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KEY ACTION 2 – ADULT Cooperation Partnership in Adult Education

RAISE YOUR VOICE

RYV

Unit 8: Enhance Specific Speaking Skills

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TOPIC 8: ENHANCE SPECIFIC SPEAKING SKILLS

Objective of the learning module:

- Provide greater understanding about necessary skills for public speaking
- Introduce activities and methods to train core public speaking skills
- Present speech preparation guidelines and methods

Skills to be acquired:

- Crafting speech
- Engage audience
- Physical body control while presenting
- Mental and Psychological preparation for the speech



Keywords:

- Crafting skills
- Physiology
- Speech preparation
- Speech structure
- Voice training

STRUCTURE OF THE ARGUMENT AND CONTENTS

INTRODUCTION

The human body is a means of communication. There are several alternatives for playing the instrument, and each one produces a unique outcome. This little organ produces a lot of music and



has a great voice. Also, when delivering your presentation, consider how you might connect with the activists, theorists, reflectors, and pragmatists in your audience. Are you catering to every group? Prepare portions of your presentation ahead of time, if necessary. If you know that the following segment of your presentation will be heavy on theory, inform your audience.

When investigating your body as instrument, there are three major aspects we may investigate that will have a substantial impact on performance:



Figure 1: Physiology word cloud, Source: <https://www.dreamstime.com>

The Body: Physiology

The Voice: Tonality

Language: Words.

BODY

When we utilise our bodies intentionally, we may create a more resourceful condition, which expands our perceived possibilities as communicators. Several academic research (including those done by Amy Cuddy and Dr. Peter Lovatt) support this strategy.

To develop a more effective physical presence, consider the following:

- A neutral position allows you to express yourself more freely and choose how to respond.
- Stand with the feet hip-width apart and the weight evenly distributed between the feet.
- Ensure that your knees are freed. Tension in the legs and buttocks impairs our capacity to breathe.



- Release tension in the shoulders and neck. Physical freedom makes your audience feel at ease.
- Take up space - imagine a cord from the crown of your head tugging you up towards the ceiling to make full use of your height.

Make movement purposeful. Fidgety movement makes your listeners uneasy and unsure.



Figure 2: Tones of voice, Source: <https://theopenmic.co>

VOICE

Our voices are extremely versatile instruments. How you choose to play yours will have a significant impact on both yourself and others.

Your tone of voice automatically changes according to your goal. For example, have you ever wanted something and modified your tone to be softer, possibly even extending the length of certain phrases, such as "would you mind if I went out tonight, mum/dad?" Pleeease?". Perhaps you've alerted someone to an approaching danger by raising your pitch and sharpening your words, such as "Look out!"

The tone in your voice expresses how you feel and what your message is about; it is a critical factor in deciding the reaction you receive. I've always found it fascinating to watch somebody communicate in a monotone and without bodily emotion and then see how the others they're conversing with react.

If you know what you want, you may boost your chances of success by using the right tone, for example. If you want to convey a sense of secrecy and exclusivity, bend forward and whisper.



