of the audience. The differentiation of the speech before a young vs. elderly audience; between a working vs. informal group; among other aspects changes the style to be chosen and is a tool to assess the quality and adaptability of the author/speaker. For example for formal target groups the choice of a sober and elegant style is a credible and frequently used option (professional and with know-how), but when applied to informal groups it can make the presentation boring and unappealing. This type of audience prefers a cheerful and carefree style, with striking

colours and images (but always in accordance and complementary to the information on the slide). It should maintain the concordance of style with adjusted quality.

4.6. Animations

The use of animations is controversial in that it can be a facilitating tool for discourse and captivating, as it quickly becomes a destructive element when poorly selected. The choice of the type of animation is direct to the characterization of the target audience and there is a very fine line between a professional presentation of high technical quality and an informal presentation. Animations are powerful visual tools that improve the understanding and transferability of concepts

with specific goals of highlighting content, highlighting a sentence, showing information in chronological order (succession of events in continuous time), or simply being used as a sophisticated tool in the interactive passage between slides. On the other hand, a presentation full of animations whose sole purpose is to "enhance the decorative aspect" of the content, ends up being inelegant and unprofessional, giving an image of an informal speaker without professional experience.

5. Steps to create a high quality presentation

We propose four very practical steps for preparing a presentation:

1.   Prior analysis;

2.   Structuring;

3.   Style and formatting;

4.   Improvement.

Briefly, in the first stage (preliminary analysis) the analysis of the audience, the fundamental concepts and the proposed objectives are carried out.

The second stage (structuring) aggregates all the contents.

The third (style and formatting) defines the style of the specific characteristics of the slides and the guidelines for exposing ideas.

Due to its importance in delivering a quality presentation, a more detailed and in-depth analysis of each of these steps has become necessary.

5.1 Step 1: Prior analysis of the public

We should have some basic criteria for departure as summarised in the following items, which clarify how the presentation will proceed:

- Qualification and direct analysis of the target group;

- What are the objectives of the presentation;

- What concepts are intended to be conveyed.

5.2 Step 2: Structuring

After gathering all the relevant information for your presentation, you have to organise and see how to present it so that it is understood by everyone and especially the target audience. This is the most important task of all. Organising your presentation can consist of three parts:

- Introduction of the presentation;

- Development.

- Conclusion of the presentation.

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In the following we will analyse these themes in a simple way, since they have already been analysed in more depth. Therefore:

- **Introduction of the presentation**

This is the moment when your audience will decide whether or not to listen to your presentation.The speaker therefore has only a few seconds to get the audience focused and motivated to stay listening.You must take advantage of them...

Fighting against the smartphone is nowadays a difficult task and one of the obstacles to the concentration of the audience in a presentation. When someone presents a topic,if there is no initial motivation on the part of the listener,there are many distractions that divert attention.How can the speaker draw that attention?

Starting the presentation differently to be a good step to take. Knowing the audience you are addressing and their concerns is key to capturing the attention and empathy of those present.

Start with a striking fact, a key phrase, a video introducing the topic you are presenting, etc.

It's difficult, but if you stopped at stage 1 to find out who is presenting, you certainly know what worries or interests them, and the task will be much easier.

- **Presentation development**

After capturing the audience's attention you should present your idea.

Develop the presentation to present your arguments in an orderly manner taking into account the following basic aspects:

- Never forget that people are not able to retain a lot of information in their memory.

- People are only able to retain three or four concepts.

- When structuring the presentation, group the ideas 3 by 3 (or four maximum).

If you have a lot of information, separate the topics, but don't try to put 10 concepts on a slide and pretend that someone remembers because that's not going to happen. The most normal thing is that they won't remember any of them.

- Avoid information overload.

- **Conclusion of the presentation**

Use the closing of the presentation to reinforce the ideas you have presented.

Summarise the main message and if you have to make a call to action, this is the time.

5.3 Step 3: Design your presentation

At this stage you should think about the design and format of the presentation.

You should keep several basic things in mind before you start:

- Colours;

- Fonts;

- Images.

You cannot give a professional presentation without taking these three elements into account, as they make the difference from other presentations.

- **Colours**

Colours should contrast so that texts can be read. Using non-contrasting background and text does not enhance what you want, but, keeps the colours uniform. To be sure which colours you can use, there are several applications that can help you combine them, so use the tools that the internet puts at your disposal.

- **Sources**

It is similar with fonts. Today there are thousands of fonts you can use for your presentations, but don't overdo it, or you will get an unwanted effect with very historical fonts that can't even be read.

Choose two fonts at most and use them to contrast between the titles and the rest of the text. You can even use several fonts from the same family so you don't go wrong.

Sans Serif fonts are recommended for presentations. It is clearer and more readable in digital format. (Sans Serif are those that do not have embellishments at the end)

Take into consideration the font size, make it smaller than twenty-four, possibly no one will be able to read it.

- **Images**

What can we say about the images that has not already been said?

A picture is worth a thousand words, it's true, but for several reasons:

- We retain images better than text;

- An image can touch the emotional side of the audience;

- If the image is well chosen, it can support the message you are trying to convey.

Therefore, using images, presumes some knowledge:

- Use images that have something to do with your message;

- Use quality images;

- Do not distort the images when placing them in your presentation

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The best thing you can do to unify colours, fonts and images is to create a template so that these elements are uniform and consistent throughout your presentation.

It is true that it is more work at the beginning, but afterwards it is easier because you won't have to format the elements one by one.

5.4 Step 4: Add value to your presentation with multimedia elements

Don't try to explain everything with text. Presentations have many resources to support your presentation.

- Use graphs to present your data in a more visual way;

- Use SmartArt to represent more creative lists than markers;

- Incorporate video into your presentations;

- Use animations (sparingly), but use them to highlight some item (an animated graphic, for example).

Apart from these basic steps, when creating your presentation, you should always follow some tips to create the best PowerPoint presentations.

In short, in the first stage (prior analysis) carry out the analysis of the audience, the fundamental concepts and the proposed objectives.

In the second stage (structuring) focus on the contents.

In the third stage (style and formatting) define the style of specific characteristics of the slides and guidelines for exposing ideas.Finally the fourth stage(enhancement) consists of standardising the document and adding enriching elements.

6. How to get the most out of the presentation

To make a good presentation we suggest three situations to prepare the slides:

6.1 Quitting the script.

It is customary for speakers to prepare a document in which everything that will be spoken on stage is footnoted.As mentioned earlier this is a point that helps prepare your presentation and make it more effective.However, the tendency will be to then read only the written text, which can make the presentation boring to the listener.

Therefore, despite the importance of carrying out the script as a way of organising ideas, you should be prepared not to follow it strictly during the presentation. During the presentation, this technique may not be the most convenient. Indeed, even if you have time to memorise a presentation of perhaps 20 minutes (hardly ever if you are a requested speaker), you may not have those same minutes during the presentation as unexpected events usually arise.The speaker should allow himself time to demonstrate his knowledge on the subject he is lecturing on, so that if situations arise in which he loses the thread of the text he is not stuck there, not knowing how to continue. For example, if someone from the audience interrupts you to ask a question and just memorise the script, you will hardly be able to answer and link that answer to the content of your presentation. Finally, you will never be one hundred percent focused on the presentation you are giving, because part of your mind will be focused on remembering the text you prepared for the next slide.

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6.2 Telling the story of the data you present

A good technique for capturing the audience's attention is the use of graphs and data. But it is very important to know how to expose the graphs and data, and when there is a purpose for using them. Many people, especially those with more technical profiles, tend to add graphs and data to justify their research while explaining the work they have done.

It is very important that all the graphs and data we add to a presentation have the sole objective of explaining the existing problem (for example, 20% of minors in Spain are at risk of poverty) or the results achieved (for example, a graph showing the growth in the number of users of a certain outcome).

If at the beginning of your presentation to explain the problem or initial situation you need a more striking data or graph, use it without worries as it will capture the audience's attention more easily.

6.3 Try to make the most of your presentation

If you don't like exposition, you can't expect the audience to do it. When you make your presentation, remember that you will have to defend it to the audience, so you must be comfortable with the content, its structure, its images, etc., conveying security to the listening audience.

Make a presentation that is easy to understand, attractive, clean and simple. If you are comfortable with what you are presenting and advocating, the audience will be too.

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V.   ECVET - EUROPEAN CREDIT SYSTEM FOR VOCATIONAL EDUCATION AND TRAINING

1) Brief highlight and importance today

The European Credit system for Vocational Education and Training (ECVET) is one of the instruments that the European Union[16] has developed to support and back up the transfer, recognition and accumulation of learning outcomes across Europe. ECVET uses flexible (and individualised) learning pathways and provides a set of principles and tools that facilitate the process of recognition of a learner's qualification. ECVET thus assists the transnational mobility of learners in VET and is a powerful instrument for increasing cross-border cooperation in education and training.

In 2002 in the Copenhagen Declaration reference was made to a credit transfer system for Vocational Education and Training (VET) and the system is being systematically adapted to the realities and distinction between European[17] countries. It helps to create more transparency and consequently enable mobility. ECVET also aims to strengthen mutual trust in the field of qualifications by making mobility more attractive for all countries, being a crucial part of the learning experience (lifelong learning, group and individual experiences, and recognising learning outcomes achieved in formal, non-formal and/or informal settings).

ECVET thus creates a set of long-term benefits for learning (accumulating learning, changing pathways, giving formal status to outcomes and supporting progression) and geographical mobility (improving quality, agreed learning outcomes and a shared understanding, integrating mobility). An absolutely necessary use of

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[16] Based on ECVET Recommendation 18 of 2009

[17] The European Credit System for Vocational Education and Training (ECVET) | Education and Training (europa.eu)

ECVET during training is the proposition of 'avoiding duplication', ensuring that time spent abroad is not considered as delay in achieving current training objectives or qualifications. However, in a broader context, its implementation and verification in the different countries of the European Community is constantly subject to project reviews and one of the problems mentioned is the dependence on study funding.

Therefore, a successful ECVET programme mainly with EU funds, is a major challenge for national governments, even if the assumption and application of ECVET in participating countries is voluntary.

ECVET is not a stable / immutable instrument and the constant problems and remodelling to the reality and future (medium and long term) are relevant in aligning the available instruments, making them more effective and fixed implementation. They are the raising of the learning quality and the simplicity of the tools developed in the European space, even if its system is complex in reality because it involves a multitude of organisations. Its full implementation is difficult due to these mentioned factors

In the ECVET system, transnational experiences and knowledge are a priority for the human society, and the difficulties of contacts and interactions can be overcome through digital instruments such as the internet, videoconferences, platforms, among others. For example, in this pandemic phase, although many projects were interrupted, or modified, postponed, many were reinvented in the daily life of COVID-19 and even created based on their reflection.

In reality, the advances made in technology currently make it possible to design challenging goals within education and training even at this very difficult stage of confinement, by enabling the creation of new learning environments for students and faculty.

An ECVET learning environment encompasses a place, space, community or activity that aims to promote learning, taking into account the technology that enables e-learning, mobile learning, collaborative learning and virtual realities.Indeed, the adoption and development of this new learning via technology enhances the virtual

reality experience as a learning facilitator, for teachers, trainers and leaders and enables the various scenarios (consequent dissemination of available information) chosen by the operator. Thus, despite all the challenges associated with the tools and technology, this training project to combat public speaking phobias through virtual reality is a step forward, because it combines the new forms of e-learning to the improvement / treatment of a pathological disorder (phobia characterized by a transversal fear of speaking in public) taking into consideration the measurable and specific evaluation of the learning process and the results obtained during the technological use.

Although ECVET can be applied in a very wide context even in this area of phobia treatment through virtual reality, this handbook has been planned to support trainers in the network of VR public speaking phobias with application of some of the elements of the ECVET modular approach in the context of mobility and formal education. This handbook promotes the cooperation between partner institutions in structuring transnational mobility actions based on the terms defined in the ECVET recommendation and the principles that have been described as "technical specifications" for trainers and treatment of speech phobias with virtual reality. [18]

A further factor to be taken into account is that in implementing ECVET systems, it is vital that qualifications are described in terms of learning outcomes, with the outcomes being grouped into units and the units accumulated to form the basis of the qualifications. Assessment, validation and recognition processes should be agreed with all participating institutions[19].

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[18] Virtual reality implementations for anxiety-related disorders: a systematic review (nih.gov)

[19] ECVET principles and technical components | ECVETToolkit(ecvet-toolkit.eu

2) Core competencies of ECVET instructors- Qualification

a) Qualifications

Successful implementation of ECVET requires qualifications to be described in terms of learning outcomes. The competences of VET trainers, should be explained in a clear and structured way, simple to interpret and research and transparency of qualifications.

. The learning outcomes created with this vision are inherently "common" to all the promoters involved, because the knowledge, skills and competences have been defined with the agreement of the teachers responsible for the specific learning outcome at each promoter.

Vocational education and training (VET) together with personal mobility are considered by the European Commission as the most important policies for ensuring social cohesion in Europe. Since the Lisbon European Council in 2000, the European Commission has strongly promoted the creation of an educational reference framework (metaframework) that helps to compare qualifications awarded in various countries. Thus, the European Qualifications Framework (EQF) was created in 2009 as a classification of education levels from initial vocational training to the most advanced university-level doctoral programmes.

Usually, training courses have a very theoretical orientation, forgetting two crucial aspects: i) the human factor and ii) the close relationship between safety and experience

The first aspect includes the forecasting and analysis of possible problems, in order to avoid breakdowns whose treatment is prohibitive. In addition, when the system is not working properly, the person in charge of the system must react as quickly as possible, selecting the available and most effective solution to the problem. The second aspect considers the relationship between security and experience. A

security policy must preserve the security of the system and vice versa. In order to develop the skills required by future professionals this brief reflection shows the extent to which experience is necessary in these fields, as well as the value of training that includes real experiences of professionals in these areas. Thus, security competences and experience are not usually found at the same time in current professional profiles.

Along these lines, two additional tools for student mobility have also been created: The European Credit Transfer and Accumulation System (ECTS) for higher education and the European Credit System (ECVET) for vocational education and training. Both tools allow the recognition of the knowledge a learner obtains in different countries or, in the case of VET, by different learning paths (formal, informal and non-formal). Since the focus of this article is on the mobility of VET trainers, only the ECVET tool is considered. The recognition of a qualification, or part of a qualification, between different countries is currently difficult to achieve due to the profound differences between national vocational qualification (NVQ) systems. ECVET is intended to solve this problem by creating a framework that is flexible and general.

In some European countries, the achievement of learning outcomes results in credit being awarded through a validation process in which the credits often contribute to the completion of the qualification process. In other countries, unit-based qualifications that systems do not allow credit for accumulation or transfer, learning outcomes can be designed specifically for mobility purposes. In these, the activities are recognised as part of the curriculum, and sometimes considered as extra-credit. In all cases, learning outcomes are likely to be discussed in advance and communicated to all partners, with direct reference to the learning agreement.

ECVET thus allows learners to accumulate and transfer their learning outcomes into units as they are achieved. This validates the building of a qualification in learners acquired in formal, non-formal and informal contexts.

b) Learning Outcomes Unit

The focus of ECVET is not on the acceptance of a qualification, but on the process itself carried out by an individual in any context (including work, student mobility and formal education). Accordingly, the ECVET system is based on learning outcomes of knowledge, skills and competences in which minimum units can be assessed, validated and accepted. These outcomes are key to the mobility of VET learners and the accumulation of knowledge by individuals. The creation of the units of learning outcomes depends on the context of specific qualifications and can be managed units or develop specific units for mobility.

The call consists of each partner defining its qualification curriculum in terms of capacities and focusing on competences that are similar to be achieved in other partners during a mobility period. The competences are transnational and accentuate different routines of partners in similar countries.

Mutual trust is another key aspect in mobility, because the VET instructors shared the learning programmes, methodologies and assessment procedures used in their teaching to define the outcomes. In addition, the mobility documents (the learning agreement and the MoU) were implemented in the database. All the reports are also accurately described in this document.

The main problem in organising mobility during this period is the restrictions and uncertainties associated with Covid 19. Access to public speaking practice for people with social phobia is limited for several reasons and difficult to realise in the training-of-trainers process. This process theoretically requires real audiences and preferably audiences with different numbers of participants and increasing difficulty. For this reason, VR simulators are a new tool facilitator that allows people with social phobia to access this gradual training in a virtually protected context.

Unlimited access to simulation allows capacity building without the risk of mistakes in the real-world situation and protects the individual's reputation by increasing self-confidence and well-being.

Access to the programme allows participation by various means. In the initial phase of the project, the educators will be fully dedicated to the development of a dedicated self-assessment method for the assessment of public speaking phobias. The aim is to identify the main needs and difficulties in this area. This will help participants with social phobia to access the materials, but will also help the specialist to make a correct application of the strategies for optimising the results directed at the specific target group of phobias (members of the target groups with social phobia) which increases the overall quality of the project. Supporting people with social phobia with a free programme for access to the profession of VET trainers is a key item.

To carry out the procedures, individuals will primarily access the virtual reality goggles required to perform the task.

Experts will dedicate the entire session to fully support learning innovations and quality in the process of public speaking:

Part 1	Part 2	3rd part	4th part	5th part
-always begins with individualised psychoeducation sessions;	-sessions where escape and avoidance behaviours are worked on;	-sessions for the creation of alternative behaviours in situations that increase phobias;	-sessions in which the teacher and student interact to achieve the main objectives	-sessions entirely devoted to strategies for maintaining these changes after the intervention.

The Impact Assessment will be used to promote intellectual production and is transferable across all fields of trainers.

The Sustainability Plan will ensure that all functionalities and materials are kept open and accessible to all after the end of the project. Furthermore, it includes several

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strategies to extend the content with: exploitation strategies in partner countries, extension of the project content in several languages and transferability in different sectors (Education, Health, Politics, etc.).

3) Aims of ECVET in VR in public speaking phobia

VR can be a facilitating tool that grants a greater understanding of the world around us, allowing us to simulate various situations in different environments. In recent years, the health area has become one of the biggest users of VR - using it to complement medical teaching, treat phobias and aid scientific research. It is in the field of treating social phobias that this project has its core, more specifically the phobia of public speaking.

In fact, since the ECVET implementation process (2009) and up to now, this field of action has been improved mainly in the field of e-learning platforms. As the mobility and limitations of professionals make it difficult to offer face-to-face courses (and even more so today, with the epidemiological condition derived from SARS-COV2), the new training opportunities are based on the use of e-learning platforms, coupled with the development of videoconferencing platforms, virtual reality, technological applications more accessible to the ordinary citizen / student / teacher / trainer. Today, and thanks to the use of these systems, the best professionals can participate in courses regardless of their physical location and share their experiences and knowledge with people from various origins and cultures / areas of activity. In this sense, anyone, anywhere, can benefit from an experience.

This synchronous training programme can be combined with asynchronous activities, from which materials are found in web-based learning systems. These systems are useful to manage the different courses and provide, among other interesting functionalities, chats, discussion forums and facilities for uploading and

downloading documents / exercises / lab manuals. Promoting the use of new technologies like VR seems to be the new future for the objectives of ECVETs to be achieved in a more integral and motivating perspective.

This last innovative aspect will be the basis of the Virtual Reality Project for Social Phobias. And to automate the creation of courses, an easy-to-use (and affordable) tool was created that allows training courses to take place without many obstacles anywhere in the world and for various audiences. We can use virtual glasses that have a low price and have increased accessibility, as they can be purchased on various used websites , such as Amazon.

Therefore, Virtual Reality (VR) in the context of social phobias represents a powerful tool to improve communication skills by allowing personalisation of training, performance, monitoring and quantitative measurement by the integration of different external devices. By creating immersive scenarios, it can enable "attention shifting", distracting the speaker from negative sensations (e.g. breathlessness, repetition of words) during oral presentations.

VR can also be effective in increasing motivation by turning repetitive and sometimes boring exercises into engaging and fun tasks. It helps to simulate realistic scenarios that would be challenging or impossible to reproduce in the real world, in a safe and controlled manner. The possibility of providing contextualised tasks that stimulate the speakers' cognitive functions favours the transfer of acquired skills to everyday professional activities in conferences, workshops and other situations.

An example of training for social phobias in VR system is explained in the project we present. The aim of this work is to analyze the current state of the art in this topic, focusing on the technical/psychological aspects and the user's perception of the technology in this specific field of public speaking.

Regarding the analysis of the technical aspects, we need to clarify the term "Virtual Reality", which researchers usually use when referring to any computer-based device that provides visual and audio stimuli, e.g. video games on a monitor, glasses

programs , applications. However, in VR, the user, through a computer-generated 3D representation, is "transported" into the virtual environment (VE), and should be able to move in it, as well as interact with the virtual objects in a natural way by being part of the scene. In fact, the two main factors that characterize a VR system are immersion and interaction, elements that influence the feeling of presence, which affects other items that act together in the effectiveness of the VR experience, for instance, the specific training programs.

This work represents the first analysis that provides a psychological perspective on VR for social phobias of public speaking in the countries participating in the project. However, the main aim of the project for ECVET is to understand if and how this technology can be effectively applied in this field, and to bridge the gap between the descriptions - increased competences and resilience of VET trainers in this field, reduced negative states of educators (phobia, stress and anxiety) and increased effectiveness of the model in VET centres, schools and educators in the countries involved.

The main target groups of the project: teachers, university lecturers and others in the education system. The project contributes to learning innovations and learning quality by facilitating the identification of competence gaps between good teachers/educators and good public speakers. The main outcomes of the project are based on a mobility model for VET actions as a basis for "ECVET improvement in public speaking", with the aim of supporting the parties involved in learning mobility and effectively using the ECVET system for the implementation of good knowledge and skills in the area of public speaking, both at school and at work.

The "Virtual Reality Simulator Against Public Speaking Phobias" includes innovative digital teaching and learning technologies, such as the Virtual Reality Simulator (O3). It is an immersive VR system that allows participants to simulate a public speaking session and increase Teachers' skills and reduce social phobias related to public speaking.

The system will allow participants to experience various public speaking sessions in scenarios of increasing difficulty.

As Social Phobia hinders access to the teaching profession, this project includes an innovative e-learning platform (O2) that provides educators with another tool to increase the skills required to deliver effective public speaking and reduce anxiety related to public performance.

The initial and continuing professional development of VET teachers, trainers and mentors both at school and at work is the core of the intellectual outputs to be produced within the project "Virtual Reality Simulator Against Public Speaking Phobias" as a support for all VET teachers , trainers and mentors at school who want innovative teaching and learning practices.

Firstly, the project will produce a VR system for simulating public speaking scenarios in order to reduce anxiety, phobia and other negative states related to teaching. This will facilitate access to the teaching profession for people with high skills and technical knowledge, but who may experience some difficulties in public situations related to phobia and anxiety.

Simulating VR scenarios for public speaking can train participants and reduce increasing anxiety and phobia through gradual exposure to possible plausible speaking situations, but and in a protected environment. This innovation will facilitate access to the profession of VET trainers and other teaching professions, maximising the professional potential of people who want to enter the field of education.

Since VET trainers are an unregulated profession, the formal criteria for access are undefined in the vast majority of cases. Validation of the competence model within ECVET and Activation of the Sustainability Plan will provide tangible results that will remain open and available with full functionalities.

The project "Virtual Reality Simulator Against Public Speaking Phobias" has several innovative elements that will be implemented during the life of the project:

- Innovative Virtual Reality and E-learning methods to increase public speaking skills and reduce public speaking phobias;

- Virtual reality allows educators to experience different types of audience before public speaking to prevent mistakes, stress and anxiety;

- Virtual reality allows educators to deal with the problem of social phobia without risk in the "real" world;

- Virtual Reality is a valid complement of psychological support for the reduction of social phobias;

- Virtual Reality includes an innovative method for delivering personalised suggestions based on public speaking performance;

- The Virtual Reality system includes a self-assessment system for social phobia and other psychological states;

- The E-learning Platform has an innovative method for motivating users in delivering lectures through personalised messages, chatbot, autoresponders;

- The handbook includes innovative elements for the assessment of public speaking skills within ECVET;

- The handbook includes a dedicated public speaking phobia test for VET trainers to be validated in 6 countries.

