



CLINICAL PSYCHOLOGY

WORKSHOPS PROGRAMME AND MATERIALS

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1st WORKSHOP: APPLIED RELAXATION AND BREATHING

In this workshop, the students will do:

- a) A first relaxation session applied with a recording support.
- b) A controlled breathing and deep breathing.
- c) A relaxation training with one or more partners.
- d) A creation of resources to solve difficulties that may arise in relaxation training.

For the realization of this workshop, it is advisable to have assimilated the bibliography corresponding to the topic of relaxation of the program and to have read the practical material.

The material necessary to perform this workshop is presented in the following pages: a) Training in applied relaxation; b) Sequence of muscles in applied relaxation; c) Dysfunctional hyperventilation; d) Controlled breathing; and e) Difficulties during relaxation.

TRAINING IN APPLIED RELAXATION

The Öst applied relaxation is a version of Jacob's progressive relaxation training. The applied relaxation training presented here is a version of Öst designed for adults. It includes diverse relaxation techniques and lasts 7 weeks assuming that the proposed objectives are achieved on each of these. An outline of it is presented below.

First week

- Tension-relaxation (1 time) of 16 muscle groups lying down or reclined.
- Deep breathing with air retention behind the torso muscles.
- Relaxed breathing at the end of the session.
- One daily practice at least (15 minutes) and self- registration. Written information and support with a recording.

Second week

- Review of workshops and records (common to other sessions).
- Rest the same as 1st week, except sitting position with head supported.
- Record of stress situations and reactions.
- Fading of the use of the recording.

Third week

- Combination of the 16 initial groups in 5: arms and hands; eyes, nose and lips; forehead, jaw and neck; thorax and abdomen; legs and feet.

Fourth week

- Relaxation through memory.
- Stop exercising deep breathing with air retention.
- Two daily practices. Possible help of a recording.

Fifth week

- Relaxation aroused by signal. Twice daily.
- Differential relaxation; sitting already) not active, b) minimally active, c) clearly active. No more than one daily exercise, 3 times a day, 5 minutes maximum.

Sixth week

- Same as 5th week, but differential relaxation on foot instead of sitting.

Seventh week

- Rapid relaxation practiced in the session, sitting and standing, not active and active.
- 15-20 daily practices in normal situations.

PREPARATION FOR RELAXATION: 1st Session

Explain what relaxation training is for: "to acquire skills that can be applied quickly and in practically any situation in order to reduce tension / anxiety and excessive somatic reactions". Explain that learning to relax is very similar to learning other types of skills such as swimming, driving, riding a bicycle, etc. **Emphasize the importance of regular practice.**

Briefly describe the applied relaxation training that will be followed. Begin by explaining that the ultimate goal of training is to be able to get relax in 30-60 seconds and to use this skill to manage anxiety (or other negative emotions or pain), and excessive somatic reactions. To achieve this goal, a series of relaxation strategies will be learned over a **minimum of 7 weeks**. During the first two weeks, one will practice each day tensing and then relaxing 16 muscle groups throughout the body. This, along with the practice of two breathing techniques, takes about 15 minutes each time. It may seem strange that if the goal is to achieve relaxation, **the starting is by producing tension. There are two reasons for this:**

1. The tension phase makes you to learn to **clearly perceive the sensations associated with the onset of tension** or anxiety, and these sensations will serve as a signal that one needs to relax.
2. The sudden discharge of the muscular tension produced allows the **muscles to relax more deeply** than if an attempt had been made from the beginning to relax them directly without going through the previous tension phase. Later, one will learn to relax the muscles - directly without putting them previously in tension. In addition, muscle relaxation is usually accompanied by a reduction in other somatic responses (heart rate, respiratory rate, blood pressure, oxygen consumption, stomach discomfort, skin sweating, constriction of blood vessels, etc.) and a mental relaxation.

Explain that, in the third week, the time to relax is reduced to about 10 minutes by **combining the initial 16 muscle groups into five**. During the fourth week, one learns to **relax directly** without putting the muscles under tension beforehand. In the fifth and sixth weeks, the practice will associate a soothing word "calm", "relax" or "calm" - with the state of relaxation and learn to be **relaxed while doing different things**, while sitting and also while standing and walking. In the last week, one will practice **rapid relaxation** many times a day in non-stressful situations. Finally, one will begin to **apply relaxation** in anxiety-provoking situations starting with the less difficult ones.