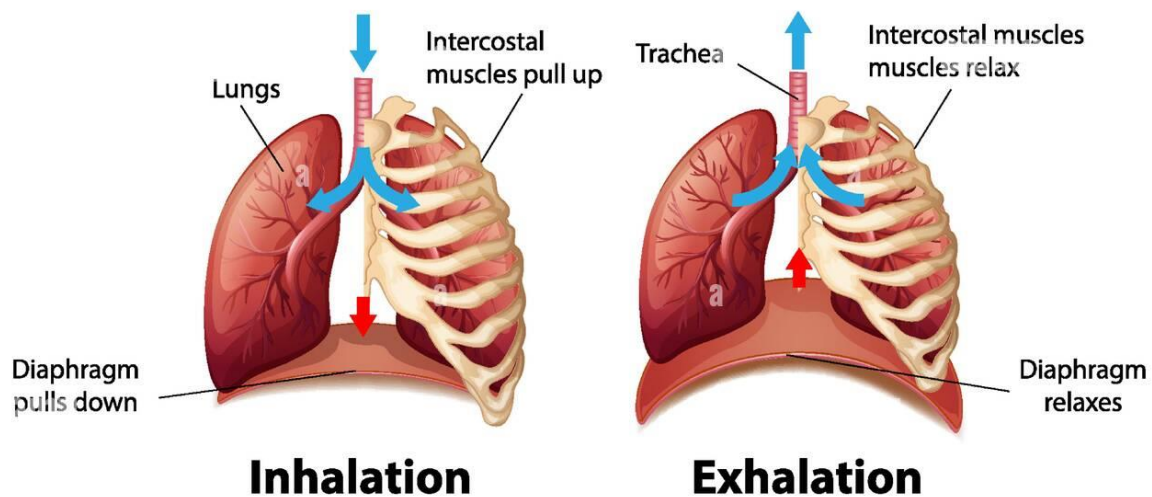
It is critical as a presenter that you are heard. Word beginnings and endings should be clearly announced; strike your consonants, relish your vowels, and keep the energy flowing till the finish of your sentences. A fluid and free-flowing voice can assist you in delivering presentations that are meaningful to your audience. As previously said, breath serves as the voice's fuel source.

Once you're comfortable with your breath, you might consider using your voice as a communication tool. Consider the following.

- What tone do you wish to convey?
- How much pitch variation do you use?
- What loudness is suitable for this interaction?
- Can you adjust the speed?
- Do you use emphasis to your advantage?
- What impact does repetition have?
- What impact may pauses have?

Think of your voice like a muscle. It requires warming up before it can function at its best. Make time before key presentations to improve your resonance and articulation. There is a section on vocal projection under Stagecraft later in this guide that includes some important exercises to help you improve your breath control, enunciation, and stamina.

THE DIAPHRAGM FUNCTIONS IN BREATHING



BREATH

How we breathe has a significant influence on our performance in front of an audience. Our breathing regulates our emotions. Shallow, rapid breathing triggers an adrenaline reaction, and we enter 'fight or flight' mode. Deep, diaphragmatic breathing boosts oxygen levels while decreasing cortisol (the stress hormone), making us more alert and calm.



- The greatest place to practise your breathing technique is laying on the floor, which allows you to release any tension in your body. If this is not feasible, sit in a chair with both feet on the floor to stretch the spine.
- Take deep breaths, relaxing the abdominal muscles and allowing the ribs to spread.
- Put one hand just below your belly button and feel the diaphragm expand as you breathe deeply.
- If you begin to feel apprehensive, focus on managing your breathing pattern to achieve a normal, smooth breathing ratio between in and out breaths.
- The breath provides fuel for the voice. Focus on voice intensity rather than loudness. Make sure you have adequate breath to convey your message to your audience.

Voice Protection and Projection

Using one's voice to its full potential is a talent that can be learnt and improved.

The essential in vocal projection is ease; if you find yourself trying to project, you should rethink your method.

Effective voice projection requires:

1. Proper breathing through the diaphragm.
2. Posture (stand erect).
3. Enunciation (clear and distinct).
4. Resonance.
5. Relaxation.

It is critical to maintain a consistent breathing pattern in order to develop a well-supported, sustained, and powerful voice that will reach your target audience.

The key to this is diaphragmatic breathing.

Crafting your speech

In this part, we'll look at how technical skills and organisation may help you improve your performance.