Thus, for the effective implementation of the ECVET system, the procedure for the creation of learning outcomes should be 'horizontal' as it includes the way teachers train in the classroom/workshop and promotes mutual trust between teachers from different VET providers. This approach means that teachers play an essential role in creating learning outcomes that reflect the methodology used in the college.

The objectives of this project follow some of the horizontal and field-specific priorities:

- To improve performance in relevant skills in a lifelong learning perspective for individuals with social phobias in public speaking;

- Improving access between different levels and types of education and training and from education/training to the world of work and oratory;

- Transnational and innovative education, training in the field of social phobias in public speaking, inserted in the digital age;

- Work-based learning in all its forms, involving social partners, companies and VET providers, as well as stimulating innovations in the field of public speaking.

The main objective of the project is to improve VETS language proficiency and knowledge of technical items to become more confident and successful in public speaking, providing them with a more attractive educational programme that should lead to a new approach to support improvement and competitiveness.

The effectiveness of a low-cost virtual reality system has been studied recently, but we expect it to be able to visualize in real time speech and audience characteristics while viewing a set of personalized items. Measurement tools will be applied to monitor achievement in each VR session, and the expected results to be explained after each session, and a significant and progressive reduction in public speaking phobia should occur. Although preliminary data in similar studies of other types of training with virtual reality indicate that VR can be a beneficial therapy for social phobias, there are every day new data that support new investigations in the field of virtuality being a target for medium/long term studies. In addition, the direct use of this tool in the treatment of phobia in public speaking, we believe that VR has wider applications, such as education and stress reduction before procedures

If they were effective, they could have the potential to improve the overall VET trainer experience and, in turn, the outcomes reported by VET trainers. All of these technical aspects contribute to the realism of the experience, user satisfaction and, consequently, the effectiveness of the intervention. Furthermore, when considering a system to treat phobias, two essential requirements are feasibility and safety, which should be evaluated in the context of use. A third factor that should be considered is usability, which should always be high for any type of technology. Furthermore, the overall user experience should be positive and engaging and therefore investigate different aspects such as fun, interest and acceptability, and it is essential to create solutions that are well perceived by users. Digital solutions, including VR, should induce a positive user experience and if they do not match their needs and preferences, or cannot be routine, they should not be used. For all these reasons, it is important to consider these aspects both when designing and evaluating a VR system for the treatment of social phobias.

Evaluating the effectiveness of VR interventions versus traditional protocols on measures of physiological outcomes, adherence and enjoyment in individuals with social phobias may be an item for further study. All phobia conditions are admitted in our study, including broadening the target population to speak to specific audiences.

Since age is a key factor in technology perception and adoption, our review focuses only on VET trainers, teachers and university professors applying controlled tests. Based on the articles we reviewed, the authors conclude that *exergames*, in particular active video applications with 3D glasses with images of 3D environments, are useful and enjoyable as a complement to studies of VET trainers, although the data are still unrepresentative. The user can sometimes change or alter the appearance of the environment. As for augmented reality, this simply adds graphics or sound to a real-life environment and the AR glasses are then used to bring the experience to life.

All these technical aspects contribute to the realism of the experience, increase user satisfaction and, increase the effectiveness of the intervention. Moreover, taking into account the system for working with social phobias of public speaking, there are

two essential requirements: feasibility and safety, which must be analysed in the context of use. A third factor that must be thought through carefully is usability, which must always be high for any type of technology. Furthermore, the overall user experience should be positive and engaging, and therefore investigating different aspects such as fun, interest and the acceptability is crucial for creating solutions that are well perceived by VET users. Digital solutions, including VR. For all the reasons, it is important to consider these aspects both when designing and evaluating a VR system for working with social phobias public speaking.

4) Results obtained:

a) Knowledge, skills and competences

The creation of learning outcomes is the most important goal of the projects and mobility and trust between institutions are crucial in this process.

The results should clearly demonstrate the interest of VETS in the technical e-learning course that will be designed in this project, as well as its willingness to be actively involved in the international cooperation and the course development process. Apart from improving VETS public speaking skills, there are other relevant and important objectives of the project, such as strengthening cooperation with partners from other countries and various fields of education (teachers, teachers of vocational subjects, learners); wider understanding of practices, policies and systems used in education, training and workplaces in partner countries.

The positive impact on teachers, trainers, VET and students' communicative skills and knowledge of different cultures, and cooperation between countries should lead to cultural awareness respectively, broadening students' and teachers' perception of the world around them.

The project also allows better links to the practical use of language and communication skills demanded by the labour market, namely to support VETS' self-confidence in applying for a job that requires public speaking abroad through the knowledge and skills acquired on the course as well as the interaction with foreign partners and professionals from engineering companies / universities / schools / and the positive impact on the motivation to learn public speaking through innovative methods - the e-learning course and by giving the possibility to encourage their own social skills, namely their presentation and communication skills;

The development of ICT skills acquired through active participation of VETS in virtual reality, takes into consideration differences in learning style and strategies in order to ensure the success of the course.

The contributions on the professional and academic dimension (the development of professional skills) of the developed learning programme are:

- the possibility of participating in an efficient programme with affordable access for social phobias in public speaking;

- the experience of training, skill acquisition and professional management in public speaking;

- Empower the user with skills that allow the comparison of professional practices abroad and in the internal training market without public physical presence;

- To increase the level of knowledge in the specific area of public speaking;

- Create academic awareness about the use of VR in combating social phobias;

- Using VR for professional development;

- Possibility of bringing together different equipment and projects simultaneously;

- Existence of several applications;

- Practice without a consultant and anywhere;

- Professional development opportunities in different environments;

- Opportunity to follow developments in specific areas;

- Develop academic knowledge and skills;

- Projecting and modifying a future expectation;

- Use different sources: one of the contributions of the project is to increase ECVETS' self-esteem and self-esteem when speaking in public.

Based on the success of the mobile version (which results recorded in research of different projects based on a similar system), VR for public speaking phobias allows users to orient speech direction for different audiences, so that changes in the way of speaking can be monitored and recorded in orientation with the mobile app and glasses. The app will provide ECVET with different activities in a virtual environment across the community. This level of continuous training can create a much more detailed dataset across the various countries of the union, while tracking known abilities in speech can provide researchers with more accurate information on how users orient themselves and at what points they hesitate: complementing the data collected to date.

With this feature, the developers are able to replicate highly credible laboratory experiments that would not have worked in a theoretical / practical format had VR tools not been applied. These aspects create an even more immersive and intuitive diagnostic assessment of improvements in speaking skills in individuals who may develop public speaking phobia. The project also demonstrates how cooperation

between healthcare and technology companies can lead to innovative and successful healthcare solutions in the field of education and trainers. While some traditional treatments have shown success in providing improvements in the level of public speaking phobia, most people who need to practice need a more motivated and cost-effective form of training. In this field, continuous training and immersive VR activities have shown potential.

The project "Virtual Reality Simulator Against Public Speaking Phobias" is entirely dedicated to produce outputs designed for the reduction of social phobia of public speaking, facilitating access to the education sector and also to increase satisfaction rates.

The indicators are based on the percentage of tasks completed by users according to the application form and the percentage of tasks completed on time according to the timetable (including intermediate and final deadlines).

Other indicators are the Satisfaction and Quality questionnaires, including qualitative and quantitative items to evaluate the three Intellectual Products. The satisfaction questionnaire will be applied in the last month of the Intellectual Output. These questionnaires have as quantitative indicator the percentage of satisfied users and qualitative the evaluation of open questions for further optimization of results.

There will be a usability report. It will be applied for E-learning (O2) and VR (O3) for 150 participants each to check usability issues of the Platform produced. The usability report will also include a quantitative indicator:

1. % of users who can use the Platform easily;

2. % of functionalities correctly understood and used by participants.

Qualitative indicators are obtained through the evaluation of open questions in order to further optimise production.

The proficiency tests will measure the skills acquired by the participants and will be applied with a test-retest procedure for at least 150 participants.

To reduce public speaking phobias among VET trainers, university teachers, professors and other members of the target groups, we have created several direct tools to achieve this goal. The intellectual output includes a new psychometric tool for the specific assessment for public speaking among the teaching professions, which differs and is innovative compared to classical social phobia tests. It is specifically aimed at the teaching professions and its function is to make an accurate analysis and identification of the subjects with this specific phobia. Furthermore, the test will be validated on a sample of target group members, giving in the form of additional know-how to VET centres, educational institutions and other entities dealing with the problem.

Additionally, since the application is directed and totally dedicated to reducing phobias of public speaking through Virtual Reality simulation in different scenarios, the gradual exposure of participants in scenarios of increasing difficulty will allow them to experience and become familiar with public speaking in a totally protected environment.

The VR tool will have the ability to monitor the participant's behaviour and will be able to give measurable feedback on their performance, increasing their competence through practice. The reduction of phobia, anxiety and stress allows for increased resilience and satisfaction of participants facilitating access to teaching professions. The application of VR will also be promoted during psychological sessions aimed at reducing social phobias. The results obtained from the use of the intellectual production will be analysed and described in the Impact Study Report, and the actions included in the project will facilitate the employability of the participants in the education sector, significantly reducing one of the most important barriers to work for the public.

To increase public speaking skills among VET trainers, University Teachers, School Teachers and other members of the target groups the whole project is

dedicated to activities related to increasing public speaking skills in a wide variety of settings. The project offers a wide range of dissemination activities and train-the-trainer techniques to increase the quality of speeches of VET trainers, University Teachers, School Teachers and other members of the target groups, specifically: the Handbook, an E-learning platform, and a VR training programme.

We include in our promotional strategy various communication methods in order to ensure effective coordination during the life of the project, optimising time management and improving overall performance, skills to be acquired by ECVETs throughout the process.

Thus, we think that the project will enable the increase of public speaking competences among VET trainers, school teachers, university professors and other members of the target groups, by the innovative use of VR in the creation of multiple training scenarios. The main objectives focus on increasing the capacity of VET centres to deliver educational courses inspired by the content of O1; on increasing the competences of directors and other HR evaluation professionals to assess the performance of VET trainers through the observational method.

A tangible target will be 2,000,000 downloads of the manual available for free on the project's official website.

The E-learning Platform for Public Speaking Skills is an open digital education production based on 10 hours of video lessons designed to increase public speaking skills, enhancing competencies for the reduction of public speaking phobias and other negative psychological states. The platform will be active on the project's official website and will be multilingual, translated into seven languages (EN, PT, IT, RO, TK, SP, GR).

For this aforementioned   production, several scenarios will be developed, each applied at different stages of the training programme:

- the empty auditorium;

- the packed auditorium;

- the auditorium fully packed with the audience talking (interaction).

These different scenarios will represent different levels of difficulty, from the simplest to the most complicated.

There will also be an automated assessment of the quality of work and for this the system will collect the following indicators of speech quality:

- Eye contact with the public: the system assesses whether the user looks at the public.

- Head movement: the system evaluates the user's head movements to detect stressful situations, etc.

- Voice tone: the system evaluates the volume level when the user speaks.

- Speaking time: counting the time spent speaking.

With the measurement of these variables, the system will generate an evaluation that will be shown at the end of the activity. This evaluation will always be in positive terms, so as not to act negatively on the user's self-confidence (constructive criticism).

The items trust and self-assessment will be assessed at the end of the activity. The system will ask the user to perform a self-assessment of emotions, confidence, etc.

To guide the user, an interactive avatar will be developed which, during the activity, will provide suggestions to the user regarding the aforementioned variables, improving speech performance and interest in performing the training.

This VR offers the user an automated and targeted learning system that is highly motivating while enjoying a safe virtual environment. It can be very useful for practicing the act of speaking compared to intimidating real lectures.

Moreover, thanks to the use of the smartphone, whose accessibility and use is widespread among the population, our learning tool will be easily accessed by anyone anywhere in the world. To carry out the training, it will only be necessary to purchase the VR glasses, which are economical (about 15 euros).

We expect it as an impact:

- Increase educators' public speaking skills;

- Reduce the negative psychological states associated with public speaking (anxiety, phobia, stress);

- And with the participation of 150 people in the pilot project, increase the users' skills and through that feedback to the experts optimise our database for the needs of the target groups;

The innovation in the implementation structure of public speaking training and the use of VR systems makes the learning mechanism more effective and allows educators to increase their skills and learn in simulated virtual scenarios. Thus, we avoid the error in real situations and help the educator to become familiar with the public.

Therefore, the multilingual VR system is really accessible and includes psychometric tools for assessing public speaking phobias with an automated method for impact assessment.

As transferability potentials, the VR system is designed for VET trainers, but can be easily adapted and transferred in all education sectors: school teaching, higher education, among other specific ones. In parallel, all professionals in general who need to increase their public speaking skills can benefit from the designed training programme. The VR system is designed to increase public speaking skills, but when applied in conjunction with psychological support (by psychologists dealing with social phobia patients), even when the subject is not required to speak in public situations at work for their initial and continuing professional development.

After a thorough analysis about the transnational need a clear universal training requirement for access to the VET instructor profession has not been put in place, as this new profession is not yet regulated, so at the local level, VET trainers, teachers and university lecturers trained in our programme will participate in quality training, which will improve the overall quality of educational services, increasing student motivation and satisfaction and decreasing the overall intention to leave education/training.

The overall performance of these target groups will motivate their peers to explore O1, O2 and O3. Long-term online and offline training provision will support the continuing development of the professional education community throughout training and learning. The achievement of intellectual outcomes and new specific content will motivate other specialist training centres, schools and universities to review their training offer and adapt them to the point of remaining competitive in emerging markets.

At a regional level, the university, schools and VET centres that analyse our results will increase their overall performance, drawing the attention of other education/training centres. Externally, organisations will start to promote educational programmes based on the project content, fostering greater public speaking competence and working to reduce the effects of social phobia in the education sector.

At national level, the sustainable exploitation of intellectual outcomes and the diffusion of a common learning outcomes framework will increase the overall quality of education services and its effects in terms of increased learner satisfaction and motivation, increased public speaking skills and reduced negative outcomes (stress, anxiety, phobia). These factors and learning outcomes will be predominant for strategic decision makers in government, universities, VET centres, schools and trainers' associations. In all cases, attracting the interest of national authorities can create conditions for the dissemination of the results at national level. All partners will disseminate the project results to Ministries of Education, Directorates and Inspectorates at national level.

At European level, the good practices and successful application of the three intellectual outcomes could trigger the attention of other countries so that we have advice to replicate the results of our project in the requested communities. In particular by the presence of entities that act widely at international level, having contacts with VET centres, schools and universities abroad.

In this sense of universality, we consider that all our intellectual productions will be translated into English, facilitating the acquisition and transmission of knowledge within Europe and worldwide. The Facebook profile that will be opened and maintained by the partners will be an always accessible and relevant platform for attracting interest from the professional educational community and training programme providers, for exploring the results obtained in the project and/or to be the basis for future projects.

VR creates an immersive experience by providing the user with images in three-dimensional (3D) environments. As part of this virtual experience, the user can alter the appearance of the environment to be as close to their particular reality as possible. As for augmented reality, this simply adds graphics or sounds to a real-life environment and AR glasses are then used to bring the experience to life.

The development and implementation of the mobile application is linked to learning and the design of the application itself influences the main structural components of theory, information, interaction, reflection and evaluation of the knowledge and impact of VR on social phobias.

The initial motivation of the participating members is the development of the application linked to the possible restructurings that may occur in the curricular plans, namely in the degrees in the faculty of social education and Psychology. Both degrees have a large proportion of users interested in distance learning in order to work with VET trainers with phobias.

Throughout the project, teachers will be placed in multidisciplinary teams able to jointly with the educational and course leader, to redefine and restructure the subject content and delivery in all phases of the project, developed with the potential to use

the application in all faculties of the university, indeed, in all universities of the partner countries.

The use of the app by university teachers aims to meet the expected results:

Linking mobile technology with learning strategies

-Help lecturers to combine technology with specific learning tasks, combating social phobias -

-Providing Associate Partner involvement with a focus on entities related to the teaching profession, namely: VET centres, universities, schools, teaching profession associations (VET trainers, university teachers, school teachers), teaching profession unions, psychological associations, psychological centres, adult learning centres, youth centres, companies, ministries of education. The volume, nature and quality of learning can be negotiated with the users who must be flexible and encouraging to develop further in their professional practice and institutional position. The VET instructor should develop a stronger relationship with the professional learning community and be active in linking to existing websites for each community, allowing simplistic academic social media access in order to facilitate the involvement of key elements from participating countries.

5) Mobility and mutual trust within the participating institutions

Professional education is inspired by a holistic and humanistic vision of education and development, based on European values such as human rights and dignity, social justice, peace, inclusion and protection. The differences and objectives

of all institutions integrated in the learning and teaching process take into account cultural, linguistic and ethnic diversity; sharing responsibilities and inclusive partnerships.

Transparency of qualifications creates mutual trust based on quality assurance and a European reference framework, including standardised levels of education. This link gives users access to various forms of continuing training (higher education), which can be accumulated to obtain a new level of competence.

The market is going through rapid and fundamental changes with VR shifts across the world and specific areas of knowledge. That is why mutual trust has to have a memorandum of understanding between the partners. The memorandum of understanding is an agreement signed between the partners involved in the creation of the learning outcomes and is based on mutual trust between participating multilateral institutions. This trust environment is essential for the success of the mobility periods of students and/or teachers, so that mutual trust is inherently ensured by the tool created by the teachers who generated the learning outcomes. Usually, there is an annex with a list of qualifications offered by each partner institution and the related learning outcomes.

The reports provide an overview allowing an individual interested in a mobility period to get to know the educational offer made available by the partners.

The implementation of the learning strategy and App design of the learning development strategy is based on a hybrid learning theory based on a behavioural and constructivist approach.

The teaching methods, the curriculum, the assessment and the learning environment are the key elements for the design of the whole learning process.

The alignment of these components is strategic to maximise learning opportunities for the learner. This approach to learning is supported by De Freitas and

Conole (2010) [20] who suggest that content should not be "delivered" to learners/trainers, but rather, "co-constructed" with them.

This suggests that mutual partnership benefits from a co-development of knowledge through the student's recognition that the system as a partner is always changing, adapting and developing curriculum today.

The Confluence of Learning (COL) model with which the mobile app was developed is a hybrid model based on behavioural and constructivist theories. The model promotes enquiry, creation, exploration and cognition. The curriculum development issues related to the suggested technologies used as planning, dreaming and conceptualising. Users will know the design of the course delivered, always considering the information that needs to be disseminated.

The information should be relevant and challenging, yet simple to serve as a stimulus, for the use of the mobile app as an online learning agent in higher education. It should encourage the use and promote new research, new technologies and new collaborative structures in learning design, synchronous or asynchronous.

The use of video lectures, Skype/ connect, vodcasts / podcasts and other media repositories can orchestrate this information exchange and dialogue between VET trainers and expert mentors.

The most appropriate modes of exchange to achieve specific learning outcomes are the use of wikis, apps and augmented reality to facilitate interaction and the use of bookmarks and repositories to identify and store knowledge.

Reflection is needed to encourage users to evaluate and challenge themselves by interacting in learning and development with peers and other members of the

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[20] S De Freitas, GConole - The influence of pervasive and integrative tools on learners' experiences and expectations of study.Routledge,2010.

educational community, establishing a close and dynamic relationship between the partner countries. Useful knowledge should be acquired in this interaction and be adapted to different situations in each institution.

The use of blogs, forums and e-portfolios allows VET trainers to develop critical thinking and provides the opportunity to demonstrate the development of knowledge gained throughout the learning process.

All partners should be informed of key decisions, and a Google Drive Profile will be used and shared by all collaborators involved in the project to have up-to-date information on key documents and tracking of work results.

Our project includes the use of EPALE during the implementation and monitoring of the project. The use of this platform will allow us to publish articles, blog posts and materials related to the training of trainers and educators' competences.

Our organisations will promote a Community of Practice in order to exchange information on the training of trainers and find partners interested in discussing the issue, but also to follow the project that proposes the adoption of the model in other countries.

All specialists will be involved working as a multidisciplinary team in selecting appropriate content to share on the Community of Practice, but we will have specific specialists working directly on uploading relevant content for researchers interested in the programme training trainers managing discussions/content with other members, and considering their previous experience in managing social media and blog systems.

As such, the Community of Practice is open and aims to raise interest about the project and exchange information with other experts in the field, but also for those who wish to approach the subject in more depth. The official language of the Community will be English, which allows communication and increased levels of trust

between the elements of the various participating countries, both at the level of the trainers who will use the programme and at the level of the team members.

The objectives of the group in its entirety are the dissemination of good practices in VR for the reduction of social phobia among educators/trainers and the exchange of experiences between experts, sharing of key action documents related to effective teaching techniques in this area in different countries and reduction of social phobia through the implemented system, in a relationship that is expected to be trusting and promising in results.

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VII.   PROTOCOLS FOR REDUCING PUBLIC SPEAKING PHOBIA

Introduction

Emotional and physical discomfort with public speaking has been referred to by various terms, from stage fright and speech anxiety to shyness and communication apprehension. It often starts with a feeling of "butterflies in the pit of the stomach" or palpitations. A "brain in water" sensation can arise, and make concentration difficult. Perspiration can even appear on the palms of the hands. All these signs of our nervous system can arise when we are anxious about speaking in front of an audience. However, it is necessary to fight it.

Simply put, we define public speaking anxiety as the unpleasant thoughts and feelings aroused by the anticipation of real or imagined public speaking. It is different from stage fright because it concerns public speaking rather than acting. It is different from shyness because it is not the result of a general discomfort with social situations. Furthermore, it is different from communication apprehension because it affects at least twice as many people, and because people who are highly communication apprehensive are wary of communicating interpersonally and in groups, not just in public.

One difference between speaking anxiety and communication apprehension is the duration of the response environment. Communication apprehension, which is the fear of actual or perhaps anticipated conversations with other people, is regardless of the situation, and difficult to shape even with skills training. With natural tendencies to associate with a particular gender or racial group, it becomes more difficult to overcome general communication apprehension. Some individuals with phobias show no signs of anxiety when approached or questioned by strangers, while others are clearly distressed about it. When phobias are revealed at an infant age, children with this condition make it even more evident when they enter school. Hence some authors

such as Beatty, McCroskey and Valencic point out that we are born with an inclination to communicate (talk) in some situations and in others we simply do not want to communicate. These researchers even suggest that the probability of the presence of communication apprehension in the family is greater and may even be transmitted by the family. Although public speaking anxiety may be related to mental and behavioural factors, it is important to note that, in and out of your classroom, you can also learn to manage it through some specialised techniques.

Indeed, most contemporary research has provided a majority of insights into the nature, effects and management of speech anxiety. (Brydon & Scott, 2008).

Anxiety in public speaking

Public Speaking Anxiety (PSA) is generally viewed as a subtype of communication apprehension (CA) and can be conceived as a psychological trait and state.

Communication Apprehension is a term used by McCroskey (J.C. McCroskey, 2009) since 1968. The term was chosen by this and other friendly authors, since until this date only terms such as "stage fright", "speech fear" and "public speaking anxiety" were used.

But, these terms were not appropriate for what they were studying. Recognizing that there were many different terms being used to describe the topic of interest ("communication anxiety"), none of them seemed appropriate because they were used to describe things that were different from what they were studying. After much discussion, McCroskey (James C., 1970) came up with CA, and was the first researcher to use the term in a publication.

The finding of this less generalist term has allowed psychologists and psychiatrists to consider a new way of approaching 'social anxiety', which is more common and intense than ordinary anxiety.