Explain that the skills learned will not be completely effective before the training is completed. Therefore, it is preferable **not to try to apply relaxation until the training is well advanced** or, better yet, finished. In this way, you will be better prepared and reduce the risk of possible frustrations.

Explain the objectives for the first week of training: a) to become more aware of the sensations in the muscles, and b) to begin to learn to relax the muscles. The idea is to observe how the muscles feel when they are tense and how they feel when they are relaxed. By paying careful attention to the sensations associated with tension and relaxation, one will learn to **recognize and differentiate** these two states and become more aware of when and how put himself/herself in tension.

Explore whether the client has any muscle group affected by **rheumatism or pain**. In these cases, there are two alternatives: to tense it very briefly and not very intensely or not to tense it and try to relax it directly. Similarly, if the customer is prone to **cramping** in any muscle group, reduce the amount and / or time of tension in that group.

Demonstrate how to tense the different muscle groups, following the order already established (see the sequence below) and including deep breathing with air retention. To do this, explain how each muscle group is tensed, demonstrate and ask the client to tense it when instructed and hear the command "**now**" (5-7 seconds of tension), attend to the sensations of tension and then immediately relax it when hear the command "**relax**".

Two things are important to tell the client about how to tense the muscles: a) He/she should tense each muscle group not so much that it hurts, but enough so that he/she is able to perceive the tension clearly b) When tensing a particular muscle group, he/she should limit himself/herself to that group without tensing other muscles.

Check that the execution is correct, and that the client notices the tension and the difference between tension and relaxation. Give **corrective feedback**, resolve doubts and difficulties and repeat the exercise and/or demonstration when necessary. If the way of tensing a muscle group is not effective for a client, alternative tension strategies can be taught.

Tell the client that once a muscle group is relaxed, **not to move it unnecessarily**. However, he/she can move smoothly if he/she needs to look for a more comfortable position or scratch themselves. Also tell him/her that when he/she begins to relax, try **to retain in his/her memory the state of mind, attitude and sensations of the moments when he/she is very relaxed**. Remembering these sensations will help him/her later on to directly relax his/her muscles without first putting them under tension. Tell the client that if at any time, his/her **thoughts or images distract him/her**, to let them go and focus again on the relaxation procedure. Tell him/her to follow the instructions and not worry whether he does more or less well.

Before starting the first relaxation session, the client raises the possibility that aside from **feelings** of warmth, heaviness (or perhaps lightness) and relaxation throughout your body, to experience others as tingling, numbness, disorientation, feeling of floating and spasms. He is told that these sensations are not a cause for fear but indicate in the people who have them that they have reached a good degree of relaxation.

Agree on a signal with the client in case any difficulty arises that you feel it is important to discuss before completing the procedure. Use soft or dim lighting and avoid distracting noises or sounds. Ask to keep eyes gently closed to avoid visual distractions. Ask the client to adopt a comfortable posture, stretched out on a couch or armchair, with the head supported, legs stretched out and arms supported. Also ask him/her to loosen tight clothing and to do without things that oppress or bother (contact lenses, glasses, shoes, belts...).

Ask for the **level of relaxation**, from 0 (nothing relaxed) to 10 (completely relaxed) and carry out the **first relaxation session**. After the command "**now**" suggestions are given to notice the tension and, if necessary, suggestions are added to tense only the muscles requested and to relax other inadvertently muscles tensed. After the command "**relax**", instructions for relaxation, tranquillity, well-being are given. Those instructions aimed at noticing the difference between tension and relaxation are emphasized. The instructions are given with a lower volume than normal, at a slower speed (but without the voice becoming choppy) and with a soft, melodic, quiet and confident tone. Tension instructions are usually given in a slightly voice than relaxation instructions. **The tension phase lasts 5-7 seconds and the relaxation phase lasts 20-25 seconds.**

Only one tension-relaxation cycle is done in each muscle group. [According to the authors, one or two are made and even others do initially two cycles, ask the client if he feels the muscle group completely relaxed and, if not, repeat up to three more cycles.] At the end of the tension-relaxation exercises of all muscle groups, a **review** of all of them is done to see if the client feels any tension in them and if so, try to get rid of that tension and allow the muscles to relax more and more. [In addition to this revision at the end, **partial revisions** of muscle groups can be done; upper extremities, face and neck, trunk, lower extremities.] The client is told to concentrate for a couple of minutes on his/her **relaxed breathing**, and that it may be helpful to mentally repeat himself/herself the word CALM, RELAX, QUIET, or something similar each time he exhales or exhales.