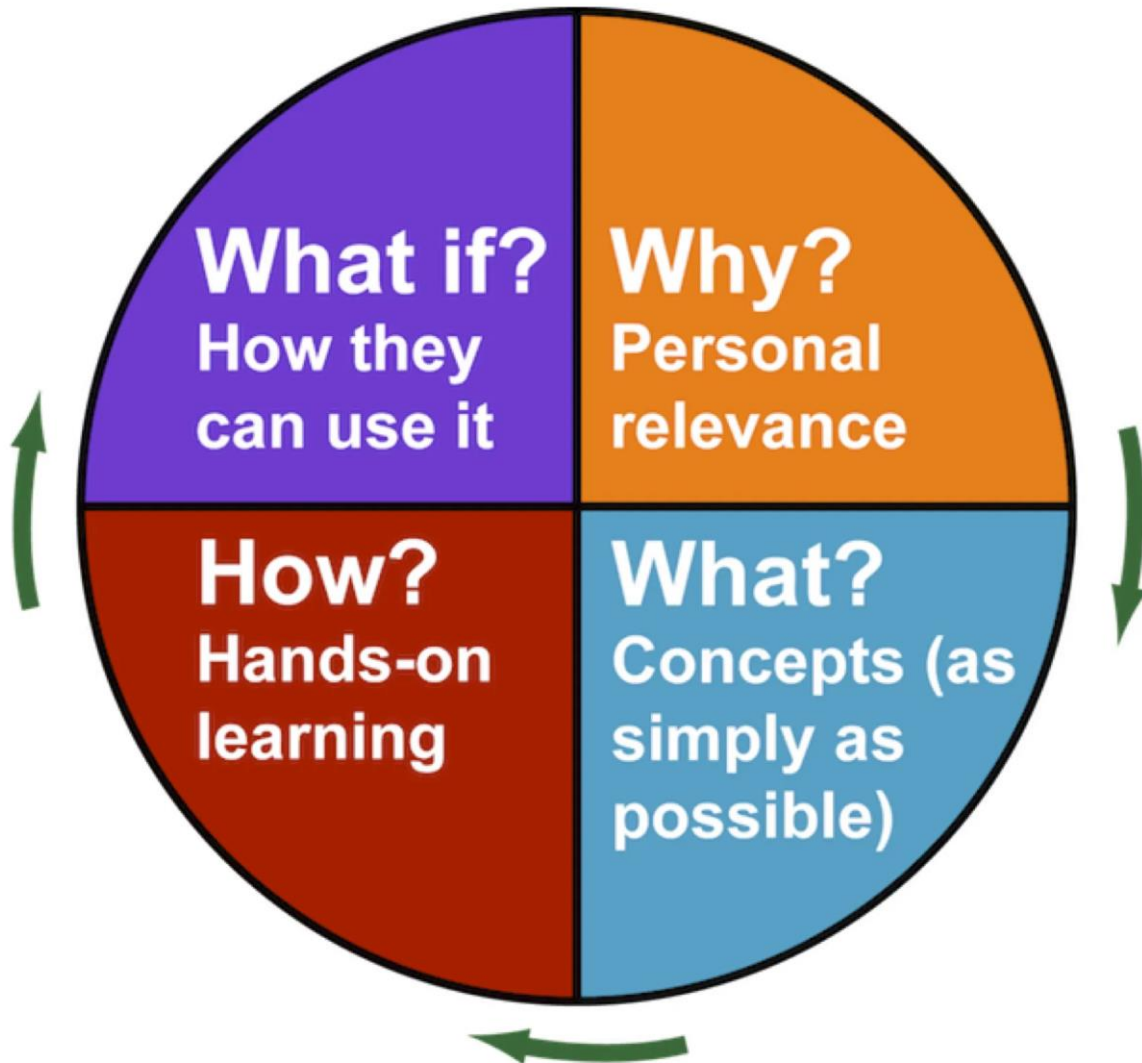


Figure 4: 4-Mat learning system, Source: <https://coachingleaders.co.uk>

Structure your presentation: The 4 Mat Model for Presentations

Think, feel, watch, and do.

Bernice McCarthy, a teacher, devised the 4-Mat approach in the late 1970s. Since then, the concept has become a de facto norm for presenters.

Important: This is one technique, not the method!

The approach is based on studies suggesting that people often fall into four groups when it comes to learning:

- Type 1: those that desire to know why.
- Type 2: People who wish to know what (concepts)
- Type 3: Those that desire to learn how (skills).
- Type 4: People who want to know what if. (adaptation)



Type 1 is concerned with personal values, why something is significant, and why they should be interested in what is being offered. Make sure you offer folks a cause to listen to you. What is in it for them?