Thus phobias have come to be approached as a form of anxiety disorder. Those affected are aware that their fears are unreasonable, irrational and may even consciously have researched further into the condition causing the blockage associated with their situation. But sometimes the fears are disproportionate to the danger or problems that may be present in the phobia. Some individuals also know that they may have to do something about the situation (Rosenhan & Seligman, 1984). In this case, of using VR for public speaking the health and e-health resources, are limited by international recommendations to work only with those people who have some fear of public speaking, and who are about to give a speech. Also elements to work with are those who are afraid of public speaking to the point where they cannot even think about negotiating and having to undertake that task.

A limitation is then placed here. People who are 'phobic' or suffer from 'free-floating anxiety' should be referred to a specialised professional for treatment. However, as the vast majority of people who fear public speaking do not actually fear the activity, the possible target audience is clearly wide. These individuals are afraid of their fear, feel that this fear is excessive, but control it well enough to give a speech when necessary. James C. McCroskey and Beatty (1984) suggest that speech anxious people who are not phonophobic about public speaking do not improve when exposed to typical public speaking training and on the contrary seem to get worse. The feelings of anxiety even seem to disappear if the speaker simply talks about herself, her family in a resonant, relaxed and comfortable voice in an intimate setting (Ayres & Hopf, 1993).

Photo 1. Speech anxiety is common, virtually everyone experiences some level of anxiety (photos are royalty free from pexels.com)

PSA, on the other hand, is more often defined as "a specific social anxiety situation that arises from the actual or anticipated enactment of an oral presentation" (Bodie, 2010). As a result, research has pointed to the central role that the audience plays in evaluating social circumstances, which include the threat of unsatisfactory evaluations, and which may be higher in people with social anxiety. As described by Sawyer and Behnke (2009) "the fear of meeting an audience while speaking" is the greatest barrier to sharing. Although high levels of CA are experienced at similar traits by approximately twenty percent of the population, up to seventy percent may experience moderately high to high levels of anxiety whenever they have to give an oral presentation to an audience (McCroskey, 2009). Although there is some concern about this study (Richmond, Wrench and McCroskey (2013), there is not much uncertainty about the fact that people in some degree of anxiety encounter speaking situations.

For parents and teachers, these statistics can be quite shocking, but often helpful. For students with high-trait CA, most communication exchanges can prove difficult. At times, students may feel anxious about having to contribute to class and ask questions. During group conversations or when meeting with their instructors for individual consultations may also reveal difficulties. They may also be considered as incidental tasks directed at students, offered to help them while they are taking on an assessment task. Identifying levels of trait anxiety within a student body can be used to determine high, medium and low levels of trait anxiety. Although broad categories may obscure individual experience, Behnke and Sawyer (2001) warn that individual experience does indeed vary.

Social anxiety, as a psychological disorder, can become quite disabling for the subject, hence public speaking anxiety has been conceptualised as an event involving physiological, psychological and behavioural responses.

But, initial attempts to find the strongest link between these three responses proved unsuccessful. It helped trigger the discovery of some new fields of research, including the development of technologies to monitor people's physiological and psychological states at the same time (behavioural). The first two responses refer to internal indicators of ASF, such as physical feelings (i.e. nausea, tingling, dizziness, racing heart and dry mouth) and/or negative thoughts towards any task that involves talking.

At the same time, external indicators of ASF tend to refer to observable behaviours, which include incongruities (i.e., speech errors and disfluencies), nervous smiling and gesticulating, facial covering, body blocking, postural tension, some rigidity, silence and word repetition (Daly et al., 2009). In addition, extreme behavioural changes are possible (involving avoiding any subject that involves speaking, and withdrawing from things with which it is connected) and refusing to speak or withdrawing from class or audience.

More recent research has revealed that although false positives are generally experienced internally (i.e. thoughts or feelings) but, not always, synchronised, they

are experienced externally (i.e. through actions (Mottet et al., 2016). For example, if the speaker is standing in front of an audience, they may appear to be calm, yet they may be experiencing the same negative thoughts that lead to the 'knot in the stomach' or 'tightness in the throat'. It thus becomes necessary to recognise that individuals may experience different levels and combinations of the illness and that the symptom radiates (Irvine, 2020).

Copy with PSA

Most of the literature on coping with PSA does not relate to the fears confronted by people when diagnosed with PSA. The main aim of this procedure is to help people overcome these concerns.

In other words, in much of the research, addressing the issue or issues (of ASF) means treating the symptoms with medical intervention. For example, health professionals can perform self-hypnosis, behavioural therapies and drugs to treat patients. They may also use counselling to help patients release their thoughts and feelings that make them feel anxious. Indeed, many of the treatment methods for obsessive-compulsive disorder, such as psychotherapy and drugs, tend to focus on helping people overcome their fears by ignoring or subtracting the fear (suppressing it), or replacing the fear (positively focusing on something like a hobby). Some professionals also recommend counselling to help patients cope with the PSA diagnosis.

An interesting study conducted in Japan by David Kondo (1994), explored the types of strategies that people reported using, to cope with their ASF. Kondo proposed three research questions:

1.People are naive to treatment or research to deal with   ASF;

2. There are differences in the number of strategies and the type of strategy used by highly apprehensive people in communication as opposed to those with low apprehension;

3. Congruences and discrepancies can be seen between naive participant strategies and treatments developed by scholars.

In their research, one hundred and eighty-one university students were given the Personal Public Speaking Apprehension Report and then described the strategies they use to cope with public speaking tasks. Cluster analysis was conducted to develop a six-item typology of strategies:

-Relaxation (e.g. "Deep breath");

-Preparation (e.g. "I write what I want to say");

- Positive Thinking (of something pleasant or of success in the task);

- Depreciation of the audience (e.g. minimising their importance or imagining people as vegetables)

- Concentration (staying on task);

- Dismissal (e.g. "I don't do useless resistance").

With regard to the subjects' coping strategies, both the more apprehensive and less apprehensive individuals used strategies such as relaxation and/or preparation. The more apprehensive participants mainly used relaxation and preparation methods more than the less apprehensive participants. Kondo suggested that the differences exist as a function of a higher state of arousal and then a greater need to reduce it. In his article, the author also concluded that Positive Thinking, Public Depreciation and Resignation can be used as classic examples of

(1) Systematic Desensitization

(2) Cognitive Modification.

He therefore does not recommend relaxation so as not to take away from the effect of desensitisation. He then suggests a combination of "Preparation" and "Concentration" which can be a form of skills training. Dismissal and concentration activities are congruent with the underlying philosophy of Morita Therapy, a cognitive-behavioural therapy that teaches individuals to learn to accept anxiety and take action, i.e. to continue with the task even if they feel it.

Kondo also suggests further study where participants evaluate the effectiveness of their strategies, how effectively they were used at each level of their strategy, how effective these strategies were in changing their behaviour and the level of personal effectiveness experienced with the use of these strategies (Erlebach, 2004). Thus, individual differences in perception and reactions to situations are determined by the anxiety trait whose tendency is shaped by personality to develop more or less anxiety in the face of life experiences.

Cognitive Behavioural Theory

Development of Cognitive Behavioural Theory

Cognitive Behavioural Theory (CBT) evolved through the application of cognitive theory, by Ellis (1975) and Beck (1975) respectively, and behavioural theory (Rachman, 1997). The development of cognitive behaviour therapy is the conclusion of CBT.

Exposure therapies release the individual into an anxiety provoking environment that makes them overcome their fear of being exposed or of exposure to the environment itself (Rachman, 1997).

Exposure-based therapy places the patient repeatedly in front of a stimulus, which causes an increase in their comfort level to the stimulus. Thus, after multiple

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exposures, they are likely to get used to the stimulus and know that the things they fear the most are probably not going to happen (Finn, Sawyer, Schrodt, 2009).

This type of therapy presupposes habituation and sensitisation as two key processes. Through repeated exposure, learning occurs through contact with the stimulus which makes it less fearful. Anxiety is reduced over time, and then through a high level of repetition of the stimulus the anxiety disappears. Finn et al. (2009) provide a concrete explanation for habituation and sensitisation as part of the systematic desensitisation process as follows:

- The total amount of anxiety an individual feels over time may increase rather than decrease as a result of punishment.

It is known that a greater degree of habituation to an aversive stimulus is shown in an individual's response to punishment. An example of this is fear of spiders, where those who are habituated do not show fear as quickly as those who are sensitised. Apparently, the conclusion of the experiment adapts to changing environmental conditions.

- There is a behavioural approach to the situation, (favouring) after the threat levels have decreased. For example, if you are exposed to a stimulus (i.e., a phobia stimulus) that is designed to produce anxiety (i.e., react as if you are in a state of fear), you will habituate to that stimulus because it no longer bothers you. This aspect is also applied to the apprehension of communication in the context of public speaking;

- Perception of non-existent negative consequences of public speaking. Over time, and through experience and practice as these negative consequences do not materialise, more positive feelings will replace the negative feelings once held.

McCroskey, Ralph and Barrick (1970) were the first to use systematic desensitization for the purpose of reducing communication apprehension. Their

studies revealed that SD significantly reduced AC scores, meaning that patients were more willing to communicate.

Also,the study by Finn et al. (2009) recommends exposure therapy and systematic desensitization as the best practices for dealing with public speaking anxiety.

Similarly,these practices are supported by Rachman, who theorizes that being exposed to a feared stimulus over time reduces the amount of anxiety caused by that stimulus, as long as the actual punishment experienced during the exposure is less than the predicted amount of punishment. For example, when a person truly believes that speaking publicly will make them feel bad, it will result in a negative feeling that will have to come from somewhere else up that person's emotional ladder, which will eventually give way to happiness and positive feelings. This positive feeling will replace feelings of disgust previously experienced in the face of the same stimulus (cognitive reappraisal).In fact, in many situations, being in a group has a calming effect on anxious people. This argument can be used to support the need for all those taking basic communication courses to find a group situation and interact with it repeatedly. According to Finn et al. (2009), one should go to the limit of one's ability to feel anxiety during exposure therapy, in that, this aspect will maximize the effectiveness of exposure therapy.

Behavioural Inhibition and Attributing State Anxiety to Public Speaking

With regard to the use of Systematic Desensitization (SD) as a treatment approach to address the central aspect of CA, results have shown that the effects of new stimuli on basal central nervous system activation can translate into an increased need for safety and can be attenuated through desensitization. SD was developed by

Wolpe (1980) and as described by Friedrich, Goss, Cunconan and Lane (1997) is "a package of therapy that methodically encompasses;

>   (a) training in deep muscle relaxation;

>   (b) the construction of hierarchies of anxiety-provoking stimuli;

>   (c) the graded pairing, through images, of anxiety-provoking stimuli with the relaxed state."

In studies to date, there is evidence that SD is effective in treating communication anxiety, particularly in the context of public speaking, without knowing why SD is effective (Friedrich et al., 1997). From a social learning theory perspective, it may be that SD assists the individual in initiating the association of relaxation with specific stimuli, replacing their anxious response to those same stressful aspects. From a community perspective, using imagery to face anxiety-provoking stimuli to the highest hierarchical grouping may serve to decrease the novelty of these stimuli, thus alleviating the severe BIS overload. Novelty can be reduced simply by being exposed to the stimuli in question.

From a social constructivist perspective, Freeman and colleagues' (1997) speculations about the mechanisms at the basis of their effectiveness appear to be consistent with the theory of communicative action. They cite Gray's (1982) statement that behavioural therapies such as systematic desensitisation can work because of habituation. This habituation is seen as a specific reaction that means it comes from a specific factor and depends on well-defined neural mechanisms. It is not linked to the magnitude of the stimulus but, increases with repeated exposure to the stimulus.

Sensitisation is a response to a stimulus that develops over a period of exposure. First, the intensity of the stimulus increases, then decreases over a period of time (Freeman et al., 1997). In the literature, Freeman et al. (1997) come to the conclusion that "According to this model, the effectiveness of systematic desensitization varies depending on the intensity of the stimulus and the overall

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exposure time. In order to decrease sensitization, allowing habituation to occur, a low intensity stimulus would be provided repeatedly over short periods of time"

It has been hypothesised that behavioural therapies (Gray 1982) such as SD may be effective in treating anxiety disorders.It has not yet been adequately tested to explain their positive efficacy which is consistent with behavioural inhibition system theory . It is crucial to understand that despite what has been explained above, CDS does not appear to treat the fear of punishment or the desire to stop feeling, which is a central aspect in the theory of cravings/addictions as anxiety-based. While this aspect may have the potential to be effective in treating biologically determined anxiety,it may be limited as it is hereditary.

Relaxation techniques

Techniques such as relaxation training can help decrease the physical symptoms of stress, such as increased heart rate and muscle tension. By practising relaxation techniques, generally the individual feels calmer and wellbeing is more likely to be achieved. There are two essential relaxation techniques for public speakers and students when speaking in front of an audience or class: one is deep breathing; and the other is progressive relaxation.

Deep breathing exercises

One way to decrease nervousness is to cause a change in breathing and heart rate. Nervous people tend to breathe shallowly. To help break this anxiety-induced breathing pattern, consider taking slow, deep breaths before getting up to speak. If

you need to breathe to speak, a simple inhale and exhale gesture before you begin can help remove the switch in your brain. It is important that you lean back and relax your whole body. Deep breathing and focusing on what works best for you will help you relax (Beebe & Beebe, 2017).

Photo 2. The breathing and relaxation exercise can be combined and performed individually or in a group (Photos are royalty-free from pexels.com)

It is important to develop good physical habits like deep breathing to reduce stress and relax. We have selected three different types of exercise that can increase the efficiency of your breathing, reduce nervousness and help you relax when you feel anxious about giving a speech.

The first exercise, is diaphragmatic breathing, which involves gentle breathing, using the diaphragm. Sit or stand with your feet on the floor, with your feet shoulder-width apart. To begin deep breathing, first with your hands on your abdomen, inhale deeply while pushing your abdomen out. Exhale slowly and gently, relaxing and bringing the belly towards the chest.

The second exercise, called meditation breathing, helps to relax your body. Start by breathing with a slight focus of your diaphragm, but pay attention to the sensation that all aspects of the process give you and the sensory experience of it.

When doing meditation, clear your mind of all thoughts and concentrate on the rhythm of your breathing in and out.

The last exercise, tension release breathing, involves diaphragmatic breathing combined with relaxation of specific parts of the body. Lower your hips and start by observing your abdominal breathing pattern. As you breathe, you notice the tense muscle parts. Exhale slowly through your mouth, inhale deeply and then relax a tense muscle area. Continue this process until you feel completely relaxed. This exercise can be done systematically where you start at your head and move down to your feet one step at a time, in a combination of movements that cause a general soothing relaxation.

Progressive relaxation

Relaxation in this case refers to a muscle releasing because there is no stimulus. The muscle exercises in this technique include an object that contracts and relaxes in response to a stimulus. Progressive muscle relaxation exercise encompasses a contracting and relaxing and is great for breathing, sleeping and other reflexive actions. It can be used separately from other relaxation techniques to help you understand how your muscles feel when they are relaxed and when they are tense. By doing relaxed breathing and normal breathing, you are able to feel calmer, reduce anxiety and improve your brain's ability to learn and retain information. These exercises can help you reduce anxiety in the weeks leading up to your speech and even the day of your speech.

Progressive relaxation, is practiced by concentrating on controlling the movement of your muscles in three main areas of your body, starting with your feet.

Feet and Legs. Lie on your back during this session on a carpeted floor or mat and follow the steps below:

- Stretch your fingers towards the ceiling;

- Bend your ankles and gently curl your toes;

- To massage your back for a few moments, contract the muscles before letting them relax.

- Repeat this several times.

- Notice how your muscle groups feel when they are contracted (tight), and when they are relaxed (loose/soft).

The abdomen. For this part of the exercise, either lie down or stand up, whichever is more comfortable for you.

- Keep your abdominal muscles tight, but avoid creating new pain or pressure areas

- Pay attention to how you feel as you contract your muscles. Relax them so that your belly moves towards your back. You can think about how you feel with your muscles relaxed.

- Repeat this several times.

Shoulders and Neck. Stand or sit for this exercise, making sure your arms are loose and free.

- Start by crossing your arms up to your ears and then hold them there for a moment;

- Pay attention to how your muscles feel as they contract.

- Now rotate your shoulders externally so that they are more relaxed.

- Your neck and chest should feel relaxed too.

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- Think of the difference in how you feel when your shoulders are tense and then relaxed.

- Do this exercise several times.

These relaxation exercises for your feet, abdomen, shoulders and neck help you to have a relaxing, effective and relaxed stretching of your body.

But in addition to the above exercises, other exercises can help you to relax your body before your speeches. You can practise commands and progressive relaxation techniques before you speak or even on the day of your presentation. If you don't have much time available, you can do exercises with smaller body parts that don't need a lot of positioning space.

Hands. When your hands are clenched tightly together, as if forming a fist.

- Press your hands together so that your thumbs are touching;

- Hold pressure for a few seconds, then release the pressure;

- Pay attention to the feeling in the muscles when you close your hand and when it is open;

- It is repeated several times.

The **mouth**. The perception of contraction of the muscles of the jaw and mouth is not always easily perceived.

- Find a position where you can relax, lying down, sitting or standing.

- Close your mouth and breathe deeply through your nose, covering your mouth with your lips.

- Take note of how your jaw, face and muscles in your mouth feel when they are tense.

- Now breathe gently, opening your lips slightly and letting your lips release their muscles.

- Pay attention to how your jaw and mouth feel right now.

- Repeat several times.

Tongue. Your tongue is the strongest and most flexible muscle in your body, and like all other muscles, it can also become tense. Since you need your tongue to speak and you want it to be relaxed, you should achieve this by looking at different techniques to help achieve the relaxation you need.

- For this activity, you want to be comfortable in a sitting or standing position.

- When you keep your mouth slightly open, press your tongue to the roof of your mouth with the tip of your tongue behind your front teeth and hold it there for a few seconds;

- Learn how it feels to have a strained tongue;

- Then let the top of your tongue rest in the space behind your teeth.

- Relaxation of the mouth and jaw muscles can also be seen.

- Repeat several times.

When you relax all the muscles that are experiencing panic symptoms, you will be able to relax and let your body relax. People who combine deep breathing and progressive relaxation before giving a speech can create an environment more conducive to concentrating and relaxing their body so they can direct their attention and emotion solely to their speech (Coopman & Lull, 2018).

Visualisation

There has been research demonstrating the effectiveness of visualisation in a variety of contexts including quitting smoking, solving mathematical problems, completing complex tasks in a team and managing interpersonal conflict. Many groups were more likely to produce a better outcome when using visualisation. Thus, using visualisation to work on the problem and possible solutions has become more standard practice.

If we take the idea of visualisation and its transfer to public presentations, it will basically emerge as a series of positive, detailed and concrete actions that help you think about how you will break through each step from beginning to end. In practice at the speech level, visualisation leads you to think of the presentation venue, the audience and yourself as the one who is most successful at presenting the argument. Focus on what is going well, not the things that are going wrong. But, think about how the event will happen, realistically, including how the audience will respond to the things you say and how you will react to the audience. Using all your senses, perceive what is possibly going to happen. A person undergoing the visualisation process should carefully think through all the aspects of their body that might come up during the speech. After speaking, imagine yourself and feel yourself rising:

- Although I feel nervous it has a sense of good energy;

- Use your nose to breathe in and your mouth to breathe out in a calm and pleasant way.

- Find your least stressed way.

- Focus intently on the presentation being given before you.

This is your chance to share your thoughts and talk to yourself. Start thinking about the moments before you begin your sentence and as soon as

you start speaking, imagine yourself collecting your notes and any other materials, putting them in your hand and going to the front of the room.

- Benefit from any and all technology as you are using such digital slides.

- Facing the audience, look at someone directly and smile.

- Until the audience has calmed down, avoid any movement.

The conversation will start and for the next step, visualise yourself in the next part of your speech, paying attention to the main part of it:

- Moving from the introduction to the main point to present can be a tricky task,but don't give up;

- Incorporate effective means of presentation;

- Learning more from the public;

- Assess audience activity, such as waving and taking notes, as well as listening attentively.

- As you continue speaking, you should introduce each main idea.

- Write the conclusion section.

- Hear audience members clapping.

Your speech is over, and it's definitely not over yet. Consider the scenario mentally:

- Normal and efficient breathing.

- With a quick and easy answer to questions.

- Turn to the audience.

- Normal and efficient breathing.

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● With a quick and easy answer to questions.

● Turn to the audience.

● Retrospectively return to your seat;

● Discussion time to convince people of your point of view;

● Return to your seat.

● Time for discussion to convince people of your point of view.

While preparing your presentation, you will then have to consider all the skills you possess and your consequent preparation for this speech. Your aim should be to create as close a visual resemblance as possible between what you think is going to happen, and the actual event. If your speech is way beyond your capabilities, it will make the time you need to put it up exceed your own capabilities as well. Try to keep your visualisation positive but acceptable.

One of the concerns of psychologists trying to work with you to get you in control of your feelings when facing the challenge of giving a speech in a presentation before a particular audience is to stress the importance of controlling your feelings when in front of an audience. But, controlling and taking charge of your speech is essentially up to you, it will build your confidence and give a more dynamic presentation because it will sound more convincing (Coopman & Lull, 2018).

Visualisation is widely disseminated and used in the sporting or artistic context, where both athletes and musicians have set themselves up for success through visualising success. Most people who have dreams of success all imagine themselves to be successful.

Consequently, if you control communication anxiety and succeed, try to imagine yourself as a successful speaker. this aspect, can help you explore your own negative messages. Think critically about these scenarios, and the likelihood that they are real.Think also about how severe or irreparable the consequences and impacts

resulting from not visualising them would be. If necessary, thoughts should be restructured to make them positive.

Indeed,the effectiveness of your written script also depends on your visual script. Keep in mind that you want them to be effective and convincing to your listeners while maintaining the beauty of syntax and imagery.

A sample view script can read as follows:

I am stepping up to the podium in a self-confident way. I pause and look at my audience, identifying friendly and receptive listeners. I begin with my introduction well prepared and appropriate to my speech. This good start increases my self-confidence. During my speech I concentrate on my message. I make and maintain eye contact with my audience. I seek feedback from them to tell me if they are still interested and if they seem to understand what I am saying. I build in confidence as I speak. I present my conclusion well prepared and well practiced, knowing that I have done well in my speech.

Trying to write your visual speech is an important step as you can see from the example above. Preparing the speech and visualising it at the correct timings is key. List all these items and visualise them as you go into the speech with confidence that your audience will respond with enthusiasm (Osborn, Osborn, & Osborn, 2012).

How to react to stress

Nervousness has different stages of intensity in different people. You may agree that it feels like you are shaking uncontrollably while giving a public speech or a lecture. While sitting next to someone who has this type of nervous feeling, they may also experience shortness of breath, and trembling in their voice. Regardless of whether these are acute or chronic responses to stress, individuals can use these

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negative reactions to improve their speech. Knowing your own emotions helps you determine why and how to improve them. As a result, it is much easier to predict and combat these physical conditions. Don't be surprised by a dry mouth or sweaty palms, only by anticipating physical conditions can you mask them from your audience and increase your ability to keep them under control.

If you know your hands shake in nervousness, do not hold a piece of paper in front of the audience, as the paper with the shaking will further amplify the shaking of your hands and show your anxiety to the audience. If you tend to have a thin voice and tremble when you start speaking, it may help to exhale all unnecessary air, take a deep breath, hold your breath a little, and then start speaking. It is possible to tense up before you speak, so it will be helpful to practise some muscle relaxation techniques such as tensing the muscles in your hands, arms and shoulders, and then slowly relaxing them. If you get nervous when preparing to give your presentation, arriving early or even a little early can help too. If you are shy and afraid to look at the audience, look at the seats beforehand, and when you address them, look for the friendly faces in the audience.