The client is then asked to continue to breath slowly, regularly and diaphragmatically, trying to **attend to the sensations of warmth, heaviness (or perhaps lightness) and relaxation** throughout his/her entire body. Let the muscles continue to relax and take 1-2 minutes enjoying the relaxed state and keep the attention focused on the sensations of the body and breathing. If towards the end of the relaxation session, the client still feels tension in some area of the body, he/she can tense that group of muscles for 5 -7 seconds and then relax as completely as possible. If this is not enough, you can carry out another tension- relaxation cycle. If at this point, the client still experience tension, you should stop. You will work on that area/s again in the following days and will gradually achieve better results.

Apart from the reports given by the client, **external indicators of the degree of relaxation** reached must be **observed**, which may or may not coincide with previous reports. Among these indicators are:

- Smooth or taut facial muscles (forehead without wrinkles, brows without frowns, eyelids without tremors).
- Relaxed masseter and temporal muscles (hanging jaw and somewhat ajar mouth).
- Relaxed posture, without movements of accommodation.
- Position of the hands (palms down, fingers slightly separated).
- Position of the feet, at an angle of about 45 degrees.
- Minimal movement (blinking, limb movements, swallowing, throat clearing).
- Slow and regular breathing.
- Slowness to leave the state of relaxation.

If the observation of the client reveals a lack of relaxation, even though he/she has reported that he/she is relaxed, additional relaxation instructions should be given referring to the areas of tension noted. This session, and the rest of the sessions, should be finished with a with a countdown procedure from five to one in which the movement is progressively increasing. For example: "I am going to count now five to one and when I get to one, you will open your eyes and you will feel calm and rested. Five (pause); four, move the legs and feet (pause); three, move your arms and hands (pause); two, move the head and neck; one, open your eyes". **Once the session is over, analyse how it went.**

Emphasize the need to practice once or twice a day, 15-20 minutes each time. One can do the practice at evening, but in any case, after meals, as the digestive process interferes with relaxation. Practice should be in a **quiet place**, with dim lighting, when the client does not feel constrained by things, he/she has to do and in which it is unlikely that they will interrupt the practice. If the client is alone, the phone may be disconnected; if there are other people at home, they can be told no to interrupt the practice. The relaxation can be in bed, sofa or in a comfortable armchair.

SEQUENCE OF MUSCLES IN APPLIED RELAXATION

- 1) **Dominant hand and forearm.** The dominant hand is the right hand for a right-handed person and the left for a left-handed person. Without raising your arm, clench your fist and feel the tension in your fingers, wrist, and forearm. Then relax these muscles. (An alternative form of tension is to bring the hand back by flexing it at the wrist.)
- 2) **Dominant biceps.** Bend the elbow by bringing the wrist closer to the shoulder as if you were doing muscle; do not clench your fist. Notice the tension in the biceps. Then, release the tension. (Two alternative ways of tensing the biceps are to press the elbow against the arm of the chair or press the elbow against the arm of the chair while pulling the elbow inward, towards the body.)
- 3) **Non-dominant hand and forearm.** Same as dominant hand and forearm.
- 4) **Biceps not dominant.** Same as dominant biceps.
- 5) **Forehead.** Wrinkle the brow raising the eyebrows. Notice the tension in the forehead. Then, relax that.
- 6) **Eyes.** Close your eyes by clenching them. Notice the tension in the eyes and the eyelids. Then, release the tension. (Alternative forms of tension are to turn them up, down, right and / or left.)
- 7) **Nose.** Wrinkle the nose and frown. Notice the tension in the bridge and nostrils and in the lower part of the forehead. Then, relax those muscles.
- 8) **Jaw.** Clench the teeth. Notice the tension in the lower part of the face. Then, release the tension. (Two alternative forms of tension consist of clenching the teeth and bringing back the compositions of the mouth or opening the mouth a lot.)
- 9) **Lips.** Clench the lips and pull them out as if making an exaggerated movement. Notice the tension in the lips and in the area around. Then, relax them. (An alternative form of tension is to clench the lips inward.)
- 10) **Neck.** Press the chin against the chest. Notice the tension in the neck muscles. Then, relax them. (Other alternative ways of tightening the neck are pushing the chin against the chest while trying not to touch it, pressing the head against the chair and turning or tilting the head to the right and left.)
- 11) **Chest, shoulders and back.** Take a deep breath through your nose, hold the air and at the same time arch your back with your shoulders back. Notice the tension in the chest, shoulders and upper back. Then, release the tension. (An alternative form of tension is to take a deep breath, hold it, and at the same time shrug the shoulders by pushing them upwards.)