Towards and away from motivators

Some people are driven by avoiding what they don't want, while others are motivated by pursuing what they desire. What can you do to make the 'why' component of the 4-Mat model more appealing to both groups?

Type 2 focuses on listening to and processing ideas. What precisely are they listening to? What exactly is your topic about? Where did it come from? Who invented it? What are the mechanics behind it? What's the science behind it?

Type 3 is concerned with how something actually works in practice; how could they accomplish it? Show folks how to do it, then let them try. Give them the steps to do it.

Type 4 focuses on what happens if they apply something in a certain environment. They like trying new things and experimenting with what may happen if. In your presentation, how can you help people apply what they've learned to other aspects of their lives?

The mixture of these sorts activates both sides of the brain. When these four 'types' are combined, they represent four periods of the learning cycle:

Experimenting Conceptualising Applying Creating

A presentation that is designed to include the above will resonate with any audience. When designing your presentation, give your audience a reason to listen, let them know what they are listening to, let them know how they can do what you are demonstrating and where else this is applicable, how they could adapt it.

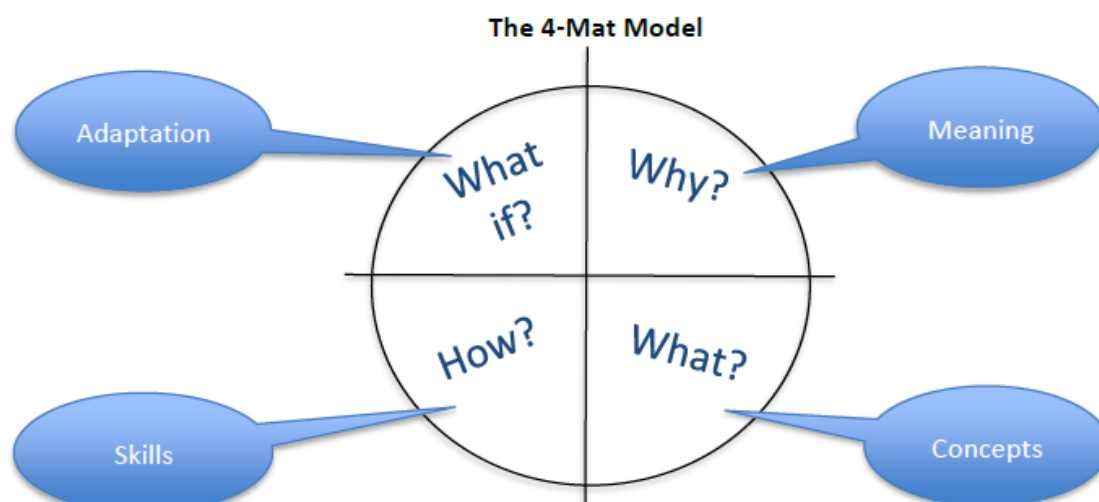


Figure 5: The 4-Mat Model, Source: Freepik



Building Rapport

Rapport is the ability to connect with another person and engage in a natural 'dance' that occurs when two or more individuals come together.

- Is meeting the other person in their "image" i.e. how they see world.
- Is aligning the method you speak with the way people absorb information.
- Increases the probability that they will get the message you sent.
- Encourages trust and depth of friendship.

When you pay attention to how you meet another person and how you connect with them, you may begin to perfect your rapport abilities and so strengthen your communication and relationship with them.