You are not alone

President John F. Kennedy is known for speaking with a dominant cadence, akin to hyperbole. When speaking to the crowd, he was in fine form. Winston Churchill was hailed as one of the great British orators of the 20th century, and a great British leader, too. Both John F. Kennedy and Winston Churchill had a general anxiety when speaking in public. The list of famous people who admit to feeling nervous before speaking may surprise you. For example, singers such as Barbra Streisand, Andrea Bocelli, Mariah Carey, Adele and Oprah Winfrey seem to tend to feel a little nervous when they are about to perform. Similarly, actors Julia Roberts and Jim Carrey also seem to have this feeling, as does weatherman Al Roker. When we speak, almost

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every individual is a little nervous. It is unrealistic to attempt to completely eliminate anxiety from speech. Conversely, your main goal should be to manage or manage your inner stress so that it does not prevent you from speaking very clearly and effectively.

You can use anxiety to your advantage

Increased adrenaline, increased blood flow and dilated pupils, a natural increase in endorphins, increased heart rate and other physical changes provide significant increases in one's energy level, help you feel better than you otherwise would, and inspire you to work hard. Being in a heightened state of readiness allows you to view your public speaking event more positively, possibly introducing certain qualities that help improve your public delivery. Speakers who define their heightened feelings of emotional reactions as "nervousness" are much more likely to feel anxious and scared, but the same physiological emotions can also be classified as "enthusiasm" or "excitement". Being on the lookout for nerves and being anxious or afraid won't do much to help you improve your speaking skills; it will only make you miserable. The best thing you can do is think positively about public speaking, use the gift your brain gives you to your own advantage. Don't let your excessive initial anxiety make you convince yourself that you can't speak effectively.

Know your strengths and weaknesses

Surgeons spend a lot of time learning how to use the medical equipment they need to perform an operation. Surgeons know what they can do and what they should do, and that is what they strive to use most effectively. As a successful speech

communicator, a public speaker should keep the following in mind in the equation. By learning how to communicate and create with different types of tools, you can use them effectively to get your message across.

One of the best ways to understand yourself is to clarify your strengths and weaknesses. To communicate as effectively as possible, use your strengths to your advantage. If you are a lively and emotional person, focus that energy into your speech so that you can communicate with your listeners with more enthusiasm. If you have an aptitude for formulating your ideas in fun and memorable ways, use that talent to get your audience to pay attention and remember your information. Just as you can tweak your strengths in this way, you can avoid or minimise your weaknesses if you can tell what they are. If you want to be a comedian, don't start your speech with a joke unless you're hilarious. To reiterate this premise, it's important that you don't repeat it a second time to avoid losing your nerve.

If you are more confident when you reveal your strengths and weaknesses, then your speech will be constructed in a more effective way that will be more prolific than you thought. The more confident and determined you feel that you will achieve what you set out to do, the less nervous you will be. Something to watch out for is self-criticism. Don't be harsh on yourself, and don't make yourself seem more negative than you really are. Instead, to continue to expand your skills, you should incorporate new strategies into your speaking. Only when taking risk-taking methods like public speaking will you become a proficient speaker (Grice, Skinner, & Mansson, 2016).

Self-talk as a negative aspect

It is widely accepted that there is a correlation between unrealistic personal goals and self-defeating patterns of self-talk before the speech transaction. An example of self-talk is communication you have with yourself. This type of communication has to happen before the speech, while you are speaking, and even after the speech. Far from making it stressful, apologizing can actually help you take a more active role in slowly changing or correcting your habits of verbal self-abuse. One of the main reasons people who have speech anxiety are afraid to speak is

because they are using self-defeating ways of communicating, as well as talking negatively about themselves.

Negative self-talk often occurs from negative thinking, lack of confidence or doubt:

- Worrying about factors outside their control, including how other students prepare for their speeches

- Having an excessive preoccupation with public speaking, whether positive or negative.

- Spending too much time thinking about what alternative solutions you might have in planning your speech

- Worry about the symptoms of worry anxiety, tense muscles or racing heart, such as difficulty concentrating as you make preparations for the speech.

- Thinking about the worst and most far-fetched consequences of your speech, people will either be laughing or rolling their eyes at you.

- Feeling that you don't have the skills to be a good public speaker.

This negative thinking usually leads to three particular types of negative self-talk: (1) self-critical talk (2) self-impressive talk (3) catastrophic talk.

Self-criticise

Self-assessment is extremely important in self-improvement; however, there is credible research that says that over 40% of us will verbally question our own self-esteem effectiveness before we have the proof to affirm or deny it. Without much evidence, we tend to put ourselves down. Within talk therapy we practice a healthier attitude of doubt, and we don't pile on as quickly.

Despite being poor at public speaking, people in all walks of life are quick to tell themselves that they are poor speakers. Many of today's lawyers are not professionals, or have little experience in public speaking, but have recently been called upon, in many cases, to represent plaintiffs in a class action case or plaintiffs in a single case in which they have not previously participated. Their inability to muster their skills does not justify their self-criticism.

Self-pressure

We also bring unwarranted and immense stress on ourselves through our self-evaluation and the comparisons we make. We never think about whether that added stress will improve performance. We can train ourselves to tell ourselves, that we will be the best speaker in the group and think about why. As it is, all speakers at some point inevitably experience moderate pressure and excitement in public. The pressure can be moderated to encourage them to achieve the optimal level of excitement needed to deliver their speeches effectively. Whether they feel no pressure or feel pressure, they will have no motivation to prepare and practise appropriately. However, because they believe they need to be the best or simply have to give a really good presentation, they may put unnecessary pressure on themselves that will cause them

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to fail, and damage and hinder their lives. Increased pressure, in fact, is analogous to success.

Catastrophising

People often misrepresent things they think about when they describe it to themselves. We propose that the consequences of our actions are likely to result in far more drastic circumstances than one might imagine. Those who are anxious may become guilty of having the same symptoms. For example, they may tell themselves that they are about to give a speech that is the worst task they have ever had. They either convince themselves that they won't be able to do well in college or they ignore the information and try quality expectations anyway.

As unrealistic goals and accompanying delusional thinking increase arousal, feelings of speech anxiety also increase. A self-talk thought such as "I'm going to give a great speech" must make us anxious to the point that we find it difficult to go to sleep because of how anxious it makes us (Brydon & Scott, 2008).

About to give a speech that is the worst job they've ever had

They either convince themselves that they will not be able to do well in college or they ignore the information and try quality expectations anyway. As unrealistic goals and accompanying delusional thinking increase excitement, so do feelings of speech anxiety. A self-talk thought like "I'm going to give a great speech" must make us anxious to the point that we have trouble going to sleep because of how anxious it makes us (Brydon & Scott, 2008).

Stay motivated and give yourself a talking to

For many people, communication with yourself can be seen as a sign of mental illness. By keeping your mind occupied with activities that will take your mind off your anxiety you will feel more confident and capable. It is clear that techniques can, however, only make you think they are helpful, since if you really believe that your technique will reduce your apprehension, it may in fact reduce your apprehension.

It can be productive to verbally say how, I can do this or I can have the confidence that I can do this. A good example of positive self-talk is also to say, "I know this better than anyone." This will help you relax and feel much more comfortable. Analysis offers evidence that people who have thoughts of worry and failure don't do themselves any good. Practice positive affirmations when you are in the presence of interruptions and relax when you are alone. Examples might include the following:

Table 1. Practicing positive thinking

Negative thinking	Positive thinking
I wish I didn't have to make this speech.	This speech is an opportunity for me as a speaker to express my ideas and gain more experience.
I'm not a great public speaker.	No one thinks they are doing well, but I am constantly improving with every speech I give.
When I make a speech, I am still anxious.	Everyone wants to keep calm. As long as other people can handle it, then I can.
No one would be impressed and affected by what I am about to say.	I have a well-written topic that I am well prepared for. Of course, the audience will come and ask.

Table 2. Constructive self-talk before the speeches.

Before Practice	Actual Practice	During the behavioural test
Come up with a positive plan. Please don't adjust. I hope this is okay with me. I like to talk about this topic. Draw a rough sketch first. there is time to improve later. I have everything I need. I am convinced that people will find my information very new and interesting. Reveal some interesting facts. Just say it logically. It's time for a rewrite.	Allow time for images. Let's think of a picture and run this through my mind's eye. Visualise the opening and listen and feel me expressing the core of my speech. You should visualise the connection with the audience and visualise the main points. Okay, listen and watch me make each point. Try to see me from the audience's point of view. View the summary and close. Try again, but this time use relaxation images too.	Use coping statements. Speak slowly and be clear. Initially, understand the content. Okay, now I know. Make eye contact with people Communicate with yourself while you are talking. Try to have as much fun as possible. Be in control while you are yourself.

Acquisition of skills against public speaking anxiety

Remembering the first day in kindergarten, the first meeting, the first day at the new job. You were probably nervous in each situation because you were facing something new and unknown. Once you get used to the situation, it no longer becomes threatening. So, the same happens with public speaking. For most students and people, most stage fright is fear of the unknown. The more you learn about public speaking and the more speeches you give; the less threatening speeches will become.

Of course, the road to confidence will sometimes be bumpy. Learning to deliver a speech is not much different from learning any other skill, it proceeds by trial and error. The aim of your speech class is to shorten the process, to minimise mistakes, to give you a non-threatening arena - a kind of laboratory - in which to sub-make the 'trial'. Your instructor recognises that you are a novice and is trained to give the kind of guidance you need to get started. In your peers you have a highly sympathetic audience who will provide valuable feedback to help you improve your speaking skills.

Photo 3. skill acquisition requires time and hierarchical learning series (royalty free from pexels.com)

Prepare early

A research study has confirmed what is probably already known: speakers who are more apprehensive about speaking put off working on their speeches, in contrast to speakers who are less anxious about public speaking. Lack of thorough preparation often results in poor speech performance, reinforcing the speaker's perception that public speaking is difficult. Realize that if you fear you will be nervous when you speak, you will tend to postpone your speech. Take charge and approach the speech task early, giving yourself every opportunity to succeed. Don't let your fear freeze you into inaction. Prepare early.

Photo 4. giving yourself enough time to prepare reduces stress and increases confidence (royalty free from pexels.com)

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Choose a topic that concerns you

If you are very interested in your topic, you will focus more on it and less on yourself. Consider some topics you might want to discuss with an audience. Are you willing to talk about them, even with people you may not know very well? How nervous will you feel talking about these topics in front of your audience? Some nervousness is fine, but if you think talking about a certain topic will make your anxiety uncontrollable, avoid that topic. Choose topics that you feel confident talking about, find convenient, and believe will interest your audience.

Become an expert on your topic

Researching your topic carefully will greatly increase your confidence and success as a public speaker. What you present in your speech comprises only a small portion of what you know about the topic. If you don't do your research, you will be nervous about your speech.

Research your audience

Learn all you can about your listeners to reduce your uncertainty about who they are, what they know about your topic, how they feel about it, and how they are likely to respond. Becoming familiar with the people in your audience makes it easier to design your speech for them and increases the likelihood that they will respond positively to it.

Photo 5. prepare your speech and yourself for the target audience (royalty free from pexels.com)

Practice your speech

When practising speaking, it is necessary to find out which body movements are appropriate. Also identifying effective ways to use your notes and integrate the means of presentation is key as it increases confidence levels.

Before the day of the presentation, rehearsing your speech in stages until you feel comfortable talking about your topic is also important.

You can divide up the tasks:

Phase 1.

Read your outline a few times in a conversational tone, as if you were talking to a friend about your topic.

Phase 2.

Once you have developed your notes based on your outline, stand up and go through your speech alone, listening carefully to what you are saying.

Phase 3.

Record yourself giving your speech, using any presentation aids, such as digital slides, you plan to use the day you present. If possible, practise in a similar venue to the one from which you will deliver your speech - classroom, lecture hall, auditorium - to reduce your uncertainty about the setting. Review the recording, noting both your strengths and areas for improvement. While you may think that watching your speech may increase your anxiety, research with college students who were especially anxious about public speaking found that this step reduced their anxiety considerably.

Phase 4.

This phase is the most important for building your confidence. Practice in front of an audience, recording your speech and the audience's reactions during the speech. Ask your audience for constructive feedback. Research shows that practicing your speech in front of an audience - especially an audience of four or more people - not only reduces your anxiety but also results in a higher evaluation of your presentation. Review the recording, noting what you said and did and how your audience reacted.

More outgoing and assertive people may not feel much anxiety when anticipating a public speaking situation. While low anxiety may seem like an advantage, it can result in little motivation to plan and practice a speech. Not

rehearsing a speech increases your speech anxiety and negatively affects your presentation. Even the best speakers practice.

Know your introduction and conclusion well

Successfully delivering the introduction to your speech will increase your confidence, help calm your nerves and reduce worrying thoughts that increase anxiety. Knowing that you will end with a coherent, smooth and memorable conclusion will increase your confidence and decrease your nervousness throughout your speech. Write your introduction and conclusion word for word. Then read them aloud a few times, listening to how they sound and making any necessary changes.

Once you are satisfied with your introduction and conclusion, commit them to memory as best you can. Although you generally don't want to memorise your whole speech, memorising your introduction and conclusion will help you present them more fluently and decrease your anxiety.

Careful planning and preparation reduces some of the uncertainties that public speakers face. Implementing these strategies over the long term will not change your personality, but they will increase your confidence.

Posture

When you give a speech, you want to appear confident and balanced. Looking confident is related to your posture; for example, if you slide, shrink or lean to one side, you will not appear balanced. The following exercise is designed to help you establish a comfortable, balanced posture.

To prepare for this exercise, you need to relax:

1. Take a deep breath.

2. Shrug your shoulders to relax your neck and facial muscles.

3. Squeeze your hands together to release nervous energy.

Repeat this for a few more times:

Now that you feel relaxed, illustrate how you would like to stand when you go to the front of the room and "take your stand":

1. Your feet should be hip-width apart and shoulders back.

2. Visualise a rope from the feet to the head and the body is pulled upright.

3. Take a deep breath and you are ready to talk.

Visual contact

Eye contact is very important in speeches. It helps you gain the audience's attention and gives you information about how they are reacting to your presentation. When practicing a speech, the speaker should try to practice in the room where the speech will be given.

Imagine that the audience is present and you are looking directly at it. If you do, you will find it much easier to make eye contact when there is an audience present. When an audience is present, a good way to proceed is to look at the foreheads of audience members and then look directly into their eyes.

Vocal variety

One of the difficulties that speakers encounter is that they do not use their voice effectively. In order to help improve voice usage; rate, volume and pitch need to be practiced.

1. Avoid speaking too fast or too slowly. You should be speaking between one hundred and one hundred and twenty-five words per minute.

2. Varying the rate is important for successful speaking because it can help you emphasise important ideas. If you say something too quickly it draws attention. If you pause, it draws attention. If you vary your rate intentionally, it can help you keep your audience's attention and direct their attention to things you think are important. You can't use your voice in this way if you speak at the same rate throughout the speech. You need to vary your rate to make things stand out.

Regarding the importance of volume, there are several aspects to consider:

1. A weak voice is hard to hear, but too loud can be irritating.

2. Always consider the size of the room and the audience (i.e. speak loud enough for people at the back of the room to hear). A good way to test this is to have a friend sit at the back of the room before your presentation and see if he or she thinks you are speaking loud enough. Another way is to ask the audience if they can hear you. Of course, if you're looking at the audience, you can tell by their reactions if you're speaking too loudly or quietly.

The last factor to consider at this stage is voice projection.

1. Research indicates that louder voices are irritating and ineffective, and that the public prefers lower voices.

2. The pitch, as well as the rate and volume, can help you direct the audience's attention. If you change your tone, it will attract attention.

Gestures

There is a wide variety of gestures that people use. However, there are three basic gestures that are useful to any speaker.

First, a vertical palm gesture can be used very effectively to portray differences. The vertical palm gesture involves holding up the right and slashing fingers, much as a karate practitioner might hold up his hand to break a board in half. Second, the clenched fist can be used to emphasise a point. The final gesture to be practiced is to use the index finger to score a point.

Table 3. Strategies to increase your confidence against public speaking phobia.

Time before the speech	Before the speech	During the speech	After the speech
Start speech preparation early. Choose a topic that interests you. Become an expert on your topic. Assess your audience. Practice your speech. Know your introduction and conclusion. Use relaxation techniques. Use the markdown. Use visualisation.	Dress appropriately. Keep all speech materials organised. Arrive early. Talk to the others. Use positive self-talk. Check the technical equipment. Listen to the other speakers. Use relaxation techniques. Use the markdown. Use visualisation.	Display a confident attitude. I expect to feel anxiety. To transform anxiety into productive energy. Avoid over-analysing your anxiety. Don't comment on your anxiety to your audience. Focus on the audience, not on yourself. Watch the audience's feedback.Don't apologise and don't make excuses.	Listen to questions from members of the public. Be aware that anxiety can occur. Reinforce your confident attitude. Identify effective anxiety management strategies. Develop plans to manage future speech anxiety.

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Annexes

Here you will find two practical sessions: visualisation and relaxation techniques. These sample exercises are useful for reducing public speaking anxiety.

Appendix 1: Learning to visualise

[Note: Start the workshop by introducing yourself, getting others to introduce themselves and then presenting the following narrative].

One of the biggest reasons people fear public speaking is that they don't understand why they react the way they do when they have to give a public speech. These people, many of whom are not bothered in the least by speaking in small groups or in interpersonal settings, but are petrified at the prospect of speaking to people in a public setting. Research suggests that people often ignore the root cause of negative anxiety-negative thinking in public speaking.

The most fearful speakers think like "Oh no, I can't give speeches", "Everyone hates the speeches I give", "I get so red that everyone will know I'm nervous", when they are forced to give a speech. These negative thoughts trigger a fear reaction that increases heart rate, sweating and trembling. These physical symptoms often create behavioural disturbances (talking fast, stuttering, etc.), which in turn increases the negative thinking, and so a vicious cycle occurs. Naturally, these people are unable to concentrate while preparing or delivering their speech. This inability to concentrate can be traced to these intrusive negative thoughts. The culprit behind public speaking anxiety is negative thinking. If one can control their negative thinking, then the subsequent physical and behavioural disturbances will be greatly reduced or eliminated. To help you think positively, we will use a procedure called visualisation. Visualization involves seeing yourself in a positive light while presenting a speech. To do this, we will learn how to visualize a public speech.

To start with, make yourself comfortable. Stretch your legs out and make sure you have plenty of room for your arms. Lean back in your chair and when you find a comfortable position, close your eyes and relax, [pause].

With your eyes closed, inhale deeply for the count of four.

- One... two... three... Four

-[pause]

- Now exhale very slowly,

- [pause]

-Let's do it again.

-[pause]

-Inhale constantly and notice the way the tension in your body disappears as you exhale;

-[pause]

- Good, and once again... inhale. . . now exhale. Continue to relax with your eyes closed.

- Imagining yourself on a beach or somewhere else that is comforting and relaxing for you is the next step. I will suggest something to help you visualise the beach. If you have chosen another place, create your own appropriate ages. You are lying on the warm sand and looking up at the clear, blue sky that surrounds you.

-[pause]

-Listen to the waves gently breaking on the soft white sand;

-[pause]

- The trees sway in the gentle breeze, and you are inhaling the sweet, fresh air. The sun gently warms your face and body. [pause]

- Keep breathing and focus carefully on all the details of your surroundings,

[long pause]

If you are feeling very peaceful and rested, [pause]

Take a deep breath in. . . inhale. . . now exhale. I want you to recall a pleasant conversation with a close friend, [pause]

Imagine your friend's face . . focus on the way your friend is smiling at you . . even laughing from time to time,

[pause]

You feel very close to this person. Your friend seems to cope. Think about how this person makes you feel. Focus on this warm feeling as you inhale .. and exhale, [pause].

Allow the conversation to progress, [pause].

Notice your friend's facial expressions in more detail. You are speaking freely and naturally. Your friend is captivated by what you are saying, nodding and smiling in agreement. Keep thinking about this conversation and let yourself feel as if you are with your friend,

[pause]

Think about the surroundings of where you were. Were you standing or sitting? If there were any sounds in the background... music, or conversation? What did you say? How did your friend react?

[pause]

Now calm down and continue to feel the warmth of this conversation as we move into another phase of this exercise. Keep yourself free of images.

With your eyes closed, tilt your head towards the artificial light in the room. Create in your mind a sense of neutral space with the help of the bright light, [long pause]

Now go back to imagining that scene. Try to make your vision of the conversation with your friend as detailed and real as possible. Remember how lively the conversation was. Remember these feelings when I ask you to imagine being conversational later.

[long pause]

I want you to erase that scene from your mind. With your eyes still closed, tilt your head up towards the light. Recreate a sense of neutral space with the help of the light,

[pause]

Being able to visualise is very important to learn how to use visualisation to your advantage. So, let's practice visualising this conversation again. Try to imagine the scene in vivid detail again. Feel the warmth of the conversation, the pleasant sound of your friend's voice, and your general sense of well-being, [long pause].

With your eyes still closed, tilt your head up towards the light. Recreate a feeling of neutral space with the help of the light.

[Note: Repeat this imagery and erase as many times as possible. We find that people get tired after two or three exposures, but sometimes we can do them 8 or 10 times. The idea is to train the mind to visualise the request. The more practice, the better.

I will now show you a videotape of a speech that Barbara Jordan gave at the Democratic National Convention in 1976. Please don't get upset if you disagree with Ms. Jordan. I am not showing you this tape to support her ideas. I am showing it to you because she is an excellent speaker and I want you to focus on what she is doing as a speaker. To help you do this, imagine you are the camera person.

Now open your eyes and pretend you are making a film.

[Note: Enter the speaker name of the model you are using and play the video. We do not play all of Jordan's speech, just the first few minutes].

Now, close your eyes and imagine the film you made of Barbara Jordan. Action . . . you are focusing on Jordan's distinctive style and mannerisms. Look at her gestures. Notice her tone of voice, her eye contact. The message is inspiring. . . she is enthusiastic about the topic and investing a great deal of energy. Notice how she relates to the audience. She talks to this large audience as if each person present is her friend. She treats the situation as an extended conversation,

[pause]

Focus on your appearance. . . confident, polished, re-matched, and in total control,

[pause]

Now move your imaginary camera to the audience. Action . . . the audience is thoroughly enjoying the speech. They are captivated by what Jordan is saying. They are nodding their heads in respect and agreement,

[pause]

Let the camera disappear for a moment. Continue your deep breathing. . . inhale, [pause]

. . . exhale, [pause]

Okay, re-recording the film. Action . . . is focusing on Jordan's distinctive style and mannerisms ....Look at his gestures. Notice her tone of voice and eye contact. The message is inspiring. . . she is enthusiastic about the topic and investing a great deal of energy,

[pause]

Focus on your appearance. . . confident, polished, refined, and in complete control, [pause]

Now move your imaginary camera into the audience. Action . . .

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the audience is thoroughly enjoying the speech. They are captivated by what Jordan is saying. They are nodding their heads in respect and agreement,

[pause]

Let the camera disappear for a moment. Continue your deep breathing . . inhale,

[pause]

. . . exhale, [pause]

Okay, one more time. Let's replay our film of Jordan's speech. This time notice some details you hadn't seen before, the way she moves her eyes, the determined set of her mouth, the careful way she states her ideas. In fact, her vision is so clear, it's like seeing her in person.

[pause]

Let the camera disappear for a moment. Continue your deep breathing . . inhale,

[pause]

. . . exhale, [pause]

Action . . . the camera is back. Now, pretend you're the keynote speaker in the film. Are you confident in what you're saying. You're excited about the subject. See yourself in action. your gestures, tone of voice, and eye contact are excellent, as is Barbara Jordan's,

[pause]

You feel relaxed, as when sharing a conversation with a close friend.

[pause]

Let the camera disappear one more time. You are in control. You can switch the film on, or off, whenever you like. Action . . . turn your film on once more. . . your speech is captivating the audience. Notice your clear and distinctive gestures, [pause].

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Notice his tone of voice, [pause].

Notice the eye contact with the audience. Notice how you are talking. You are talking as if each member of the audience is your friend. You are treating this presentation as an extended conversation. The audience is waving and smiling at you.

[pause]

He is becoming even more confident about his presentation,

[pause]

Now take a deep breath and let the camera disappear for a moment. . . turn off the film, [pause].