Although the chest, shoulder and back exercise is combined with deep breathing-holding, you should practice this type of breathing twice when you finish the previous exercise. **Deep breathing with air retention** is useful, especially in situations where one is very upset, to slow down and regularize breathing and facilitate relaxation. Consists of the following:

- a) Take a slow, deep breath through the nose for 5 seconds.
- b) Hold it for 5-7 seconds.
- c) Exhale slowly through the nose or through the mouth for 10 seconds and concentrate on the relaxation sensations that occur when exhaling.

12) **Abdomen.** Tighten your abdomen by pulling it outward, holding it as if you think you are going to be hit in it. Notice the tension in the muscles corresponding to your stomach and belly areas. (An alternative way to tighten the abdomen is to pull your stomach inward, as if trying to touch your spine).

13) **Dominant leg.** Straighten your leg and point your toes toward your head. Notice the tension in the thigh and calf. (If it is difficult for you to feel the tension in the way described, you can lift your leg very slightly.) Then relax these muscles. (An alternative form of tension, useful when sitting, is to press the heel into the floor as you lift the toe up toward the head.)

14) **Dominant foot.** Arch the foot curving the toes down. Do not strain too much, just enough to feel the tightness under the arch and instep of the foot. Then, release the tension.

15) **Non-dominant leg.** Same as dominant leg.

16) **Non-dominant foot.** Same as dominant foot.

When finish the tension-relaxation exercises of all the muscle groups is finished, **review** all those muscles to see if the client feels any tension in them; if so, try to get rid of that tension and allow your muscles to relax more and more. Next, practice and concentrate for a couple of minutes on relaxed breathing, which helps to increase the effects of relaxation. It is useful to mentally repeat the word CALM, RELAX, QUIET, or something similar every time with the breaths out, since after successive associations between the word and the state of relaxation, the client will be able to use this word to produce relaxation.

After practicing relaxed breathing, continue to breathe slowly, regularly and diaphragmatically, trying to attend to the sensations of warmth, heaviness (or perhaps lightness) and relaxation throughout your body. Other sensations that often appear in some people are tingling, numbness, disorientation, impression of floating, muscle spasms, these sensations are not cause for fear, but indicators in these people of having reached a good degree of relaxation. Let the muscles continue to relax. Spend 1 -2 minutes enjoying the relaxed state and keep your attention focused on the sensations of the body and the breathing.

If by the end of the relaxation session the client still feel tension in some area of the body, he/she can tense that group of muscles for 5-7 seconds and then relax it as completely as possible. If this is not enough, you can carry out another tension- relaxation cycle. If at this point, the client still experiencing tension, leave it for that session. You will return to work that area (s) in the following days and gradually achieve better results. Remember that achieving higher levels of relaxation is a matter of continued practice; results are not immediate.

To end the relaxation session, do the following: move your legs and feet and pause briefly; move arms and hands and pause briefly; move the head and neck and make another short pause again; finally, open your eyes.