So what exactly is communication:

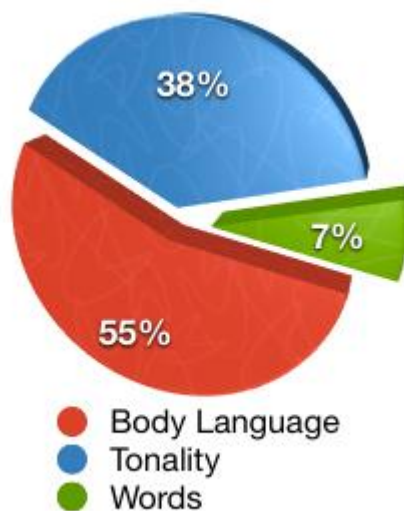


Figure 6: Communication structure, Source: <https://www.intelligentlywired.com>

How ? Communication occurs when we speak to one another.

When we are with another individual, we communicate. This indicates that as long as we are there, we are communicating through our body language, even if we do not speak. And of course, the client is also communicating. Using a combination of body language and voice quality to match or mismatch the other person communicates more than words!

For example, have you ever seen a couple enjoying a meal or a drink together in a restaurant or bar? You can tell when they're getting along well. As one leans forward, the other follows suit. When one person tosses their head back to laugh at a joke, the other person does the same in response.

The timing of their various contributions seemed to keep the discussion moving, and if you were close enough, you could hear that their voice tone and respiration rate were also matching. New friends



or partners may be exploring their views and values, as well as agreeing on critical problems for both parties.

On the other hand, consider the couple who are not getting along. There may be prolonged silences. They may interrupt each other, with one hardly noticing what the other is saying. As one leans forward to make a point, the other may look away to the clock or the door. This is a classic case of mismatching.

We all do this 'dance' naturally. However, if you are aware of your conduct, you may choose to change it in order to improve rapport with another person (colleague, customer, partner, kid, employer, etc). When you are 'in rapport' with someone, they are more inclined to listen to you, express their actual sentiments, and even accept your point of view if suitable.

Matching/Pacing can be done with all/any of the following categories below

- Posture
- Gesture
- Breathing
- Language and Speech Patterns
- Energy Level
- Rhythm
- Beliefs and Values

Intentions

Here is a collection of active verbs to get you thinking about intentions. There are hundreds of verbs to pick from, so make sure you choose one that speaks to you individually. To ensure you're employing a verb rather than an emotion, enter it into the following phrase. "Can my audience feel (verb) ed?" If the answer is yes, you're on the right track!



Activate	Congratulate	Flatter	Restrain
Alarm	Convert	Harness	Rouse
Animate	Convince	Ignite	Scare
Applaud	Dampen	Impress	Seduce
Approve	Dare	Incite	Sell
Assure	Delight	Inflame	Shame
Awaken	Dominate	Influence	Shock
Boost	Educate	Ingratiate	Stimulate
Brighten	Encourage	Inspire	Surprise
Cajole	Energise	Invigorate	Teach
Caution	Enliven	Motivate	Tempt
Celebrate	Enthuse	Persuade	Threaten
Challenge	Entice	Praise	Touch
Charm	Excite	Protect	Unite
Chide	Fascinate	Provoke	Uplift
Comfort	Focus	Re-assure	Vitalise
Compliment	Frighten	Reprimand	Win-over

ACTIVITIES

Breathing Using Diaphragm

1. Stand with your feet about shoulder width apart.
2. Place your hand on your belly, right below the ribs.
3. Gently push and pull your belly in and out with your hand.
4. With your hand on your belly, push it out against your hand and take a tiny breath in through your lips.
5. Gently bring your tummy in and exhale gently through your lips.
6. Check for tightness in your body, particularly across the shoulders; if there is any, release it. Reestablish a regular breathing pattern.
7. To yawn, gently open the back of your throat and take a deep breath in while pushing your belly outwards.
8. Now, gently bring your stomach in and exhale softly.
9. Establish a rhythm.

Strengthening the diaphragm

1. Blow out a candle
2. Make a 'sss' sound.

Sustain the out breath as long as possible without pushing

Repeat this several times, without straining; then try it using 'shh', 'fff' and 'thh' sounds.