Action . . . turn on the film. You are concluding your presentation. People in the audience smile and lean forward in respect and admiration. You are responding to feedback from the audience,

[pause]

As you complete your speech and sit down, people are telling you how much they enjoyed your talk. They are shaking your hand . . you are full of confidence,

[pause]

Before undertaking any activity where you want a specific outcome, such as a speech, take time to visualise the event in detail. Remember your movie camera. . . turn it on . . play the scene back until you perfect it.

Now inhale deeply... Hold it... now exhale and open your eyes when you feel comfortable.

Appendix 2: Relaxation exercises

[Note: Introduce yourself and the members of the group introduce themselves. It is often useful to have a brief discussion about how people feel about public speaking. If there is a discussion of this nature, the teacher/trainer should adjust the following explanation to acknowledge the points that arose during that discussion. The following material is presented as it would be presented to people enrolled in a public speaking anxiety workshop].

Note: The following relaxation exercise can be presented live or on video. An audio tape for this purpose is available from the Speech Communication Como-sociation. The tape from the Speech Communication Como-sociation was prepared by James C. McCroskey and serves very well to help people learn deep muscle relaxation. There is nothing wrong with presenting this exercise "live", but it becomes quite boring if you do it often. Whether you present these instructions live or on audiotape, be sure to speak in a calm, unhurried, relaxed manner in order to create the right atmosphere].

Now we are going to learn deep muscle relaxation. The reason we are doing this exercise is so that you have available a means by which you can feel relaxed. Later we will learn how to associate these relaxed feelings in public speaking. Are there any questions before we start?

Now, I want you to get comfortable in the chair you are sitting in. Walk around until you feel comfortable. Now close your eyes and follow my instructions.

Breathe in slowly and deeply. Hold your breath, [wait 10 seconds].

Now exhale slowly and completely.

Inhale slowly and deeply. Hold your breath. [Wait 10 seconds]

Ok, exhale slowly and completely.

Clench your left fist firmly. Keep these muscles in a tense position.

[Wait 5-7 seconds]

Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Squeeze the left fist firmly again. Hold these muscles in the tense position. [Wait 5-7 seconds]

Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Clench your right fist firmly. Keep the muscles in a tense position.

[Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Clench your right fist firmly again. Keep these muscles in a tense position.

[Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Flex your bicep muscles by bringing your hands up to your shoulders. Hold this position.

[Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Flex your bicep muscles by bringing your hands up to bring your shoulders back together. Hold this position.

[Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds] Wait 5-7 seconds]

Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Clench your right fist firmly. Keep these muscles in a tense position.

[Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Clench your right fist firmly again. Keep these muscles in a tense position.

[Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

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[Wait 10 seconds]

Flex the biceps muscles by bringing the hands up to the shoulders. Hold this position.

[Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Flex the biceps muscles by bringing the hands up to the shoulders again. Hold this position.

[Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Shrug both shoulders so that the muscles are tight. Feel the tension. Hold this position.

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Shrug both shoulders again so that the muscles are firmly tightened. Feel the tension. Hold this position.

[Wait 5-7 seconds]

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Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Wrinkle your forehead. Feel the tension. Hold these facial muscles in a tense position. [Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Wrinkle your forehead once more. Feel the tension. Keep these facial muscles in a tense position.

[Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Close your eyes very tightly. Feel the tension around your eyes. Hold this position.

[Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Close your eyes very tightly again. Feel the tension around your eyes. Hold this position.

[Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Press your tongue firmly on the roof of your mouth. Feel the tension. Hold the position.

[Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Press your tongue firmly on the roof of your mouth once more. Feel the tension. Hold the position.

[Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Press your lips firmly together. Feel the tension around your mouth. Hold the position. [Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

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Once again, press your lips together. Feel the tension around your mouth. Hold the position. [Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Push the back of your head against the chair (or back as far as possible without bending your head back). Feel the tension. Hold the position.

[Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Again, push the back of your head against the chair (or back as far as possible without bending your head back). Feel the tension. Hold the position.

[Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Arch your back. Feel the tension in your back. Hold the position.

[Wait 5-7 seconds]

Feel the tension. Hold the position for 10 seconds. Feel the tension in the muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

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Arch your back again. Feel the tension in your back. Hold the position.

[Wait 5-7 seconds]

Feel the tension. Hold the position for 10 seconds. Feel the tension in the muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Reduce the stomach. Hold the position. [Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Curl your stomach. Hold the position. [Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Study your buttocks by pushing yourself up against the seat of the chair. Feel the tension. Hold the position.

[Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Study your buttocks once more by pushing yourself back into the seat of the chair. Feel the tension. Hold the position.

[Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Now I want you to study the thigh muscles in both legs. Hold these muscles in a tense position.

[Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds

Once again, put firm tension on the thigh muscles on both legs. Keep these muscles in a tense position.

[Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Point your fingers upwards towards your face, putting tension on your leg muscles. Hold the position. [Hold for 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Again, point your fingers upwards towards your face, putting tension on your leg muscles. Hold the position. [Hold for 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Turn your toes downwards. Hold this position. [Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how tense the muscles feel. Now relax the muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Turn your toes down again. Hold this position.

[Wait 5-7 seconds]

Feel the tension in your muscles. Study this tension. Notice how you have tensed the muscles to feel it. Now relax your muscles completely. Notice how pleasant it feels to release this tension.

[Wait 10 seconds]

Now I want to work through the muscle groups. Please study the muscles of the face and neck.

[Wait 10 seconds]

Notice the feeling of tension in these muscles. Now relax the muscles completely. Notice how pleasant it feels to release the tension.

[Wait 10 seconds]

Again, study the muscles of the face and neck. [Wait 10 seconds]

Notice the feeling of tension in these muscles. Now relax the muscles completely. Notice how pleasant it feels to release the tension.

[Wait 10 seconds]

Now I want you to study the arm and torso muscles. [Wait 10 seconds]

Notice the feeling of tension in these muscles. Study this tension. Now relax the muscles completely. Notice how nice it feels to release the tension.

[Wait 10 seconds]

Again, study the arm and torso muscles. [Wait 10 seconds]

Notice the feeling of tension in these muscles. Study this tension. Now relax the muscles completely. Notice how nice it feels to release the tension.

[Wait 10 seconds]

Now I want you to study the muscles of the body. [Wait 10 seconds]

Notice the feeling of tension in these muscles. Study this tension. Now relax the muscles completely. Notice how nice it feels to release the tension.

[Wait 10 seconds]

Once again, study the lower body muscles. [Wait 10 seconds]

Notice the feeling of tension in these muscles. Study this tension. Now relax the muscles completely. Notice how pleasant it feels to release the tension.

[Wait 10 seconds]

Repeat tensing and relaxing the muscle groups until you feel completely relaxed. Ok, that concludes our relaxation exercises for today. Give yourself a few minutes to sit back and focus on what you're going to do later.

[Wait a few minutes]. As homework, practice these relaxation exercises once or twice a day before your next session. The goal of these practice sessions is to be able to develop a sense of relaxation on demand, so practice.

VIII. OBSERVATIONAL METHODS AND CHECKLISTS FOR EVALUATING PUBLIC DISCOURSE

Objective

This chapter aims to teach the observation techniques for coach evaluation for Training Centre Directors. At the end of this chapter, we will be able to identify the strengths and weaknesses of coaches, write a training plan and motivate them to improve their speaking skills.

This chapter is dedicated to all persons in charge of training courses. The creation of a training course relies on an important effort to balance skills, themes and implementation strategies. The specialists who deal with training projects should be excellent in observing the trainers in order to improve the final result.

We developed observation methods and checklists for the assessment of public speaking, which will be described throughout this chapter.

Feel free to use it for one of these specific purposes:

- To design training courses

- To evaluate trainers

- To understand what the strengths and weaknesses are

- Use this content to create a "train the trainer" course

How to apply observation techniques

The first action to apply the observation techniques is to select a sample, one option being participation in a face-to-face course. In this way, positioning ourselves from the participant's point of view, we understand through an experimental act and are able to assess the quality of the course to be held and perfect the completion of specific checklists, such as those included in this chapter. Anyway, we can understand that this option is not always applicable. For this reason, we invite the reader to consider the following options and related advantages:

- Possibility of access to video recordings of a course edited by a trainer. Taking into account that analyzing a video is a longer procedure, which does not allow direct interaction with the teacher, however it has as main advantage the consecutive evaluation of the course in small cognitive fragments. It is possible that the audience analyzes the speech of coaches/teachers in another context, including interviews and presentation published on Youtube.

- Ability to question the trainer in order to understand how he/she reacts to critical situations in the classroom, the arrangement of his/her presentation and/or material resources.

- In summary, it is possible to observe the coach using one or more of the following strategies:

- Attend the course;

- Analyse a video lesson;

- Analyse other educational content;

- Interview the coach, asking critical questions.

In this chapter, we will focus on identifying behavioural and observable indicators. Effectiveness indicators will be discussed considering verbal and non-verbal factors. They will be subdivided by areas. In this way, you will be able to clearly identify the elements to observe and clearly understand them.

How to use your voice

The speaker's voice is very important to keep the audience's attention. There are many elements that we can consider to make an evaluation of the use of the voice by the coaches, being always a valid rule the suggestion for voice training. In this paragraph, we will work on fundamental aspects for the execution of a good public speech.

Indicator - Voice volume

As banal as this topic may seem, voice volume is one of the main elements in keeping attention high. This does not mean that a very loud voice volume should be used, but the speaker's voice should be clearly audible at all points in the auditorium/classroom.

Let's look at the voice volume indicators and the related checklist below:

- The speaker's voice is clearly audible from all points in the auditorium/classroom;

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- The speaker has made sure that he/she has an adequate sound system to present the content;

- Voice volume is compatible with audio-visual materials presented in auditorium/classroom.

Indicator - "Pause"

Pauses in speech clearly facilitate understanding of the content. Moreover, content expressed quickly is not an element that facilitates memory. Pauses should be used to separate concepts. It is important to pause briefly when introducing a technical or complex term, helping listeners to focus on the technical term and avoid unnecessary questions (e.g. "What does it mean?", "What implications might this have on the overall concept?; Etc.).

The checklist for the "pause" element is:

- The speaker uses pauses to separate different concepts from each other;

- The speaker pauses his or her speech after presenting a complex topic;

- The speaker pauses when he/she wants to stimulate the audience to add content.

Indicator - Voice rhythm

The checklist for the "voice rhythm" element is:

- The speaker uses variation of pace to get the audience's attention;

- The speaker pauses his or her speech after presenting a complex topic;

- The speaker pauses when he/she wants to stimulate the audience to add content.

Indicator - Expressiveness of voice

One last way to attract attention with your voice is undoubtedly based on variations in tone. The manuals for the correct use of the voice in public recommend varying the tone of voice frequently. Tone of voice is an effective way to emphasise certain elements of speech and also adds emotional meaning to the content. We can encourage humour to express an idea or instil concepts. In contrast, monotone tone of voice tends to annoy the audience and reduce the comprehensibility of the content.

We present a checklist of positive indicators for voice expressiveness:

- The speaker uses a varied tone of voice;

- The tone of voice of the speaker helps to understand the content;

- The speaker's tone of voice is congruent with the verbal content.

Indicator - The use of gestures

Gestures help the speaker to express an idea/content as well as facilitating the understanding of the communication. Gestures should integrate and help people to

convey knowledge and interact with the audience. However, we should consider that cultures differ significantly in the use of gestures. Gestures can also show nervousness on the part of the speaker and transfer it to the audience.

There are therefore several indicators to be considered in our gesture checklist, which we can summarise as follows:

- The gestures used by the speaker are congruent with the content of the speech (illustrate the content of the speech);

- Gestures are synchronised with speech;

- The speaker does not use self-contact gestures;

- The speaker uses open gestures;

- The speaker uses symmetrical gestures;

- The speaker does not use space-restricted gestures.

In order to briefly understand the indicators mentioned, we briefly describe each one of them. The first category refers to illustrative gestures. These are gestures whose function is to illustrate and underline discourse elements. They are used to represent forms, symbolise elements, underline discourse elements. It is advisable to use them when a call for attention is needed during the speech. The second category of assessment is gesture synchrony. The use of gestures synchronised with speech is an element that communicates the certainty of statements. This perception is usually transferred to the audience. Being absolutely certain of statements is an element that must be carefully evaluated, but we also support here the value of doubt. Having critical thinking even in one's own affirmations is something that helps us grow, if it is well dosed. However, in public speaking, resorting to doubtful and uncertain communication can reduce the perceived credibility of the speaker. In relation to self-contact gestures we can emphasise that they are non-verbal communication signals that suggest tension. Excessive use of these signs can transfer anxiety and tension to

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the audience. This element reduces the perception of the speaker's credibility and should be avoided. We can mention as self-contact gestures the act of scratching, rubbing and stroking oneself; which depending on the area of touch can be associated with feelings such as:

- Eyebrows: shame or embarrassment

- Nose: blocking information

- Mouth: anxiety

- Ear: desire not to hear a content

- Lacrimal area: sadness

- Neck: extreme tension

- Eyebrows: extreme uncertainty

- Arm: frustration

The movement of closing the arms represents an obstacle to communication and should be avoided throughout the speech. Although the comfort factor may be associated with this positioning (e.g. crossed arms), such positions communicate outwardly that we are not willing to communicate and therefore discourage the audience from asking questions or other communication (reduced mutual interaction).

Gesture symmetry is useful for improving communicative effectiveness. As a rule, we use asymmetric gestures in conditions of ambivalence and uncertainty. These elements should be reduced during speech (unless we want to convey ambivalence and uncertainty, of course). However, there are some essential exclusion criteria to be considered when assessing asymmetric gestures.

The following indicators exclude assessment by gesture asymmetry pattern:

- The speaker has a microphone in his hand (he cannot, therefore, gesture with both arms)

- The speaker is physically supported on a surface (e.g. puts hand on table)

- The speaker uses a hand to indicate visual elements (e.g. elements of their presentation or a physical structure such as a whiteboard)

The range of gestures is an indicator of certainty regarding the statements perpetuated by the speaker. The use of very wide gestures is usually applied to the emotion of pride. This does not mean that we should gesture whenever we are in large spaces,as we should consider that gestures too limited in space communicate a great sense of insecurity and transfer this sense to the audience, hindering the positive perception of the speaker.

Indicator - The use of presentation

Presentations can be a key element to facilitate the understanding of the content or be considered as an obstacle to good communication. There are contents that when transmitted with visual stimuli present a substantial improvement. In this sense, the speaker should design the presentations, always bearing in mind that the target audience's attention is limited in time and space and should not overload the presentations with information.

We will list several elements that are obstacles at the level of attention:

- The length of the speech. It is difficult to keep the audience's attention steady for 8 hours at a time.

- An inadequate audio system

- The physical environment where the training takes place

- Parallel conversation between participants (background noise).

Although the facilitating and non-facilitating elements and factors of a presentation is an extensive topic that deserves further study, in this paragraph we will define the minimum requirements for a good presentation.

We invite you to read the "Effective Presentations" chapter of this handbook, where you can explore this subject.

Checklist with related indicators:

- Presentations should not have too much information per slide;

- The content of the slides complements and explains the oral speech;

- Text-described content is only recommended when there is a need to define important concepts (e.g. the purpose of a construct, written elements of a law, presentation of a table);

- The text and the background colour are high contrast;

- Images express content that cannot be described (real set);

- The presentations include audiovisual elements;

- The presentations are varied and capture the audience's attention in different ways (alternating simple titles, text content, visual stimuli, videos).

- The participants' attention is not constantly divided between the speaker's speech and the content of the presentations. It is definite and clear when the audience focuses on the speaker or the presentation.

- The text content of the slides is not equivalent to the speech.

Indicator - Storytelling

Storytelling is a key element in capturing the attention of listeners and transmitting content in an innovative way. We are immediately captured by the content of stories as they stimulate our imagination. Effective stories, or even just anecdotes, can be used extensively in public discourse. It is not by chance that we observe an increase in the number of storytelling courses in the training offer for trainers. Participants in a lecture, while listening to a story, can:

- Identify the protagonist.

- Ask questions about the action, thus stimulating the practical implications of a given scenario.

- Learn concepts from the end of the story.

In the course of a training course we can observe narratives in a short period of time in the following ways:

- Entire stories

- Anecdotes.

- Personal experiences of the speaker.

- Historical quotes.

It is advisable to alternate these modes of interaction because it is not intended that the information should be a collection of the speaker's experiences, nor that storytelling should be decorative and overload the course content. There are therefore rules and criteria that we can include in our checklist.

1. The content of the story has an educational purpose for the listener. The ending of the story is useful.

2. The content of the story is humorous and provokes a positive emotional response.

3. The level of stories is well balanced in overall content (the course is not a collection of anecdotes and stories).

4. Stories improve the explanation of content and simplify the definition of content.

5. The story includes examples that are relevant to the listener.

6. The story has elements that facilitate the identification of the listener (for example, we are talking about a relevant target group: the protagonist of the story is a psychology student and the audience is made up of psychology students).

Indicator - Positioning

The speaker's positioning in the audience is of fundamental importance for conducting a good session. This should be thought of as a key point of attention for the listener, and is assumed as an element of positive impact.

However, one should consider that the positioning may be limited by the physical context and the structure of the audience. There may be physical barriers such as podium, table, may or may not have area for projection, may or may not have blackboard, the class may also be held outdoors, in an open place among others. Not all of these elements are under the control of the speaker, so it is good to adapt the following checklist to the physical context in which we find ourselves:

- The speaker limits the use of barriers, stands behind the table or at the podium only if necessary.

- The speaker adopts a stable posture, it does not release tension with small steps.

- The speaker only moves when he wants a reminder.

- The speaker moves on when he wants to stimulate a response from the audience.

- The speaker addresses the audience at key moments in the presentation.

- The speaker does not walk continuously.

- The speaker does not stand in front of the presentation when expansion of knowledge is required.

- The speaker stands next to the presentation to illustrate the elements

- The speaker does not turn his back on the audience.

- The speaker makes effective use of the various elements present in the audience (for example, places a flip chart only when he/she intends to use it).

- If he has a large audience, the speaker alternately positions himself at different points in the audience or in the centre so as not to be too far away from part of the audience (equidistance from the target group).

Indicator - Use of flipchart

The elements present at the table must have a function, otherwise they essentially represent a distraction for the audience. The indicators to consider in this case are:

- The content presented on the blackboard is written in good handwriting;

- The size of the characters is clearly legible, even for participants in the last row;

- The flip chart is only used if it is essential to represent the content.

The indispensability of the flip chart may occur in these cases:

- You have to draw content, that content is variable and therefore cannot be planned and projected onto the slides (for example, it may depend on the audience's responses, and certainly drawing or writing is a facilitating element compared to doing it with the mouse icon)

- You need to write content or design graphics based on audience responses

- It is not highly recommended to write long texts on the flip chart, as this procedure leads to unnecessary waste of time. Presentations can present text content much faster.

Indicator - Adapting content to the audience

An excellent teacher/coach must know how to adapt the content to the audience taking the course. There are several ways of doing this. To understand how to adapt the content to the audience, we invite you to read the chapter dedicated to this topic. However, basically, we list the elements that you can observe during a training course. Before the course, the teacher may have conducted significant needs analysis actions that you cannot directly observe throughout the course, but can infer.

We set out the indicators for "adapting the content":

- The course presents examples relevant to the group of participants

- If the stakeholder group is heterogeneous, the examples presented respect all parts of the audience, referring to the different application sectors

- The level of difficulty of the content is increasingly organised to help all participants

- Any technical terms derived from policy sectors other than the public are explained in more detail

Indicator - Response to questions

Knowing how to answer questions is a fundamental quality of the lecturer, but not as trivial as one might believe. Questions do indeed leave participants free to interact with the lecturer, but they do not always meet the general needs of the group. Some questions may present significant problems, for example:

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-They express views opposite to those of the rapporteur

-They may be offensive to the speaker or part of the audience

-They may be off-topic

-They can express contents already explained above

The teacher must therefore be able to accommodate all issues and redirect them according to the characteristics of the group and the objective of the course.

The checklist items to be considered for this indicator are:

-The speaker does not interrupt questions unless they are really very long (more than one minute)

-The lecturer has defined a clear rule for formulating the questions (e.g. free questions during the lesson, dedicated space for questions, questions only during breaks)

The speaker uses a clear criterion to give the floor to the participants, following the order of the show of hands and favouring those participants who have spoken less

-the rapporteur answers the question clearly, respecting each part of the question

-The lecturer guides the answer to the question with regard to the characteristics of the group

-The supervisor guides the answer to the question in relation to the objective of the course

-The rapporteur has ensured that he has fully answered the question

-The speaker invites participants who need very long or very personal answers to discuss them during the break or later by email

-The supervisor is willing to answer questions even after the course

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-The speaker effectively moderates repetitive or very personal questions

-The speaker identifies participants who wish to ask questions and makes himself available during the break

Indicator - Use of humour

Positive emotions facilitate memorisation and learning. Therefore, a moderate use of humour can make the lesson more enjoyable, but it is important to know how to dose it correctly.

The Italian word "divertimento" (in en. Fun) comes from Latin and is intended for the verb diverge, that is, to direct attention elsewhere. It is not by chance that many entertainment techniques are based on sudden changes of attention, in an unexpected way.

Knowing how to capture and direct attention to what we want to highlight is a fundamental skill of the speaker, but humour should not replace the conduct of the lesson and certainly should not be the only part of the course.In the same way, with that we do the storytelling technique, humour should have a fundamental function within the lesson and should be used in a way that is compatible with the aim of the course.

Below, we can study the checklist of indicators:

- The speaker uses humour during the speech

- Humour is not offensive to groups of people

- The humour used helps explain a concept related to the topics of the programme.

Indicator - Programme structure

There are many aspects of programme content and structure that must be considered. In this paragraph, we focus on the basic elements to produce a satisfactory course:

- The contents of the programme are organised in terms of increasing difficulty

- The speaker respects each part of the programme, discussing all parts appropriately

- The syllabus makes the entry requirements for the course very clear

- The programme clearly defines the objectives of the course

- Course objectives are met

- The programme clearly defines the benefits of attending the course

- The programme achieves the promised benefits

- The programme has a system for verifying promised long-term benefits

- The programme focuses on practical and relevant implications for participants

- The programme is based on solid data from databases, scientific research and good working practices. The speaker is able to provide bibliographic references and sectoral data to support the hypotheses explained.

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Indicator - Exercises

The lesson of a training course should alternate different types of delivery methods, adequately providing for moments of frontal lectures, analysis of case studies, moments of interaction between participants and practical experiences. As part of the practice, the production of exercises that can consolidate the participants' knowledge is of vital importance. The basic criteria for the effectiveness of the exercises are as follows:

- The course includes practical exercises

- Practical exercises involve all participants

- The practical exercises involve interaction between participants

- The exercises have clear and understandable instructions for everyone

- Exercises have a clear time

- In the case of variable completion times, the speaker monitors the results of the exercises of the groups that have already completed

- The speaker provides feedback at the end of the exercise and reviews the merits of the individual groups' results

- The exercises offer clear added value compared to just explaining the concepts themselves and their practical implications

- The exercises have a level of difficulty proportional to that of the group, so they are not too easy or too difficult.

- After the delivery of the instructions, the speaker leaves the stage, so that the attention is only on the participants. In fact, standing on the stage

can communicate on a non-verbal level that we should focus even more attention on the speaker

- The exercises are linked to activities that participants normally do in their work activity.

Indicator - Quality assessment

Evaluating the quality of a course is paramount, but it is not only a requirement of certain standards. Quality assessment also occurs informally by the speaker/speaker, who in any case is receptive to receiving quality assessments from participants and supervisors:

- The course presents a quality evaluation questionnaire

- The questionnaire uses satisfaction indexes by means of qualitative and quantitative indicators

- The questionnaire uses open questions designed to identify the strengths

- The questionnaire uses open questions aimed at understanding possible weaknesses of the course

- The speaker/trainer constantly analyses the quality feedbacks and adapts the course content based on the feedbacks obtained

- The speaker/trainer is receptive to criticism and asks in-depth questions to understand the real needs of the audience and individual participants

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- The speaker/trainer balances the viewpoint and needs of all participants, without letting the viewpoint of those who express the opinions most forcefully prevail.