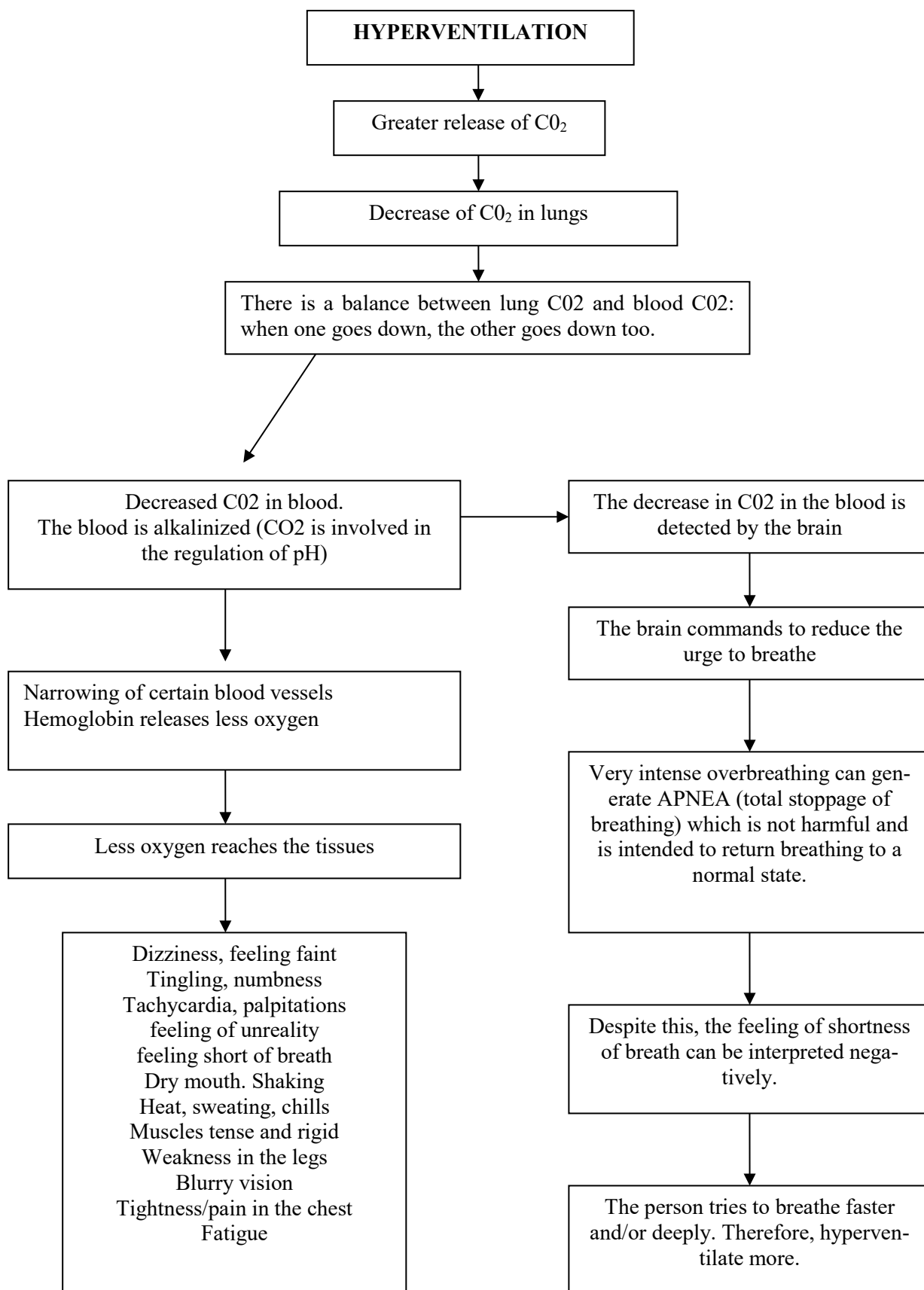


Figure 1. Consequences of hyperventilation.

CONTROLLED BREATHING

The technique of **controlled breathing** is aimed at achieving a slow, regular, diaphragmatic and not too deep breathing. This technique can be used to cope with anxiety and, in general, to reduce physiological activation. The guidelines are the following:

- a) Sit comfortably, gently close the eyes and place one hand **on the chest** and another **on the abdomen**, with the little finger just above the navel. The abdomen should rise with each inhalation (which will be noticed with the hand on it), while the chest should move as little as possible. Upon exhalation, the abdomen returns to its original position. If a person is unable to breathe diaphragmatically in a seated position, he/she can start in a reclining position or lying on his/her back. If necessary, he/she can place a small book on the abdomen and open eyes to see how it goes up and down.
- b) Inhale through the **nose** and exhale through the **nose or through the mouth**. If there is a problem that prevents inhaling well through the nose, it can be done through the mouth, but without opening it too much.
- c) Inhale through the nose for **3 seconds** using the diaphragm, exhale through the nose or through the mouth for 3 seconds and pause briefly before re-inhaling. This pattern corresponds to a rhythm of 8 breaths per minute. If someone breathes slower, no problem. If, on the contrary, the rate of 8 per minute was too slow for some people, they would have to start with a faster one (12 per minute, inhalation and exhalation would last 2 seconds each) and gradually approach that of 8 per minute.
- d) Inhalations **should not be too deep**, as this could produce hyper ventilation. Breathing should also not be so superficial that people are uncomfortable. The depth should be such that breathing is almost effortless after a period of practice.