Figure 7: Voice projection, Source: <https://www.ebright.my>

Voice projection exercises

Varying the loudness using sounds

Take a breath and say the vowel sound “ah” as follows (in British English it is the sound as it appears in the word bard):

1. “ah: (soft → loud)

Your aim is to go from a soft conversational voice (e.g. talking to someone just one metre away) and a louder conversational voice

2. “ah” (loud → soft)

This is the reverse of the above. Make sure that you start smoothly and not with hard ‘attack’ on the first sound.

3. “ah” (soft → loud → soft)

4. “ah” (soft → loud → soft → loud → soft)

Repeat with different vowel sounds

oo, as in the word bood; oh, as in bode; or, as in bawd; ay, as in bayed; ee, as in bead

Varying the loudness using numbers

Phrases

When speaking phrases, imagine that you are speaking just one long word and keep the vocalisation going from the start of the phrase until its end. There should be an almost continuous voicing with no breaks between the words.

1. Many men munch many melons



2. Mandy made marinade in May
3. Major Mickey's malt makes me merry
4. My mum's marvellous modern manicure
5. Mervin Maclean's mess marred my marmalade

Peripheral Vision Exercise

When presenting, you must include the entire audience. This may be simple if you are presenting to a small group. When speaking to a big crowd, you will need to be aware of this and take efforts to ensure you connect with everyone.

Peripheral and focal vision.

Our eyes function in either peripheral or foveal vision. Leonardo Da Vinci discovered foveal vision, which is characterised by a straight line of sight that ends at the fovea. Focusing on a certain point is the only method to get a clear and distinct vision.

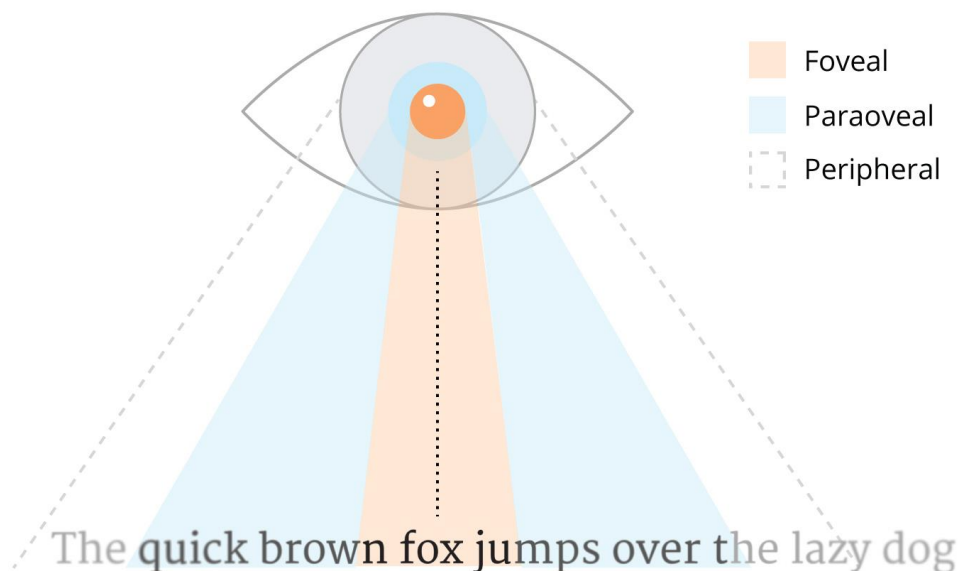


Figure 8: Peripheral and foveal vision, Source: <https://niteeshyadav.com>

Peripheral vision is where we take information in from all around our line of sight. To be more aware of this peripheral information, we must 'soften' our vision, that is not to focus on a particular point.

Exercise:

1. Focus on a spot in front of you.
2. Focus on one point.
3. Expand your awareness to include everything within a 1-metre radius.
4. Expand your awareness to two metres surrounding that place.
5. Now, broaden your awareness to encompass everything in your surroundings.



You are significantly more conscious of your surroundings. What additional byproducts of peripheral vision have you noticed? What effect does this have on your overall state?