Indicator - Eye contact

Eye contact is a key element in capturing and maintaining the participants' attention. As with the position of the speaker in the audience, eye contact should be evenly balanced among all participants, making it easier for everyone to maintain attention and be able to hear the speech. When the course has a fairly limited number of participants, the speaker can actually maintain eye contact with all participants on an individual basis, alternately. If, on the other hand, it has a large number of participants, the speaker will have to focus on different points of the audience in terms of macro areas, balancing the points of the audience.

We should avoid and remember that some speakers spontaneously focus their attention on a small number of participants who offer the most appealing body language (e.g. nodding, having relaxed, open postures or smiling), while reducing attention on the remaining participants. It is important to note, however, that the participants who need the most attention and focus are those who demonstrate the least advantageous and attractive characteristics. Only then will the speaker be able to identify critical issues in time and manage them correctly.

The visual contact indicators are as follows:

- The speaker observes the participants very often

- The speaker balances eye contact across the audience

- The duration of eye contact is not continuous and lasts a few seconds per area

- The speaker observes the presentation only when it is necessary for the audience to do the same

- The speaker identifies less satisfied participants and maintains eye contact   with   them

Indicator - Emotional management

Emotions can certainly hinder the speaker and negatively impact the success of the speech/course, but on the other hand they can allow moments of intense and advantageous interactivity. Emotions should be dosed throughout the period, not being indicated the omission of feelings. Knowing how to transmit emotions to the audience is fundamental to motivate them to finish the course or keep attention rates high.

When conveying emotions in a public speech, we should always bear in mind that the speaker is not the only protagonist in a closed environment, but contributes to and influences the emotional state of all those present. Therefore, all your actions carry a great responsibility.

In terms of observation, we list the elements to consider about emotion management:

The trainer does not use vocalisations:

- The trainer smiles often, effortlessly and naturally

- The trainer does not use too fast a voice pace

- The trainer does not use stress signals (self-manipulations)

- The trainer responds with positive emotions also to objections and criticism

- The trainer does not show anxiety in preparing the audience and organising the course

- The trainer easily adapts the course in case of unforeseen events

Bibliografia

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Appendix and evaluation form for trainers and reports

The best way to assess teacher behaviour in the classroom is to use the following observation card. The card also includes a series of phrases you can use to give feedback to the trainer and help improve performance.

Voice volume	YES	NO
A voice audible from all parts of the classroom		
Adequate audio system		
Voice volume appropriate to the volume of audiovisual materials		

Observation notes

Suggested exercises in case of limitations

- Make sure the audio system is effective

- Testing audiovisual materials, standardising the volume using audio editing software

- Carrying out voice warm-up exercises in preparation for speech, through the use of vocalisations

- Practice vocal hygiene before the lecture/course and avoid speaking too much in case of voice loss. Contact a doctor in case of constant voice loss

- Test the volume of the voice for 3 minutes, with the help of a collaborator who evaluates the volume of the voice sitting in the last row.

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Pause	YES	NO
Use of pauses to separate concepts		
Use of pauses after the introduction of technical terms		
Use of pauses to stimulate classroom response		

Observation notes

Suggested exercises in case of limitations

- Review the teaching material and identify all technical terms

- Encourage the teacher to take short breaks when changing topics significantly

- Produce 3 pages of a typical text for practical use, and identify the moments when you need to pause briefly and test your speech

Rhythm of voice	YES	NO
120 words / minute usage		
Decreases the rhythm of the voice when the speech is complicated		
Speak more quickly to attract attention		

Observation notes

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Suggested exercises in case of limitations

- Review the teaching material and select the most difficult and complex moments

- Produce 3 pages of a standard text used during a lesson, with identification of all the complex and easy moments. Test speech by changing the rhythm of the voice according to the level of complexity.

Voice expressiveness	YES	NO
Tone of voice changes		
The tone of voice helps to understand the content		
Tone of voice is consistent with verbal content		

Observation notes

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Suggested exercises in case of limitations

- To identify the moments in the discourse that produce an emotional response

- Changing tone of voice frequently

- Identify where it is favourable to express boldness and use a lower tone of voice

- Identify the points at which you want to raise questions and use a slightly higher tone of voice

- Emotionally express the desired content. Practice emotional tone during rehearsals. During the lesson, expressiveness will be more spontaneous

- Participate in courses dedicated to voice management

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Gestures	YES	NO
Coherent gestures		
Synchronous gestures		
Self-contact gestures		
Opening gestures		
Symmetrical gestures		
Do not use restricted areas in the space		

Observation notes

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Suggested exercises in case of weakness

Improvement in gesture quality can occur progressively, given the complexity of coordinating during speech. Prepare 3 pages of speech

- Question rhetorically about the expression of gestures in the representation of words?

- Repeat and train speech using only gestures, without speaking. Continue until you have covered all areas of speech

- Repeating the speech using words and gestures

- Repeat the speech by gesturing in time with the words

- Repeat the speech making sure to use an asymmetrical gesture

- Repeat the speech without ever closing your arms

- Repeating the speech by amplifying the gestures

Presentations	YES	NO
Non-excessive information per slide		
The content of the presentation adds values to the words		
Long texts only if strictly necessary (to focus on definitions)		
High contrast between text and backgrounds		
Images have added value		
Include audiovisual materials		
The slides are diverse and stimulate attention by various means (titles, visual stimuli, videos, animations, etc.)		
It is very clear when participants should listen to the speaker and when to look at the slides		
The text on the slide is not equivalent to the speech		

Observation notes

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Suggested exercises in case of limitations

- Open the presentation,and eliminate all unnecessary words to convey meaning

- Summarise and break down the text, separating the concepts

- Eliminate all unnecessary images to add value

- Try a dark background and white text

- In case of having text slides, insert graphics, videos and others

- Increase the font of the text for high audience numbers. Read the "Effective Presentation" chapter of this Guide

Narrative	YES	NO
The story has an educational purpose and is useful for the listener		
The story provokes a positive emotional response		
The number of stories is not excessive		
The story presents the content of the course well		
The story includes elements relevant to the participants		
History favours taking perspective of history		

Observation notes

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Suggested exercises in case of limitations

- To ask oneself what the educational value of the story is and how it relates to the objectives of the discourse/course

- Tell the story you intend to use in public to a single person and check the involvement. Identify the elements that increase attention

- Ask yourself if the story can better explain some technical concepts

- Construct a story with two characters who represent appropriate and inappropriate behaviour.

- Personalise the story to be relevant to the target group.

- Practise using additional stories and anecdotes. Construct at least one story per topic, starting with the teaching material,

Positioning	YES	NO
The speaker does not use barriers, such as tables or podiums, unless strictly necessary		
Firm and stable posture		
Change positioning only when you want a wake-up call		
The speaker moves on when he wants to provoke a reaction from the audience		
Speaking up		
Use only the necessary elements in the bays		
The speaker distributes his or her positioning by balancing the presence on the left and on the right		
The speaker does not walk all the time		
The speaker does not hinder the visibility of the presentation		
The speaker stands next to the presentation to illustrate it		

Observation notes

Suggested exercises in case of limitations

- Mentally suggest the fixed contact of the feet as roots slowly sinking towards the ground. This training helps to limit the movement of the feet

- Advise the speaker to set aside time for preparation on stage, removing all unnecessary barriers. Identify a point where they can maintain and expose barrier-free contact

- Identify the points in the speech where it is intended to stimulate a response from the target group and suggest that the teacher move on to those phases

Bridge	YES	NO
Good handwriting		
Visibility of the elements to the entire public		
Use of flipchart only when necessary		

Observation notes

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Suggested exercises in case of limitations

Recommend the teacher to follow the instructions on the flip chart

Transfer flipchart content to slide content

Limit the use of the blackboard to the content described by the audience, or only if it is more convenient to draw it than to represent it digitally

If the room does not have a projector, keep the written content to a minimum

Questions	YES	NO
Do not interrupt questions (if not more than one minute in length)		
Determine a clear rule for questioning moments		
Having a clear criterion for prioritising questions		
He/she answers the question clearly, considering all aspects of the question asked		
Orient the response in relation to the characteristics of the group		
Orient the response in relation to the objectives of the course		
He / she ensures that he / she has fully answered the question		
Invite participants who ask very broad, long or personal questions to discuss them in the break or by email		
He/she is also available after the course to answer questions		
Moderately repetitive or overly personal questions		
He/she identifies participants who wish to ask further questions and makes himself/herself available during the break		

Observation notes

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Suggested exercises in case of limitations

- Write down the questions in order to identify the most frequently asked questions

- Preparing answers to frequently asked questions

- Memorise who asked the questions and use a mechanism to prioritise the most important questions

- Read carefully the chapter "Effective ways to answer questions" of this guide

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The structure of the educational programme	YES	NO
Topics have increasing difficulty		
The programme deals with all the topics presented in the		
Clear course entry requirements		
Clearly stated objectives		
The course objectives are respected		
The benefits of the course are clearly presented		
The benefits of the course are		
Presence of a system to verify the promised objectives and benefits		
The programme is built on a solid foundation of data and research		

Observation notes

Suggested exercises in case of limitations

- Review the slides and look for congruence between the material presented and each element indicated in the programme

- Include a learning evaluation questionnaire

- Include a short and long term benefits review questionnaire

Exercises	YES	NO
The exercises are present		
The exercises involve all participants		
The exercises have clear and understandable instructions		
Exercises have a clear time		
The speaker monitors the results of the exercises already carried out		
The lecturer provides detailed feedback by group		
The exercises offer an added value that cannot be achieved in frontal classes.		
The exercises are not too easy or too difficult		
After delivering the exercises, the speaker moves away from the audience		
The exercises are related to the practical activities usually carried out by the target group		

Observation notes

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Suggested exercises in case of limitations

- Producing the exercises

- Write the exact instructions as clearly as possible

- Define in advance a management method for any participant who does not wish to carry out the exercises

- Relate the exercises to the course objectives and benefits

- Question the benefits of the exercise to ensure better learning in relation to the frontal explanation

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Quality assessment	YES	NO
Using a questionnaire for quality checks		
Presence of qualitative and quantitative quality indicators		
Presence of open questions investigating strengths		
Presence of closed questions investigating strengths		
Trainer evaluates feedback and adapts the course		
The trainer is receptive to criticism and asks questions to understand the needs of the participants		
The trainer considers the point of view of all the participants, without making only those who express the strongest opinion prevail		

Observation notes

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Suggested exercises in case of limitations

- Encourage self-criticism in the trainer, and identify weak points

- Recommend the use of quality questionnaires

- Indicate weaknesses based on the results of the questionnaire

- Identify course changes based on the results obtained

- Put in place a statistical analysis of the results obtained

Visual contact	YES	NO
Observe the participants		
The trainer balances the eye contact between all participants		
Eye contact is not continuous at single points, it lasts a few seconds		
The trainer observes the presentation only when it is necessary that also the audience does so		
Trainer identifies less satisfied participants and uses eye contact		

Observation notes

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Suggested exercises in case of limitations

- Invite the teacher to follow the instructions related to eye contact

- Suggest the teacher become familiar with the classroom and try out eye contact techniques in the absence of the participants, in order to be ready to put them into practice face-to-face

Emotion management	YES	NO
Speaks without hesitation, stutters, etc.		
Speech without vocalisation (aah, eeh sounds)		
Authentic laughter		
Speak without showing tension		
Provides positive emotions also for objections and critical issues		
Does not show anxiety in the preparation of the speech		
Easily adapts the course in case of unforeseen events		

Observation notes

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Suggested exercises in case of limitations

- Ask the teacher to replace vocalisations with pauses

- Invite the teacher to practice meditation, self-hypnosis and relaxation techniques before attending the course

- In the event of psychological distress, recommend a psychologist's appointment

- Advise the teacher to prepare a list of the most likely questions and prepare answers in advance

- Suggest to the participant the use of the three intellectual products of the project: the Manual, the E-learning platform and the Virtual Reality system

- Suggest to avoid consuming substances that accelerate and increase the feeling of anxiety (coffee, stimulants, exciting teas).

- Read carefully the chapter of this manual the "Protocols for reducing public speaking phobia".

IX. EXERCISES TO IMPROVE PUBLIC SPEAKING

Summary

Public speaking is something that most people struggle with. When asked to speak in front of an audience, they face fear or lack the skills to deliver the speech successfully. This article aims to highlight the importance of public speaking in people's daily lives and give the reader the necessary tools to enhance their public speaking skills. In this context, public speaking is defined as the process of designing and delivering a message to an audience.

In this article, a variety of public speaking exercises, activities and strategies are gathered and presented for the beginner or experienced speaker. These exercises have been gathered and divided into thematic units so that the reader can easily access them and practice them accordingly. Specifically, the two main thematic units are warm-up exercises and main public speaking exercises. The warm-up exercises are divided into three sections: breathing exercises, voice exercises and body exercises. All of these can be used by the speaker before the event to prepare their body and vocal muscles for the speech. The main public speaking exercises are also divided into three sections: non-verbal, verbal and exercises to correct any weaknesses.

They are meticulously planned and put together to address the two central issues of public speaking; having clear and coherent content and communicating that content effectively. In the non-verbal section, the speaker can practice his posture, gestures, eye contact, facial expressions and vocal authority. In the verbal section, they can practice their storytelling skills, their speed and articulation and learn how to write their public speaking in a way that helps them deliver their message effectively, connect and persuade their audience. In the final mending weaknesses section, they

will get tips on how to prepare for the public speaking event and how to eliminate any problems by practicing in front of a fictional audience or recording themselves, have clear and coherent content and communicate that content effectively.

For a public speaker to deliver an effective speech that achieves their objectives, moves the audience and makes an impact, they will need to practice this skill. This article offers a significant number of exercises that can increase speakers' confidence in their abilities, while helping them to improve their skills and create a memorable speech.

Introduction

Public speaking is an art, it is a science. This vital skill of expressing yourself and conveying a message, is impactful for the life of every person in your social circle and history, both your own and universal.

When an individual is in front of an audience attentive to their particular characteristics and the speech made, it is normal the appearance of typical signs of anxiety such as: cold feet and hands, trembling voice, cold sweat, discomfort. Even in the case of more experienced trainers it is possible that they may have anxiety, but they manage to make these signs less noticeable through self-control exercises. When confronted with the need to stand up or assert knowledge in front of a group, trainers may feel more intense and negative emotions, and externalise signs of fear and rejection (clasping hands). Various research on fear has shown that the specific fear of public speaking is frequent on the enunciated list, being at the top of the referenced list (above the fear of dying). This is because, on a primordial level, people are afraid of being rejected in the social group, condemned to ostracism. However, all people need public speaking in their lifetime, whether in a classroom as a student or teacher, in academic or professional presentations, or simply applying a persuasive speech of

an idea or instrument. The list could go on indefinitely, as much of communication in society is carried out through speech, belonging to short instances of public speaking in an everyday context. Public speaking plays a crucial role in people's lives and developing improv and self-control skills (strategies for delivering a speech) is very important for dealing with fear and different life circumstances. Communication enables one to form connections, influence decisions and motivate change. Without communication skills, the ability to progress in the world of work and in life would be almost impossible. Effective public speaking involves a complex process of understanding and studying the target group, assessing the objectives, choosing appropriately the elements for the speech, the topics in order to achieve a specific message. A speaker of high technical quality plans his or her speech, organises the ideas and reformulates all the elements present. The aim of this document will be to enunciate and instruct the trainer to use various tools facilitating public speaking and all the skills associated with the process of creating and transmitting knowledge through simple strategies and exercises. At the beginning, warm up exercises are presented which allow muscular relaxation including the muscles that interact in voice production, and of course lead to the reduction of anxiety. These exercises allow the trainer to prepare fluently for the central objectives of the speech. We can group the exercises into three sections: verbal, non-verbal and correction exercises.

Warm-up exercises

Warm-up exercises are exercises carried out before, the presentation to the audience and have as main objective the body relaxation. Just as high performance athletes need training, speakers need daily training prior to each performance. The act of bodily activation allows both the body and the voice to be prepared for variations during the speech, maintaining a fluent and natural conversation that involves the whole audience.

Effective verbal communication depends not only on what the speaker says, on the quality of the content, but also on the quality of the speech and public presentation. If the presentation is rigid and monotonous and the trainer is obsessed with the main objectives, the training may not meet the expectations of the group. All knowledge should have an interaction, and the main pillar is created between the speakers and fluidity of relationship. In addition, voice warm-up can prevent vocal injuries and can help the voice to flow more naturally.

The exercises we propose can be done anywhere: at home, in the auditorium, before practising your speech or before the time of the public speaking event.

1. Breathing exercises

Breathing is fundamental in the process of speaking, primordial to life it is indispensable for projecting the voice. As inane as it may seem, the speaker must pay close attention to his breathing and respiratory movements. When an individual is under pressure, there is a possibility that the breathing movements are not synchronous which leads directly to a sign of nervousness intrinsic and easily observable by the audience. Most speakers do not have specific training in singing or exquisite athletic conditions and probably have shallow and misdirected breathing. Practicing a deeper, more controllable type of breathing such as diaphragmatic breathing can help make the voice more stable, maintain loudness or vary the projection of the voice.

1.1 Diaphragmatic Respiration

We can characterise diaphragmatic breathing as predominantly abdominal breathing where the abdomen expands and contracts. Together with the abdominal

wall, the diaphragm flattens and relaxes and is therefore responsible for the production of sounds during expiration.

How to practise diaphragmatic breathing

- Maintain an orthostatic position with your feet shoulder-width apart.

- Support your body weight on your pelvic girdle and legs instead of locking your knees.

- Relax and consciously release the shoulders.

- Allow the abdominal expansion to flow. If you are holding your stomach in, let it go.

- Place the hands on the abdomen. Check that the abdomen is distended on inspiration and reduces on expiration (correct breathing movements).

- Breathe in through your nose and count to 4. Count slowly: 1 - 2 - 3 - 4. (When inhaling, feel the diaphragm and observe that the abdomen distends)

- Exhale through the mouth and count to 4 in the same way as before. (Feel the diaphragmatic expansion with respective abdominal reduction).

- Breathe in and out several times, counting to 4, keeping your shoulders, abdomen and legs relaxed.

o After you feel comfortable with counting to 4; the training will allow you to gradually increase to a count of 8 or even 10.

Variations of the exercise:

- Lie on the floor or sit on a chair with legs uncrossed and follow the steps described above.

- Use exhalation to sound out each of the vowel sounds. Let each one flow naturally without resorting to force, flowing through a relaxed throat.

  For example:

  'A' will become ahhhhhhhhh ... as in 'are'

  'E' is Eeeeeeeeeeeeeeeeeeee ... as in 'easy'

  'I' is Iiiiiiii ... as in 'eye'

  'O' is Ooooooo ... as in 'Oh'

  'U' is Uuuuuuuuuu ... as in 'you

1.2 "Puppy-like" gasping for breath

This exercise serves to train the ribs so that they can stretch and allow air to flow down towards the abdomen.

How to practice:

- Interlace your fingers and place behind your head.

- Maintain normal shoulder positioning and relaxed.

- Open the mouth, stick out the tongue and make tongue movements similar to dogs.

- Feel the expanding and retracting movements of the rib cage.

- Repeat the movements similar to a happy dog and an angry dog. You can also alternate between fast and slow panting.

2. Voice exercises

In the process of speaking we emit sounds through the larynx (voice box) via the vocal cords. Each individual has a distinctive and different tone of voice, depending on the size of the vocal cords and the effects that the throat, mouth and nasal passages have on vocal tone. Warming up stretches the vocal folds and increases blood flow to the larynx and other parts of the body, including the lungs, lips and tongue. This reduces vocal fatigue and hoarseness when using the voice for long periods. It also allows voice projection to be more effective and constant, giving the speaker the ability to use a wide range of voice tones, which differentiates and enhances speech.

- The mandible or temporomandibular

During the warm up we should immediately warm up the jaw in order to stimulate oral sensitivity. The mouth should move with different desirable amplitudes, from a complete opening to a half-closed one. The speaker can speak with the hand in front of the mouth, or with the movement reduced by the lips and half-closed teeth.

How to practice:

- Pronouncing the following sounds with a high amplitude in the jaw movement. Exaggerate and prolong vowels:

wee-ee-ee-ee-ee-ee

because-aaaaaa

wo-oooooo

wah-ah-ah-ah-ah-ah

- Pronounce the following syllables with exaggerated jaw movements:

  bah-bah-bah-bah-bah

  mah-mah-mah-mah-mah

  wah-wah-wah-wah

  fah-fah-fah-fah-fah

  pah-pah-pah-pah-pah

  bee-boh-fee-foh-mee-moh

  wee-woh-de-doh-gee-goh

  jee-joh-pee-poh-tee-toh

  Kee-koh-lee-loh-nee-noh

  kwee-kwoh-ree-roh-see-soh

- Pronounce the following syllables with exaggerated jaw and tongue movements:

  dah-dah-dah-dah-dah

  jah-jah-jah-jah-jah

  lah-lah-lah-lah-lah

kwah-kwah-kwah-kwah

sah-sah-sah-sah-sah

thah-thah-thah-thah-thah

gah-gah-gah-gah-gah

kah-kah-kah-kah

nah-nah-nah-nah-nah

rah-rah-rah-rah-rah-rah

tah-tah-tah-tah-tah

- With the jaw completely relaxed, rest the tongue normally on the bottom of the mouth. Then push your tongue down and pronounce the following syllables, returning to a relaxed position after each syllable is finished.

  sah say see then

  zah zay zee zo zoo

  kah kay kee ko koo

  gah gay gee go goo

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3. The lips

After the procedure to warm the jaw, we must perform specific movements for the lips. For the articulation of words it is necessary to relax the lips. Make the lips flexible and ready to articulate by inducing training through the following exercise.

How to practice:

- Stretch the lower lip over the upper lip and then stretch the upper lip over the lower lip. Alternate this synchronous movement with increasing speed.

- Squeeze your lips together as tightly as possible and then relax. Do this exercise ten times slowly, and then do it ten more times quickly.

- Repeating the syllables slowly and increasing the speed, always with exaggerated lip movements.

    be-yourself

    bo-po-bo-po-bo-po-bo-po

    run-run-run-run-run

    vro-vro-vro-vro-vro

    whee-whoo-wa-who

    bale-keep-borde-apiculturist

    mla-mla-mla-mla-mla

    flack-mack-flack-mack

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- With the jaw and tongue relaxed in the normal position, try to use only the lips when reading the following vowel sounds. Make a distinct change between each.

  ah-ah-ah-ah-ah-ah-ai

  ay-oh ay-oh ay-oh ay-oh

  ee-oo ee-oo ee-oo ee-oo

- After relaxing the lips and tongue, pronounce the vocal sounds by closing and opening the jaw.

  ee-oo ee-oo ee-oo ee-oo

  oo-aw oo-aw oo-aw oo-aw

  ee-aw ee-aw ee-aw ee-aw

  ee-ah ee-ah ee-ah

4. Slang words

Although the language generally acts without conscious training in spatial direction, when speaking, there may be times when the articulation of the words is not the most appropriate, with difficulty in emitting the sound and mistakes in pronunciation. We can suggest the following exercise to warm up the tongue in order to stimulate correct and clear pronunciation.

How to practice:

- Below are some tongue twisters. Start by saying them slowly one by one at the beginning.

- Continue and increase the speed without making mistakes.

- If you make a mistake, start the tongue twister again, a little more slowly.

- Speak all the final consonantal sounds (such as t, d and p) distinctly.

- Make sure you enunciate vowel sounds (like a, e, i, o and u) distinctly.

Peter Piper took a piece of preserves

peppers;

A piece of canned Peter Piper pepper

chosen.