Although the above are the basic guidelines, there are some **useful additions** to the procedure that can be introduced **in the second breathing practice** in case you want to adopt some of them. These additions are:

- Repeat mentally the word "calm", "relax" or "quiet" every time you exhale.
- Concentrate on the air that enters and leaves with each inhalation-exhalation respectively.
- Imagine that the tension escapes with the exhaled air.
- Count mentally and slowly from 1 to 3 in the inhalation, from 4 to 6 in the exhalation and 1 in the first pause. With each new cycle, increase this last number by one until reaching 8, moment in which it starts over again. (At the rate of 12 per minute, it would be necessary to count from 1 to 2 on inhalation and from 3 to 4 on exhalation.)
- Memorize the voice recorded in the recording.

If, on occasion, a client finds it difficult to achieve slow, controlled breathing, he or she can perform deep breathing with air retention: take a slow, slightly deeper breath in for about 5 seconds, hold the air for about 5 seconds, and then breathe out slowly for about 10 seconds. After repeating this once or twice more, you should try to follow the rhythm of controlled breathing.

DIFFICULTIES DURING RELAXATION

A. List possible solutions for each of the following difficulties.

1. Client feels muscularly relaxed, but still tense or anxious.
2. Client is worried about new sensations that can induce relaxation.
3. Client is afraid of not being in control while relaxing (and thus coming under the therapist's control).
4. Client's relaxation is hindered by distracting or annoying/disturbing thoughts.
5. Client feels anxiety when trying to relax.
6. Client is disturbed by distracting external noises.
7. Client falls asleep during relaxation. Think also how you will know if he/she asleep or relaxed and how he/she would be awakened.
8. Client has muscle cramps during relaxation.
9. Client coughs or sneezes.
10. Client moves excessively.

B. Identify possible reasons for failure to practice relaxation at home and list possible solutions for each of them.

2nd WORKSHOP: TRAINING IN PUBLIC SPEAKING

1. Activity in the classroom.

In this first part of the workshop, the following requirements must be met:

- At the beginning of the 1st class of this workshop, each student must submit a **typed page** (one side) to a space, with Times New Roman at 11.5 or 12, containing a title of a 5-minute oral presentation (free topic), and the introduction, outline and conclusion of the presentation. To do so, follow the guidelines provided in the practice material. A copy of the sheet must be brought for work during the second and third classes of this workshop.
- For the realization of this workshop, it is convenient to have assimilated the bibliography corresponding to the topics 7 and 8 of the program, and to have read the material.

The attendance and active participation of the students is essential for the realization of this workshop. The students will be able to form work groups with which they will carry out the different activities that will be proposed below:

- a) Discuss the skills involved in speaking in public and discuss the problems seen or experienced in public exhibitions.
- b) Decide within each group who will give the talk in class and the theme of the same, prepare the talk and a supporting audio-visual aid, decide two aspects to work on in the training (e.g., conclusion, gaze) and prepare a short observation sheet for these aspects.
- c) Identify and restructure negative thoughts when speaking in public. There will be a written restructuring of one's thoughts and/or a simulated verbal restructuring of another partner's thoughts.
- d) Optionally, give feedback to a partner on the introduction, outline and conclusion of a talk prepared by the partner and receive feedback from another partner on their feedback.
- e) Prepare a 5-10-minute talk of about 5-10 minutes, deliver it in class, answer the questions from the audience, and receive feedback, which will be conducted by their group mates, who will act as coaches. One coach will be in charge of conducting the feedback on the positive aspects of the presentation (except the two chosen to work on) and the other two coaches will be in charge of the positive and corrective feedback on the two aspects to work on. A second group will also give feedback to the speaker. The rest of the class will act as members of the coaching group.
- f) Coaches will receive feedback on their role from the class group and the teacher. In at least one group, the feedback will be accompanied by those other components of skill training that are necessary (e.g., modelled, rehearsed).