When presenting, it is critical that you detect movement in your peripheral vision. We have gained the capacity to detect movement more accurately in our peripheral vision than in our foveal vision. This is most likely a survival skill since threats can sometimes emerge from all around you, not just immediately in front.

NLP ANCHORING

Steps in NLP Anchoring

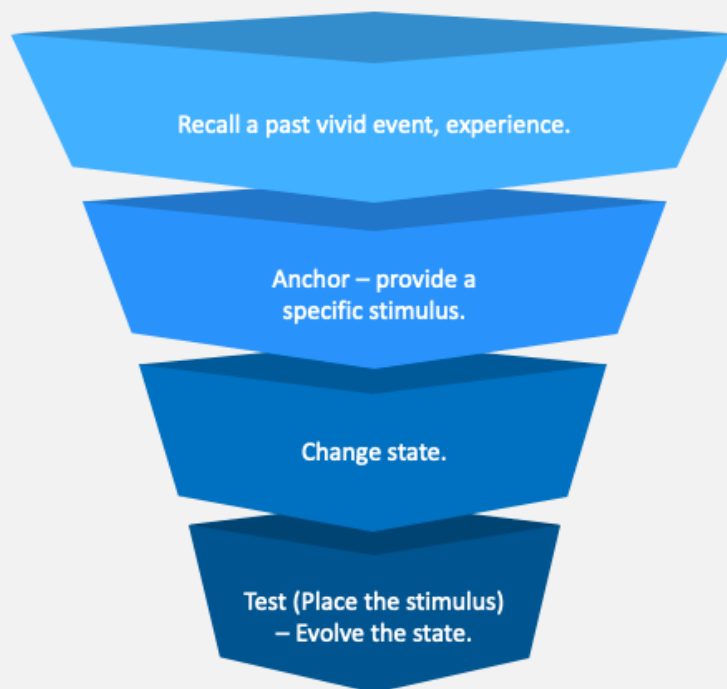


Figure 9: NLP Anchoring, Source: <https://www.sketchbubble.com>

Anchoring

Anchoring is the process of associating a desirable state with a specific stimulus. The objective is to replicate a desired condition while presenting, and then strengthen that state before adding a stimulus.

When you require the state while presenting, simply apply the stimulus.

Setting the anchor:

1. Elicit the desired state (preferably, a 10/10 level, with 10 being the strongest peak of the state).
2. Apply the anchor (stimulus or trigger).
3. Break state (shake off the state and enter a neutral state).
4. Test. Apply your anchor to ensure that you are achieving the intended condition.

Tip: Repeat steps 1-3 as many times as needed to get the appropriate conditioned response.



Trainer's

spot

If you have access to the presenting area while you are preparing, try this.

1. Stand in the presenting location and select a position above the audience's head on the wall or in the distance.
2. Get in a peaceful and tranquil mood (if that's what you want).
3. Break state.
4. Look at the place again and let the state to return.

Whenever you feel 'off-center' or wish to return to your preferred condition, take a few seconds to glance around and access it. The sense of time is an amusing phenomenon. You'll be shocked at how much time you have as a presenter to apply this technique without the audience knowing.



Figure 10: Acting, Source: <https://www.presearch.com>

Act as if...

If you want to feel confident, act like it! It seems straightforward, and it can be with practice. If you act in a specific way, your audience will treat you accordingly. If you're uncomfortable, your audience will be too.

Consider how many times you've 'acted as if' you're fine when you're actually not. It is an effective approach to attain goals in the near term. As usual, this is about making a conscious decision to be a specific way.



Consider this: if you wanted to appear confident, what would you do? How would you stand? How would you walk? How would you sound? What would your expression look like? What kind of eye contact would you make? What angle would your head be? Will you be smiling or serious?

Try it now; if you're seated, sit confidently. If you're standing, be confident. Why not try walking confidently? As you do this, ask yourself, "What am I focusing on"?

This is a 'doing' exercise rather than a theoretical one. Every state has traits, thoughts, and actions. Determine what these are, and then 'do' them.

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