If Peter Piper were to take a piece of tinned

peppers,

Where is the pickled pepper Peter

Piper chose?

When a twist became a twist

torsion,

To twist one twist, three twists he would do

torsion.

But if one of the twists unravels from the

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torsion,

Then the twisting, distorting

twists.

If Thistle Thistle, the gavel sieve, sifted

a sieve of unpenetrated thistles,

where is the sieve of unpenetrated thistles that

Theofilus Thistle the sieved thistle sieve?

5. Body exercises

Unless the speaker is constrained at the podium by the presence of fixed microphones, he or she should not stand in one place during a speech. However, you should be careful that the movement does not overshadow the speech. As a speaker, we should be aware of how we move during the speech. A common method to easily integrate some movement with speech is to take a few steps whenever we transition from one idea to the next. Moving only at transition points helps focus the audience's attention on the transition from one idea to the next, and can also increase non-verbal candor by approaching the different segments. By practicing the following exercises, we help the body to loosen up and become aware of its place in the space.

Headrest extremities

This exercise helps to relax all parts of the body, one by one, and release tension.

How to practice:

- Start with the head. Give your head a massage. Then pull the hair gently to wake up the scalp. Squeeze the face with your hands, paying attention especially to the cheeks and lips, which work hard during the performance. With the fingertips, gently tap the face. With the base of the hands, gently massage the temporomandibular and jaw muscles.

- Continue with the neck through gentle movements, and gently build up momentum and intensity. Causally move the chin to the chest and feel the stretch along the back of the neck. Next, place the left ear closer to the shoulder on the same left side. Bring the left arm up to the right ear and very gently pull the neck close to the shoulder to feel a stretch along the side of the neck. Repeat on the opposite side.

- Then move to the shoulder area. Raise the shoulders close to the ears. Imagine as if a pin is pulling and allow the shoulders to relax. During the presentation, it is beneficial to have relaxed and tension-free shoulders. Sway the shoulders and extend the arms at a 45 degree angle, move and shake them to either side.

- We move on to the rib region. Assume a wide stance and bend the left knee, keep the right leg straight and light, the right arm up and over the head. Feel a stretch along the right side. Do the same procedure for the opposite side.

- After the ribs, the focus is centred on the spine. With feet slightly wider than pelvic girth, let the chin anteriorize to the chest, shoulders relaxed. Mothers try to touch the feet, the knees bend slightly and the head hangs between with the arms dropped. Hold this position for a period of three breaths, and on the final exhale, come back up in the opposite direction.

- Next is the relaxation of the pelvic girdle. Assume a wide posture, put your hands on your waist and make wide movements in circles. Return to the contralateral side. Relax the glutes with small balances, and shake

the nadir. Bend your knees slightly and place your arms in a boxing position next to your body. Then, with small movements, shake your body by moving your fists slightly up and down.

- Finally, the ankles. Balancing on one leg, assume the ballerina position with the foot on the floor and make circles with the ankle while the toe (hallux) remains in the same place. Turn to another direction and change the support foot.

Walk like ...

This exercise is great for observing the body's load transfer and for what emotional / mental changes occur when we try to walk like another person.

How to practice:

- Think of a close person and if you can't remember any specific element, you can practice with your family and friends.

- Imitate the march, modify the style after twenty seconds.

- Walk through the space and analyse the feeling of the movement you made, your own style. Is it cifosado? Does he drag his feet? Does he have his shoulders hunched forward?

- Practise the same movement while speaking. Check the differences between speaking sloppily or correctly with your head up.

- Observe which walking style is most effective.

All the exercises mentioned above, help to prepare the body and voice for the public speech, focusing on a specific task and decreasing anxiety levels.Be aware of your body's physical limits and don't overdo it in the warm-up phase. Adopt a comfortable position.

Main exercises for public speaking

The first part of getting your message across is the message itself. When what you say is clear and coherent, people are more likely to pay attention. On the other hand, when a message is ambiguous, people generally stop paying attention. The second part of making your message heard is having effective communication

Pay attention to your skills.

you can have the best ideas in the world, but if you don't have basic public speaking skills, you'll have trouble getting anyone to listen.

The activities below will help you improve your speaking speed, manage your storytelling skills needed to speak to an audience and give you ways to connect with your audience. In addition, you will learn how to use non-verbal cues such as gestures, facial expressions and body language to make your speech more engaging.

Non-verbal exercises

As research has shown, most of the audience's understanding of the spoken message lies in non-verbal communication. Specifically, as Albert Mehrabian stated, the speaker's face conveys fifty-five per cent of the information, vocalisations convey thirty-eight per cent and words convey only seven per cent. This means that when you are giving a speech, appropriate body language or gestures will help you convey your message effectively. Considering this fact, it is natural to pay specific attention to the non-verbal part of your presentation by consciously preparing yourself and practicing the following exercises.

Posture exercise

The way you stand in front of the audience demonstrates how you stand as a speaker. If you stand erect, you can communicate silently, and you hold a position of power. If, however, you are standing upright but ciphered or leaning on some object, you can convey to the audience poor preparation and anxiety and diminish your credibility. However, if you need to stand still for some reason, this activity will help you to do so effectively. The awareness of the posture you need can be trained together with the warm-up exercise "Walk Like".

How to practice:

- Practising standing on both feet is natural and logical, and many speakers are comfortable standing erect with their lower limbs extended, crossed. But such a position can be distracting to listeners.

- Practice standing "at ease". Place your feet shoulder-width apart. The position should keep the soles of your feet flat on the floor, with an even distribution of weight. This position conveys confidence and reliability.

- Practice standing upright again by imagining you have a rope connecting your head to the ceiling.Imagine increasing the tension on the rope and your head and back straighten automatically.

- Standing on tiptoe conveys vitality and energy.

Gesture exercise

When speaking in front of an audience, gesturing is inevitable. Gestures are important to support the speech and should not be exaggerated or subdued. Gestures should be clear and appropriate. Continued practice makes you more cautious in your selection and self-control.

How to practice:

- First, practice talking with your arms at your sides without closing your hands. Relax and let your arms stretch out along your body.

- Next, practice gestures specifically related to your content. The movement or gesture needs to arise organically from your content to be effective. That is, if you are describing something very large, you can indicate the size with your arms wide open. If on the contrary you want to point to a graphic use a clear and broad gesture.

- Finally, practise some theatrical aspects to add to your speech such as taking on a voice or a gesture to illustrate a point. The gesture should be bold and clear so that the audience understands what you want to get across. After this short role-play return to your normal presentation style.

You can do the exercises in front of a mirror for best results. Being aware of your self-image can help.

Eye contact exercise

Eye contact can be a powerful tool. It can communicate a wide range of emotions; sadness, compassion, fear. It also has the power to convey meaning and is a sign of trust. However, when you are in front of an audience, you may forget about eye contact and fixate on notes, look at the floor and generally avoid direct eye communication. This exercise will provide useful tips for making eye contact.

How to practice:

- Make a mock presentation. Get some friends, colleagues or family members together and practise with them. You don't need many people; two or three are enough.

- Practice your speech in front of them. Make sure you keep eye contact with them, but don't just focus on one person. Alternate your focus on each person in your audience after 3-5 seconds.

- If you find that looking at your audience is intimidating, you can also resort to "fake" eye contact, looking at the wall above their heads or scanning the room. But be careful, as this can feel mechanical if you keep doing it for a long period. Try alternating "fake" eye contact with real eye contact for a more natural process.

- Finally, after trying these techniques, you can alternate looking from your notes to the audience. During your public speech, you will have to look at your notes from time to time; it is only natural. Moving your gaze from the notes to the people is extremely important. Try not to move your eyes too quickly from the notes to the audience; it needs to look natural. Remember that your notes exist to help you remember what you have to say. Your main focus should be on your audience.

You do not need to practice your whole speech in this simulated presentation, just a part of it. The aim is to familiarise yourself with eye contact and use it effectively.

Facial expression exercise

When we speak your face tells a story. As a speaker, you should be aware of how your face looks while you speak. Like gestures, facial expressions can be used strategically to enhance meaning. During your public speech, there are two extremes you want to avoid: no facial expressions and very vivid facial expressions. Your goal is to show a variety of appropriate facial expressions while speaking and this is what you will achieve with the following activity.

How to practice:

- Below you will find a short text. Try saying it with different facial expressions to understand what non-verbal clues you are conveying while speaking. You can also use another text of your choice.

- Try uttering the text with raised eyebrows, suggesting astonishment.

- Then do it with a frown, which may imply anger or contemplation.

- You can even try saying the whole text smiling as if you are extremely happy.

- Observe how each facial expression affects you and how it changes the meaning of your text and the message you want to convey. Are these the most appropriate facial expressions for the specific context?

The text:

Luck is not a matter of chance. Lucky!

Thomas Jefferson once said, "*I believe very much in luck, and I find that the harder I work, the more I get of it."* But what is luck? Webster's dictionary suggests that luck is the "events or circumstances that operate for or against an individual".

In fact, luck has nothing to do with anything against or for anyone, in this case the speaker. Luck is not a matter of luck. It is a matter of being open to new experiences, perseverance, hard work and positive thinking.

When seventeen-year-old Steven Spielberg spent some time with his cousin in the summer of 1965 they were visiting the Universal pictures. The tram stopped at one of the sound stages. Spielberg went to the toilet to watch some of the real action. On the way he met an unfamiliar face who demanded why he was there. Spielberg told his story and from there began his journey to head of the editorial department at Universal Studios. Spielberg was able to prove his worth to Chuck Silvers the very next day after he entered the facility and made four of his eight millimetre films and began the successful career we all know.

Happy / sad exercise

When speaking in front of an audience, try to convey the meaning you want, using paralanguage and not just what you want to say. Use every tool you have at your disposal, namely tone or vocal expression to communicate your message non-verbally. For example, you can say "I am very happy to be here today", but if your voice can sound scared, shaky or even bored it will have the opposite effect for the listener, so verbal and non-verbal expressions must be in sync.Train to make this happen.

How to practice:

- Below you will find short phrases to practise changing your tone. If you want, you can use different phrases that you find online or even parts of your own public speech;

- Imagine you have just seen something very exciting and want to tell everyone about it! Start practising the but phrases below;

- Then imagine something that makes you angry. Say the sentences in anger;

- And so on. You can train with all the emotions that come to mind; bored, sad, rushed, laughing, etc.

- After trying to train one type of emotion at a time, mix things up by alternating your emotions as you speak. For example, you can be sad and happy. Start with one emotion and gradually switch to the next. Switching from one emotion to the other should be natural and gradual because that's how you speak in your normal everyday speech;

- This activity may seem strange at first, but it is very important to practice how to sound real when speaking emotionally.

The sentences:

Cucumber sandwiches

Back to square one

It's all Greek to me

Reduce heat to medium-low and cook until greens are tender

Clean your room

Please help me carry these boxes up the stairs.

Talk nonsense

As mentioned earlier, your presentation is even more important than what you say, and this exercise helps you to improve it. For this exercise, what you say is not important. But how you deliver your message, even if it makes absolutely no sense, is what is most important.

How to practice

- Below you will find a paragraph from the lorem ipsum text generator. It is a random text in latin, which can be read easily;

- Practice saying the text aloud as if you were giving a speech;

- Pay attention to your tone, your facial expressions and even your body movements while speaking the text.

- Make the speech sound interesting just by the way you verbalise it, even if it doesn't make sense.

The text:

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Duis in velit nec lectus vestibulum eleifend. Nulla in bibendum sapien, ac dapibus arcu. Sed laoreet, sapien et auctor vestibulum, turpis sapien vestibulum ipsum, in tempor magna nulla ut diam. Vestibulum vel neque congue, rhoncus leo ut, fringilla dui. Aenean ornare nisi dui, non lacinia arcu laoreet at. Phasellus egestas eget nisl eu mattis. Suspendisse euismod erat id eros suscipit cursus. Praesent enim odio, tempor quis elit id, ornare interdum tortor. Etiam sapien massa, tincidunt ut urna a, vulputate luctus massa. Etiam lacinia metus augue, sed eficitur turpis porta dignissim. In hac habitasse platea dictumst. Etiam mattis consectetur orci in aliquet. In urna mauris, bibendum ac mi in, aliquam

elementum nisi. Curabitur condimentum mauris ac velit ullamcorper, nec fermentum orci mollis.

Nunc metus felis, luctus gravida ornare et, elementum sed lectus. Sed luctus quam vel lorem accumsan pretium. ID de integer placerat nulla. Curabitur mattis tortor ac molestie condimentum. Donec dignissim arcu et molestie faucibus. Quisque rutrum neque sed malesuada aliquam. Curabitur quis fringilla magna. Aliquam arcu inteiro e porta faucibus. Sed eficitur dolor feugiat, dapibus sapien nec, convallis ante. Suspendisse sollicitudin porttitor euismod. Nullam id tortor in velit cursus elementum facilisis in ex. In hac habitasse platea dictumst. Nullam pellentesque nisl vitae odio cursus, ac venenatis ante mollis.

The nomenclature of things

Even though it is a dramatic exercise, it can also be useful for public speaking. A good speaker needs what this improvisation game offers: an awareness of body language and non-verbal communication while developing concentration. This activity is brilliant for concentration or focus and only works if you are present in the now.

How to practice

- Walk with authority around space, naming everything you see as something other than what it is.

- It should point to the object when declaiming its new name.

- For example, you see a light bulb. Point to it and exclaim loudly and authoritatively "dog".

- Keep walking at a steady pace, pointing to the things you see and renaming them.

- If you want, you can call someone you know to keep up the pace you walk and aim for.

At first it may feel strange and you may feel silly, but after a while you will realise that you have deepened your connection with words and you will feel aware of your body language, your gestures and your words.

More generally, your task as a speaker is to become as aware as possible of how you communicate, which includes an awareness of the subconscious messages you can convey through habitual body language. Open body language is when you stand, walk with confidence, gesture appropriately, smile when necessary and make eye contact. These are the non-verbal values that make you a capable public speaker and indicate that you are a great leader.

Verbal exercises

While the non-verbal expression of your speech is important, it becomes necessary to recognise the extremely important meaning of the speech itself.

For a successful public speech, the key also lies in a good presentation and the way you convey your ideas, the cohesion and coherence of your story and your connection with the audience. For this, words are a powerful tool. You can use them to persuade, narrate, explain and connect with your audience. But many public speakers fail to convey their message effectively at the time of presentation. The speech is written, you know what you want to say, but is that enough? Is the presentation too long and formal or does it seem hollow of meaning and uninteresting? Practicing the activities below may improve your verbal public speaking skills.

Storytelling exercises

Storytelling is crucial to engage your audience and help them retain the information you are sharing. People love stories because they generate interest, empathy and emotion, especially if they are well conveyed to the target audience. You can use a story as a form of introduction to your presentation or introduce the story in the middle of your talk for more liveliness. Your whole speech can have a story form, although this is a rare situation. However, select carefully. Use authentic stories that are not necessarily real from beginning to end. Just confirm that they are derived from your personal experience, make a connection to the topic of your speech, and are not overly arrogant or emotionally manipulative.

Connect the dots

This exercise helps you practice moving seamlessly from one idea to another in a way that can be readily understood and followed by your audience.

How to practice:

- Below you will find a set of noun words. You can use these or other nouns of your choice.

- Choose two nouns and build a story connecting both in a compelling way. The story does not need to be long, complicated or true, just allow for the flow of ideas.

- The words you choose need not be related semantically. It's better if they are unrelated! That way, it will allow your brain to work to think in smooth, creative connections.

Word pool:

Bird, wheelbarrow, hammer, cow, witch, moon, grass, hat, elephant, computer, book, vase, elbow, photo, green, candlestick, shoe, painting, mug, plane, eclipse, Queen Elizabeth, operation, halo, knife , eye, storm, girl, pillow, lid, thermometer, jungle, barn, wheel, thistle, steam, mud, bicycle, rose, Madonna.

The fictional life of my friend

This activity helps develop their creativity and improvisational storytelling skills.

How to practice:

- Think about one of your friends or family.

- Stand in front of a mirror, introduce them and introduce them to your imaginary audience. However, instead of introducing them in the normal way, create a fictional life for each of them.

- The presentation should be lively, but need not be long.

- Alternatively, you can do this activity in front of a small audience of friends. Select each of your friends present and create an imaginary story for them. Then present it to everyone.

Funny picture game

Much like the two activities above, this one helps build your storytelling skills, but this time through a picture.

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<u>How to practice</u>

- Find some funny / interesting photos online. You can find several on Google, Unsplash or Pixabay.

- Select one of the images you have found and create a story about it.

- Tell the story out loud in front of a mirror. If you want, you can also record yourself to listen to later;

- Remember to make your story coherent. It doesn't have to be true, it just needs to make sense and be engaging;

- Discuss what you think the back story is, who the people are, their dreams, their motivations and anything else that tells a compelling story about them.

Enthusiasm about something you don't like

In the non-verbal cues section, the importance of showing emotion through words was discussed. Conveying enthusiasm in a persuasive way is very important in getting your message across. It is easier to sound enthusiastic about something you like, but what if you have to talk about something you don't find very interesting? With this exercise, practice showing enthusiasm when giving a public speech, even in the moments when you don't feel so confident.

How to practice:

- Choose something about which you are indifferent. It could be a kitchen utensil, a lampshade, a wall. The more everyday, the better.

- Start talking about the item with enthusiasm.

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- Use voice, emphasis and body language to make it sound like the most exciting thing in the universe.

- After a while, you will start to feel the excitement, even if the object is completely ordinary, and you will be able to see aspects that are more interesting than you previously expected.

In today's news

In this exercise, you will have to talk about something that has happened throughout your life as if you were a journalist. The event can be completely everyday, like getting stuck in traffic on your way to work. The exercise aims to give any subject you choose the format of a news pattern. This aspect helps you practice how to speak different time positions than you are and allows you to practice creating and telling a story with a beginning, middle and end.

How to practice:

- Think of an event that happened on your day;

- No matter how trivial it is. Treat it as if it were the most important news;

- Talk about it for about a minute;

- You can speak in front of a mirror or gather a small audience of friends to present.

- Remember to cover the five Qs. Who, what, where, when and why. In addition to this, it is important to mention the 'how'.

- Once you've mastered these items, you can experiment with adding introduction hooks, on-the-spot interviews, zigzags and summaries.

Make an announcement

As well as showing enthusiasm about what you present and shaping your story masterfully, you need to be able to pass that idea on masterfully. With this exercise, you can practice your "selling your product" skills.

How to practice:

- Find a household item you like and create a 1-minute advertisement about it.

- In your story, include what makes it special, why it makes life better and why everyone in general needs an item like this.

- The message should be precise, use canes and their non-verbal cues to emphasise the point.

- What it says about the item doesn't necessarily need to be true. It just needs to make it seem worth buying.

- If you want to make things more challenging, your item can be an abstract idea. For example, love. Try to persuade your imaginary audience why they need love, and how it improves their lives.

- Make your ad in front of a mirror. If you want, you can even record yourself to make it more real.

Speed exercises

All individuals speak at different speeds. Some people speak fast, others speak slowly. The pace of your speech reflects the pace of your life. If you are a very energetic person with a lot to do during the day, your speech is likely to be fast. Although it could also be that your day-to-day tasks are slow and divided throughout the day, and then you will probably speak slowly. Either way, you can train yourself to slow down or increase the speed at which you speak in a public speech. You probably won't be able to keep a different pace to the one you are used to throughout your life, but you will learn how to take advantage of this skill when you need to.

Speak with time, not against it

To determine whether you are a fast or slow speaker, you need to time your speech. This activity will help you do it more easily, before proceeding to the item speeding up / slowing down your speaking speed.

How to practice:

- Below you will find an excerpt from a speech by JF Kennedy;

- Read the passage in your everyday speaking style;

- Don't try to read interpretively or use vocal variety;

- A slash (/) occurs at intervals of 50 words. Use a stopwatch or clock with a second hand to time your time and determine your speaking speed.

The text:

The United States President's Message on Education to Congress, January 29, 1963.

Education is the cornerstone in the area of freedom and progress. Nothing has contributed more to the increased strength and opportunities of this nation than our traditional system of free universal primary and secondary education, together with the wide availability of university education.

For the individual, the doors of the school, library, and college lead to the richest treasures of our open society: to the power of knowledge - to the training and skills necessary for productive employment - to the wisdom, ideals, and culture that enriches life - and to the creative and self-disciplined understanding of / society necessary for good citizenship in today's changing and challenging world.

For the nation, increasing the quality and availability of education is vital to our national security and our domestic well-being. A free nation cannot rise above the standard of excellence set in its schools and colleges./ Ignorance and illiteracy, unskilled workers and school dropouts - these and other failures of our educational system breed failures in our social and economic system: delinquency, unemployment, chronic dependency, wasted human resources, loss of productive power and purchasing power, and an increase in tax benefits. The loss of just one year's income due to unemployment is greater than the total cost of twelve years of education through high school. Failure to improve education performance is therefore not just bad social policy, it is poor economics.

John F. Kennedy

1. Slow down your speech speed exercise.

If you are a fast speaker (more than 150 words per minute), this exercise will help you to articulate more slowly.

How to practice:

- Below you will find a list of words.

- Spend two (2) full seconds to say each of the words.

List of words:

fallen	grumble	happy
roar	snowflake	passion
charmer	dull	silence
glimpse	walk	happy
tattle	cute	crackle
alone	gloomy	murmur
hit	delicious	stretch
groan	mistress	delicious
dreadful	Banging	

You can continue the exercise by writing a short text describing a daily activity. Take your time reading, don't rush.

Speed up the speech rate exercise

If you speak slowly (less than one hundred and twenty words per minute), this exercise will help you to articulate faster.

How to practice:

- As before, below you will find a list of words

- Say each one quickly

<u>Word list</u>

click	photo	turn
loquacious	clip	chip
tip	Nit	cutout
pip	fly	bit
blib	dive	sarcastic
lie	twinkle	click

- Again, you can continue the exercise by writing a short text describing a daily activity. This time, read it as quickly as possible.

One minute immediately

There are times when you will need to speak in public without having prepared anything in a so-called impromptu speech. You have probably spoken off the cuff many times in informal conversational settings. For example, you may be asked to present yourself in front of a class. This is an impromptu speech. The advantage of this type of speech is that it is spontaneous and responsive in a lively group setting. The disadvantage is that the speaker has little or no time to contemplate the central

theme of his or her message. As a result, the message can be disorganized and difficult for listeners to follow. The following exercise will help you prepare if you need to give an impromptu speech

How to practice:

- Set a timer on your phone for one minute and record yourself giving an impromptu speech on any subject of interest to you.

- The only rule is that you cannot prepare for it in any way. You can stop for a moment, take a breath and then start talking, but the preparation is off the table.

- It is not necessary to record yourself, but as you will see later it is really useful to observe yourself after giving the speech to correct any weaknesses.

This activity is designed to make you more comfortable speaking off-the-cuff and minimise the anxiety that comes from being afraid of not having anything to say.

Articulation exercises

Your greatest tool as a speaker is your voice. When you speak, your voice is the main link between the speaker and the listeners. It is the medium through which your message is conveyed. However, most likely the voice you are using now is not your best voice. You may have muffled your optimal voice under layers of bad habits from before. However, try to find your perfect voice again as an effective voice is not only needed for public speaking. A good, controlled voice is an advantage in all interpersonal contacts. Exercises help add dimension, strength, vitality and authority to your voice.

Exercise to expand and control the argument

Each of us has a natural tone about which we speak. It may or may not be good. Most speakers speak in a very high tone. If it is a thin, high-pitched tone it lacks authority and appeal denoting gruffness. Cultivating deeper tones is ideal. Too low a tone, on the other hand, results in a resounding, indistinct and heavy speech. If your natural tone needs to be reduced, work on it, consciously, lowering your voice in every conversation. Change one half-tone at a time. Speaking with careful enunciation and in a relatively soft tone will help you establish the change.

How to practice:

When doing these exercises, remember to keep your throat relaxed and your breathing coming from your diaphragm or abdomen.