2. Home activity

Within the deadlines established on campus, after the completion of this part of the workshop, a report must be submitted, which will be done individually or in pairs. The report should have the following **heading**:

Title of the practice	
Surname and name:	DNI:
Subject:	Group:
Practice teacher:	Date:

The **workshop report** requires typed presentation to a space on a maximum of 2 pages following these two activities:

1. Title of an oral presentation of **30 minutes** and the complete **introduction** (about **a page** in length, about 550 words), which should be as interesting as possible, bearing in mind that the audience will be the classmates. Keep in mind the guidelines for a good introduction and try to make it as abstract as possible. The topic of the talk should be different from any other talk given in class.

2. Resolution of the following activity. On 1st training session, a client (Hector) with difficulties in public speaking does not look at the audience, speaking softly and does not gesticulate. It is decided to start working on gaze. The customer gives a talk 5 minutes before the group therapy. During the first three minutes he avoids looking at the audience, but then he increases his gaze until the last minute, sharing it with everyone present. The volume of voice has been insufficient, and some gestures have appeared that emphasize the verbal content. Three members of the group offer the following feedback:

- "You have to improve the gaze more"
- "You have spoken with a very low volume, almost did not hear"
- "Your gaze was not good"

2.1. Consider the first of these feedbacks and list the four **mistakes** made first (keep in mind that a group member does not have to ask the patient or other group members first, so they are not mistaking).

2.2. Secondly, write **literally and in the most concise way possible (maximum 3-4 lines)**, what you as a therapist would say in front of the group (and the client) to the member who has given this feedback in order to redirect the situation.

IMPORTANT. The aim is not to say the member who spoke what he has done wrong or mistakes he has made, but then ease to give a better customer feedback without having to expose him in front of the group for their mistakes. One of the consequences of this is that you do not have to advance what the member who has intervened is supposed to say.

2.3. **Repeat steps 2.1 and 2.2** with the second feedback. Point out the two errors that are specific only to this feedback.

2.4. **Repeat steps 2.1 and 2.2** with the third feedback. There are four errors in this case.

2.5. Finally, write **literally and concisely (maximum 6 lines)** the feedback that you would give to this client as a therapist in front of the group, assuming that you speak the first and without first asking the client or the group. Follow the guidelines for a good feedback as indicated in the theory material and the practice dossier.

VERY IMPORTANT. Once the report is finished, it is convenient that you review if it complies with the guidelines that have just been specified.

THE PREPARATION OF THE TALK

Several steps can be distinguished when preparing a talk or oral presentation.

- **The topic.** The general topic to be discussed may have already been established by someone else or decided by oneself. It is best to talk about topics that one is mastered and that are interesting for oneself and also interesting and suitable for listeners.

- **Free association.** This involves writing down any ideas, facts and, especially, pre-questions that come to mind. The rules of brainstorming can be followed: generate a large number of ideas, defer criticism (do not discard ideas yet, no matter how absurd they may seem), generate a variety of ideas and not just one type, look for combinations and modifications of the ideas that arise. Another possibility is to write the topic in the centre of a page and to write down and connect them, grouping and contrasting the ideas as they occur to one (concept mapping). Finally, it is necessary to evaluate the ideas that emerge, which implies eliminating those elements that are not appropriate for the group to which they will be exposed and underlining those that seem important. Naturally, the richness of this step depends on one's own knowledge of the topic.

- **Other strategies** that can be used to seek ideas about a topic are a) Ask what, who, where, when, how and why; b) Ask how something can be described, what it is similar to or different from, what it is related to, what parts it has and how they work, how it is used and what it is for, and what can be said for and against.

- **Working title.** Taking into account the elements highlighted in the previous step, decide a working title. This can take the form of a statement ("The role of psychological intervention in health problems") or a question ("Is it possible to achieve participation in large groups?").

- **Prepare a preliminary outline of the presentation.** This outline should not longer than one page. The steps discussed so far prepare to select the information collection methods to be used.

- **Collection of information.** Based on the previous steps, a few books, articles or other reading materials (e.g., internet pages) may be selected, of which only the relevant parts should be read. Look at the tables of contents, sections and general structure in order to get ideas for the organization of the presentation. Together with the notes that are extracted (definitions, explanations, examples, data, graphs, etc.), other aspects or questions that have been overlooked in the previous steps should be noted. In addition to the readings, audio-visual materials, oral reports from other interviews or surveys, observation situations and ideas can be used. Finally, at the end of this phase, **the objectives to be achieved should be clearly stated:** inform, persuade, encourage an action, entertain.