- Sing the sound at a normal volume. Increase the volume until you feel you are straining or losing clarity of sound. Repeat this process several times in smaller segments until you reach the maximum comfortable volume level.

- Sing the ah sound as before, but' this time in various higher and lower pitch levels. Don't do this exercise for more than a few minutes at a time and stop whenever you feel strain.

- Rest your voice periodically by performing breathing and throat relaxation exercises. Do not do this exercise if you have a cold, sore throat or other irritation that affects your voice.

- Repeat the two previous exercises, but this time recite the letters of the alphabet, numbers, days of the week or months of the year. Completely relax your vocal apparatus every time you repeat the exercise.

Expand the argument.

This is another activity to practise pitch by allowing you to concentrate on what you are saying. There are four types of pitch changes you can make with the words. The pitch can go up, down, up and down or down and up. It can also remain the same.

How to practice

- Below you will find some words and phrases on which you can practise.

- Practice saying the words and phrases in different tones. Start by keeping the horizontal position, move up and then practise going down.

- You can also use phrases that you will find online or in newspapers and books.

The sentences

Hello, goodbye, yes, no, stop doing that, is that what you mean ?, what you want ?, please leave, come in.

Exercise to reduce breathing

This exercise is great for helping you to reduce the breathiness of your voice. It requires you to record your voice for playback or have someone else listen to help you distinguish between your pitched voice and your full voice.

How to practice:

- Make a sound and as you record your voice or speak to the listener. The puff or leak of air will be heard along with the tone of the voice.

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- Repeat until the vocal tone and the breath of air can be heard independently of each other.

- Then repeat this process using the ah sound.

- Then produce sounds and getting louder and louder. The escaping airflow will decrease at some point in the volume range, which means you are fully expressing.

- Do the same with a series of ah sounds.

- Focus on both the feeling and the sound of your voice. Feel the sensation of the sound near the nasal bone in a high-pitched vocal focus.

- Maintain the same feel and sound while slowly decreasing the volume. Each time blowing occurs, increase the volume until you no longer hear it.

- Then lower your voice again.

- Repeat this exercise until you can lower your voice without producing murmurs.

30 second exercise without filling

Pauses are periods of silence between words and sentences. Most people, when speaking in public, tend to fill pauses with filler words like "uh", "um" and "eeer". These filler words make the lecture harder to listen to, denote authoritarianism and lack of preparation. This is one of the hardest habits for most people to eliminate, as it is automatic.

How to practice:

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- For this exercise, record yourself giving a lecture from one part of your speech for thirty (30) seconds.

- Take care to omit filler words.

- Every time you use a filler word, start again and try again.

- Do this exercise ten times, without filling up.

After practising this so many times, omitting filler words will come naturally.

Take a break from exercise

Pauses are periods of silence between words and sentences. Their function is to separate ideas and capture attention. They are crucial when conducting a public speech as they give the audience time to process an idea you have explained or to attach importance to the words spoken by the speaker. Pauses also give breathing space and replace filler words. This exercise allows you to add pauses when necessary and to keep them for the correct length of time; not too long, not too short.

How to practice:

- Below you will find a passage from one of Winston Churchill's speeches.

- Between the words there are dashes. When you see the panel, pause briefly.

- Take a natural, gentle pause, not too mechanical.

The text

All the fury and power - of the enemy - must very soon turn against us. Hitler knows - that he will have to destroy us on this island - or he will lose the war. If we -

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can stand up to him - the whole of Europe - may be free - and the life of the world may advance - on broad sunlit highlands. - But if we fail - then the whole world - including the United States - including everything we know and care for - will sink into the abyss - of a new age of darkness - made more sinister - and perhaps more prolonged - by the lights of perverted science. Let us, therefore - lean on our duties - and so hold ourselves that - if the British Empire and its Commonwealth last a thousand years - men will say - "This - was their finest hour."

Winston S. Churchill.

Tone boosting exercise

Being in front of an audience requires not only clear articulation of the words, but also a voice that can be heard from the first to the last row. Of course,this aspect depends on the size of the room, if the lecture takes place outdoors or indoors, if there is a microphone, speakers, among others. In any case,it is necessary,for the speaker to control his voice and project it,bringing it "out of the throat" and focusing it where it belongs,to the audience. The following exercise helps to do this.

How to practice:

- Below you will find the famous text "I Have a Dream" by Martin Luther King Jr.

- Read aloud and interpret which words should be spoken aloud and which should be spoken quietly.

- Remember to use diaphragmatic breathing to project volume

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The text:

I have a dream

I have not forgotten that some of you have come here after great trials and tribulations. Some of you have recently emerged from narrow prison cells. Some of you have come from areas where your quest for freedom has left you battered by the storms of persecution and reeling from the winds of police brutality. . .

Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed. Let's not wallow in the valley of despair.

I say today, my friends, that despite the difficulties and frustrations of the moment, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident; that all men are created equal..." I have a dream that my four children will one day live in a nation where they will not be judged by the colour of their skin, but by the content of their character.

I had a dream today...

I have a dream that one day every valley will be exalted, every hill and mountain will be lowered, the rugged places will be made flat and the crooked places will be made straight and the glory of the Lord will be revealed, and all flesh will see it together.

This is our hope. This is the faith with which I return south. With this faith, we will be able to extract from the mountain of despair a stone of hope. With this faith, we will be able to transform the shrill discords of our nation into a beautiful symphony of fraternity.

With this faith we will be able to work together, pray together, fight together, go to jail together, fight for freedom together, knowing that one day we will be free.

This will be the day when all God's children can sing with new meaning: "My country is of you, sweet land of freedom, of you I sing. Land where my fathers died, land of the Pilgrims' pride, from every mountainside, let freedom resound. "

And if America is to be a great nation, that must become true. So let freedom resonate on the prodigious peaks of New Hampshire. Let freedom resound in the mighty mountains of New York. Let freedom resound in the lofty Alleghenies of Pennsylvania!

Let freedom resonate in the snow-capped mountains of the Colorado Rockies! Let freedom resonate on the curving slopes of California! But not only that; let freedom resonate in the Stone Mountains of Georgia! Let freedom resonate from Tennessee's Lookout Mountain!

Let freedom resonate from every hill and small hillside in Mississippi. From every mountainside, let freedom resound.

And when that happens, when we let freedom ring, when we let it ring from every village and every hamlet, every state and every town, we will be able to hasten that day when all God's children, black men and white men , Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing the words of the old Negro spiritual, "Free at last! Free at last! Thank God Almighty, we are free at last! "

Martin Luther King jr.

- Be sure to use pitch, articulation and expression correctly when practicing volume. At first, focus only on volume, as it will be difficult to remember everything. But once you are familiar with the notion of volume, add the other verbal and non-verbal clues.

Preparing a speech

Although you have already practised your voice, speed, tone,rhythm, and as such feel more confident, public speaking depends on the message you want to convey and to be able to communicate it to your audience, you need to know your content. This does not mean you need to know it by heart, just that you are familiar with the topic of the speech and feel confident in conveying your message.

Questions and answers with an expert

Sometimes, the speaker may be asked to speak on a subject with which they are not familiar. Depending on the context of the speech, you may need to introduce a topic or introduce a notion about which you are not an expert. The key here is to appear authoritative and not be intimidated by the fact that you are not an expert on the subject. It is also acceptable to admit that you are not an authority on the subject and still confidently present the things you know. The following activity will help you practice this self-confidence skill.

How to practice:

- Find a friend to work on this item.

- Choose a topic or job that you don't know much about.

- Ask your friend to interview you about it and answer his questions as if you were a well-informed expert.

- This will help you with your delivery and authority.

Know your audience

Knowing your audience is extremely important before you write your speech. What are their ages and social backgrounds? Do they know the subject you are going to talk about or is this the first time they have come into contact with something similar? All this information is crucial when preparing your speech. You need to make sure that your audience can follow your topic and not deviate from the subject while you are speaking.

How to get it:

- Find out who your audience will be with the coordinators of the speaking event.

- Use this information to tailor your speech to the type of person who will be present.

- Knowing more about your audience will help reduce stress levels in relation to your speech.

- Moreover, it will make you feel that you are not in front of strangers, but a group of people who share the same interests.

Economy and clarity

Another aspect to consider when writing your speech is to use language that the audience will understand without tiring. One of the common mistakes made, especially by new speakers, is to think that more words impress or that difficult words

indicate expertise. In a public speaking context, less is more. Therefore, the two things you want to keep in mind when writing your speech are clarity and economy of words.

How to achieve this:

- Use vocabulary that clearly conveys your message without making it too complicated;

- Be as precise as possible. You don't need to use periphrastic phrases to express something you can say with one word. For example, don't say "older relative" if you want to talk about your grandmother; simply say "grandma";

- However, be careful that your language is not too basic or simplified. The audience may feel that they are being belittled;

- Make sure you keep a balance between the two extremes; too simple and too complicated;

- Your goal is that the audience understands your message and is able to connect through it.

Use notes as you speak

Public speaking can be a stressful process, especially as a new experience. Fully memorised or read speeches can be catastrophic for a public address. As mentioned earlier, public speaking is not just speaking or reading; it is something in-between in terms of formality and also lends many attributes of drama. That is why it is important to keep brief notes that you can refer to while speaking. This is called extemporaneous speech. Through notes, you can establish and maintain eye contact with your audience and assess how well you understand the speech as it progresses.

How to prepare:

- Write short sentences instead of full sentences. When you look at your notes, it's easier to find your location if you look for a short sentence rather than a whole sentence. Sentences also help you speak colloquially, rather than reading from a script.

- Use lots of white space. Don't try to cram all your bookmarks onto one page; include spaces between each dot so you can easily find your place.

- Print single-sided pages. Using single-sided paper helps you move easily from one page to the next, while double-sided notes require you to turn the paper back and forth, which can confuse you. Write page numbers at the top of each page in case they get messy before or during the speech.

- Use a large font. Print or write your markers in large font so you don't have to squint your eyes at a piece of paper - it will be quicker and easier to read the words easily.

- Practice speaking with the markers in front of you. Speaking with markers takes practice as it adds transitions and descriptions on its own. Take time to practise speaking with the markers to familiarise yourself with where the words are pointing on the sheet.

- During the speech, place the notes on the pulpit or table. Try not to hold them between your hands as this may reveal your hand tremor or you may unconsciously start playing with the paper. In addition to this aspect, move away from the pulpit. This creates a better connection with the audience and you can always go back to your notes when you need them.

- However, if no pulpit is available, hold your notes as an extension of your hand. Try not to gesture with the hand that holds the note, but with your free hand.

- Don't apologise for looking down. It is natural to look down and find our place; it is not a fault or mistake. Simply pause, nod thoughtfully, look down and continue. Remember the eye contact exercise. You can practice along with this one for more effective speech.

Unless you are giving a TED talk, it is acceptable to use some form of markers - and markers are always preferable to a script. It takes more time to prepare, but it leads to a more authentic and more engaging speech for everyone involved.

There are two versions of every speech: the version he writes and the version he utters. This keeps his discourse fresh and authentic.

Views

Photographs, illustrations, graphics, infographics, animations, video, audio, all can have explanatory power in a lecture as to their aesthetic appeal. Ask yourself if you need any images in your presentation to help you convey what you want. Remember that slides move and as such, sometimes the attention of the audience has waned before the speaker and the connection between the two diminishes. Still, most lectures benefit from having quality slides, as in front of some audiences visual messages are the absolute difference between success and failure. What are the attributes of great slides and how to include them in your speech?

How to create successful visuals

There are three steps to creating visual aids to accompany your presentation.

- **Disclosure.** The most obvious case for visual resources is simply to show something that is difficult to describe. Of course, presenting the work of most artists and photographers depends on this. An explorer can easily describe a journey or a scientist a discovery if they use visual aids to do so. Using images to describe a subject need not be dramatic. The key is to set the context, prepare the audience and then let the visuals do their thing.

- **Explanatory power.** A picture is worth a thousand words. Often, the best explanations happen when words and images convey the message together. Much of what we experience is imagined visually. If you want to explain something new, often the simplest and most effective way is to show and tell. But be careful to limit each slide to one central idea. Don't complicate or fatigue your audience.

- **Aesthetic appeal.** Visual aids. have an enormous capacity to enhance the aesthetic appeal of a presentation. Indeed, there are numerous ways to structure a talk that can allow moments of visual indulgence that will significantly increase the audience's sense of delight, even when the subject matter itself is not necessarily beautiful. When structuring your visuals, don't try to explain every image you project. Your visual content needs to relate to what you are saying, but your images can simply be there to make the presentation more aesthetically appealing.

Exercises to connect with the public

Before you can influence your audience and create an idea, you need to make the audience trust the speaker. Generally, people are cautious about allowing themselves to be involved, even in a presentation, with strangers. Obstacles are created at that level and the speaker needs to find a way to overcome this caution. One of the ways can be based on sharing the same fears, thoughts and values. To do this, the speaker should keep in mind that it is not only about the words, but also about the person giving the speech. Textual content can be great, but if there is no connection at the personal level, there will be no impact. Below are some exercises that will provide tools to work at this level

Show vulnerability

One of the best ways to disarm an audience is to reveal your vulnerability first. That way, you can show that you feel a little anxious because it is a way that helps you relax. Because these are real, intrinsic emotions there are no specific preparation exercises, but there are some items you can do before or during your speech.

How to practice

- Take an example of the improvisational storytelling activities described above and share a short personal story at the beginning of the speech;

- The story could be about the fear you felt when you agreed to speak in front of an auditorium;

- You can also admit that this feeling of anxiety has not completely gone away until this very moment. People tend to sympathise with those who express their feelings because they can relate to their own fears.

- If you need some more time, you can even take a break, drink some water and continue. Taking a second or two break will help you relax and be ready to continue your speech.

Make them laugh

Focusing on a lecture can be hard work, and humour is an effective way to capture the audience's attention. Part of the evolutionary purpose of laughter is to create social bonds. When you laugh with someone, it puts them on your side in a sense of empathy. It's a fantastic tool for building a connection. And it's a tool you can easily use in your speech. The audience that laughs with the speaker quickly becomes fond of them. And if people like the speaker, they are much more willing to take what you have to say seriously.

How to practice:

- Tell jokes relevant to your subject, where humour is natural. The best humour is based on observing things that happen around you and then exaggerating or transforming them

- Have a funny comment ready if you get the words wrong, the A/V goes wrong or the pointer doesn't work. The audience was present and immediately gained their sympathy.

- Create humour in your visuals. You can also make humour the contrast between what you are saying and what you are showing. There are many possibilities for laughter.

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- Use satire by saying the opposite of what you mean and then revealing your intention, although this is sometimes difficult to understand with the audience present.

- Time is critical. If there is a moment of laughter, you have to give pause a chance. This aspect may require courage to pause just for a moment and a certain intelligence in not appearing to want applause. Very important: if you're not funny, don't try to be funny. Test your humour on family or friends, or even with a colleague. Are they laughing? If not, change or stop.

However, there are certain things to avoid or be careful about when using humour so as not to be offensive.

- Offensive comments and offensive language.

- Limericks or other seemingly funny poetry. Unless you are making a public speech about poetry or reciting slam poetry, this is not the place to use limericks.

- Puns;

- Sarcasm;

- Take too long;

- Any attempt at humour based on religion, ethnicity, gender identity, politics. Members of these communities may be present and feel inferior or targeted.

It's not about the speaker

Nothing damages the prospects of a lecture more than the feeling that the speaker is self-centred. You may be invited to talk about yourself, your life story, how you managed and how you came to be who you are today. But if you are boasting about how amazing you are, how you are superior to the rest of the audience, you are completely losing their trust. Remember that you are giving a public speech to inspire people, to empower them, to serve as an inspiration, and to try to achieve what you have achieved.

How to achieve this:

- Tell a story, not to show off, but to show how you got to be who you are, why you are there speaking and how the audience can benefit from it.

- Be yourself. You don't need to invent extravagant feats to surprise your audience. If your story is humble and you don't think you have much to offer, think again. Craft your story in an interesting way and people will want to hear it.

- Remember that the aim of your talk is to give an idea, not to promote yourself.

Sometimes it can be difficult to realise that you are sounding too self-centred. It is therefore helpful if you practise your speech in front of a small audience you trust and ask for honest feedback.

Persuasion techniques

Another important part of public speaking is persuasion. In many cases, speeches are used simply as a way of telling a story or getting a message across. However, you will often wish to persuade the audience to do something with your speech. When a speaker delivers a persuasive speech, they intend to stage a response in the audience by creating multiple channels of communication. The common goal in persuasive speeches is to influence the audience's view on a particular issue - whether that means changing their opinion completely or simply strengthening an existing view. To best accomplish this item, speakers use a variety of arguments and strategies, many of which can be summarized in Aristotle's three rhetorical appeals: ethos, logos and pathos.

Ethos (Ethical Appeal)

Ethos relates to the persona or reputation associated with the speaker. This persona is built on the credentials and trustworthiness of a speaker and can often be established before a speech (or presentation in situations where the speaker is widely known to the audience). Basically, ethos is what it means to the audience that the speaker knows what they are talking about.

How to establish a favourable ethos:

- The main thing you need to do is convince your audience that you know what you are talking about. This includes knowing both sides of an argument and presenting each of them accurately. Such a form of presentation helps assure the audience that you have at least done your research on the subject.

- Know your audience. As discussed above, knowing your audience is vital and can be extremely important when also aiming for persuasion.

- Cite reliable sources. For example, if you were trying to persuade your audience to use a particular pharmaceutical product, and you were not a doctor or pharmacist, you can reference or quote well-known doctors. This lends credibility to your speech and shows the audience that you know what you are talking about, even if you are not an expert on the subject.

Logos (Logical Resource)

Logos is the logical appeal based primarily on facts or logic and attempts to appeal to a person's reasoning ability.

How to use logos effectively:

- The strategy behind logos is not just to reference a fact or number and make it your argument, but to use factual information to provide a basis for your argument.

- This strategy uses a fact or event that can be compared to the current issue to prove its logic. This strategy follows an "if" "then" logic - "if" this is true "then" wouldn't that also be true?

- Logos provides the audience with a tangible comparison and is especially useful because it is extremely difficult to argue with sound logic.

However, there are always those individuals who require a completely different approach to be persuaded, perhaps one with a more personal touch. This is where the emotional appeal known as pathos can be particularly useful.

Pathos (Emotional Appeal)

Pathos appeals to the audience in a way that depends on their emotional or personal connection to the subject. You can introduce an emotional appeal to your speech by using techniques and exercises previously mentioned, such as storytelling, visual aids or connecting with the audience.

How to use pathos effectively:

- **Use of visual aids.** It is common in persuasive speeches to include images to depict scenes that aim to provoke a strong emotional response from viewers. For example, the image of an otter covered in oil may be shown to residents along the Gulf Coast to invoke guilt or anger towards the big oil companies.

- **Use of narrative.** Conveying to the audience a 'utopian' vision - of how life could be compared to how it is - can be a useful tool for invoking an emotional response in an audience. With a volatile factor like emotion, it is important to know when to use an emotional appeal and when not to. In some cases, this direct manipulation of the audience's emotions can get in the way of the issues or the subject under discussion. In these situations, it may be better to avoid using emotional appeals or to approach them in a way that is not so obvious or intrusive.

- Connect with the audience on a personal level. This technique can also fall into the category of ethical appeal. Speakers often use this strategy

in situations where there is an obvious divide between the speaker and the audience, such as age, ethnicity, or financial status. In these situations, the speaker needs to address these issues in a way that removes the stigma and puts both sides on a level playing field. If used effectively, this strategy can create a connection between the two, in which the audience feels that their beliefs and values are being considered and therefore becomes emotionally involved.

Exercises to amend existing weak points

You have tried out the activities for verbal and non-verbal cues, practised improving eye contact, used your voice to convey emotions and worded your message in the right way. Now it is time for the final corrections to your speech. Public speaking is a skill that gets stronger with practice, so these exercises allow you to amend any remaining problems you may have by observing yourself and the mistakes you make. Practice does not mean reading your notes, mentally going over your speech or even speaking out loud continuously. You need to practice identifying the weak points in your presentation, improving them and creating good speech delivery habits.

Record yourself with audio / video

Recording yourself giving a speech is a great way to identify weaknesses and proactively correct them before your actual public speech. Video, offers the advantage of being able to see yourself as others see you, while audio allows you to focus on the audible aspects of your presentation. However, if no video or audio is available, you can always watch yourself in a mirror practicing your presentation.

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- Record yourself giving your whole speech. Remember to work on your voice, watch your speed and pay attention to your non-verbal cues.

- After recording, watch the video / listen to the audio. This may seem intimidating, but there's a good chance you'll be pleasantly surprised. Most of the time, you'll get better results than you expected.

- It is very useful to review the video recording,to check for things you do not notice while you are speaking. For example, you may think you are making a strong link with the audience, but your slides contain so many notes that you are tempted to read out. By discovering from the recorded footage that you have refused your eye contact, you may motivate yourself to write your slides and notes in a way that doesn't give you the opportunity to read too much.

- You are more likely to benefit from watching your recording by discovering your strengths and finding weak areas you can strengthen.

Ask the public for their opinion

One of the best ways to improve your presentation is to get constructive criticism from other people. Get some of your friends or family members together and practice your speech with them. By practicing in front of other people before you present your speech, you can anticipate and correct problems so you can be the best you can be at the real event.

- Say the whole speech as if this is your real audience;

- Remember to use the voice techniques you developed during rehearsal;

- Ask your friendly observers for honesty about the aspects of your presentation that you can improve;

- If observers seem reluctant to offer helpful criticism, ask questions. How was the eye contact? Can they hear? Was the voice well modulated? Mispronunciation of any words? How was the posture? Were the gestures effective?

- Write down the feedback you received and make sure you work on your weak points the next time you rehearse your speech.

Planning ahead

A competent speaker plans ahead. They think from as many angles as possible to work. By having such an attitude, they identify the areas that can most easily fail and will have taken steps to correct them before they can happen in reality.

What can go wrong?

Are the props that are part of your plan to use adequate?

- Can everyone see them easily?

- If you hand them over while you are speaking, does it get in the way and distract from your speech?

- Would it be better to wait until it's over?

Are you making a PowerPoint presentation?

- Have you checked for power plugs?

- Does the lead you are planning to use have enough time?

- Need to bring a canvas?

- Who will prepare the equipment? Nobody? Have you practised doing it yourself?

- Have you checked all the equipment in the room you will be using? The microphone? The lights? The whiteboards?

- Do you know the name of the person who will be introducing you and where the venue is to meet them before your talk?

- Go through your whole speech presentation looking from the angle of 'what could go wrong'. For every possibility you discover, make a plan to make amends.

Thorough planning and preparation reduces the possibility of chaos. However, it is natural to forget something or miscalculate a situation. If there is still something wrong, **accept it and go with the flow.**

Conclusion

Communication is the backbone of society; it is what keeps people together, what makes them want to achieve greater achievement. Public speaking plays an important role in this as it helps you communicate messages effectively. In this project, you have learnt public speaking techniques that can help you communicate your message more effectively. Various preparatory exercises were presented to make you aware of the different parts of your body. You were also presented with tools you can use to develop your verbal and non-verbal communication skills. You learned the importance of body movements and gestures, tone of voice and facial expressions,

and how storytelling is a crucial part of public speaking. In short, you have received information on how to plan your speech effectively to increase your connection with and persuade your audience.

These exercises can help develop your public speaking skills and confidence. All you need to do is essentially practice. The benefits of public speaking outweigh any hesitation you may have,as it can move people around an idea, inspire them, give them hope and direction. You have the ability to educate, inform and inspire. You just have to believe in yourself. Don't let yourself get dragged down by negativity and difficulties. Focus on the activities you have learned and practiced throughout the manual. Use your stories, examples from your life, be enthusiastic with your voice and highlight your message with body movements and you will be on the right track. Be bold and articulate your ideas simply. Take your time and be yourself.

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