- **Structuring the presentation.** A structure of what is going to be presented is elaborated, preferably in the form of notes. Also, prepare the (audio)visual aids, the activities or tasks to be carried out during the talk and the means to check that the listeners have understood what has been said; also note down the material resources that will be needed. It is essential that all of this be adapted to the listeners to whom the presentation will be given and to the time and physical environment available. Finally, it may be useful to anticipate possible questions, objections or interventions from the listeners and prepare the appropriate answers.

- **Review the introduction and conclusion.** Once you are clear about what you are going to say and do, outline or write the introduction and conclusion (for guidelines, see the corresponding parts of the "Content Skills" section) and check that they are clearly connected to the body of the presentation.

- **Control of mental preparation and rehearsal.** Here are some questions that are useful are presented to see if one has conducted adequate preparation:

- What are the central issues of my presentation?
- What do I expect my listeners/audience to learn or understand from my presentation?
- What methods will I use in my presentation?
- Does it fit what I intend to explain to the available time?
- Is the introduction clear and interesting?
- Are the sections of the exhibition clearly organized and connected?
- Are the examples and illustrations adequate?
- Are the reservations and reservations that I plan to make clear and adequate?
- Are my partial summaries (by sections) and my final summary clear and coherent?
- Are the selected (audio) visual aids adequate and clearly visible?
- Will I have the necessary material resources?
- What activities will the listeners have to perform in the presentation?
- What possible weaknesses are there likely to be in the presentation?
- How have I planned to handle these possible weaknesses?
- Are the visual (audio) resources I may need available?
- Will the listeners understand my presentation?
- How have I planned to find out this last?

Finally, it is useful to do a short mental rehearsal of the introduction, main points and conclusion. If one is a beginner, is afraid or often has problems with time management, it is a good idea to do a real rehearsal either alone or in front of some collaborators. This not only calm one down and prepares the presentation, but also gives an idea of how long one will be speaking: about 20% longer than the private rehearsal lasted.

- **Make the presentation.** This is the topic of the next section. Keep in mind that it is normal to feel some anxiety before the presentation and during the first minutes of it.

- **Reflect and take notes.** As soon as possible after the presentation, and once the level of adrenaline has been reduced, it is advisable to think about the presentation and write down both the successes and the changes, corrections, additions and omissions that need to be made before repeating it again.

A fundamental point indicated in some of the previous steps is the **analysis of the group that one to be addressed** in order to adapt the presentation to it. The analysis of the audience will play an important role in the selection of the ideas to be communicated in the talk and also in the way in which they will be presented. In addition, it allows to introduce comments specially directed to the specific group to which one is addressing, with which it is more likely to get a reaction of attention and acceptance. To obtain the necessary information about the audience, talk to someone who knows them or to members of the audience, preferably before the presentation. If this is not possible, appropriate questions can be asked of the audience at the beginning of the presentation if the situation permits.

THE ORAL PRESENTATION

The following is an analysis of those skills whose implementation facilitates the achievement of more effective and attractive talks: content-related skills, non-verbal skills, vocal or paralinguistic skills, the preparation and handling of notes and (audio)visual aids, and the consideration of the audience's reactions.

SKILLS RELATED TO CONTENT

Clarity

To express oneself clearly means to make oneself understood taking into account the level of the listeners. To be clear implies the following: a) Avoid long or complicated sentences, and long parentheses b) Avoid double negations and frequent use of passive phrases c) Define or explain the new or difficult terms d) Express yourself in a concrete and correct manner, as explained below e) Make clear the term to which pronouns such as "this", "that" or "that" refer f) Use **phrases that connect** different ideas and sections of a presentation, so that listeners know when one is moving from one point to another. g) Make **partial summaries** of what is being explained.

Examples of phrases that connect different ideas or sections are the following: a) Between main ideas: "well, this covers the printed sources of information, let's see now the non-printed ones"; "So far we have commented ..., now we will refer to ...". b) Between secondary ideas: "Why do I say this? Well, I will explain myself"; "With this in mind, let's move on ...". c) Between the introduction and the first main idea: "there are four basic arguments that support this position; the first..." "Between the body and the conclusion: "In summary, we can conclude that ...".

Concreteness and correctness

It is convenient to use a specific or concrete language rather than just vague or abstract. It is preferable to say that "one out of every 10 children suffers abuse such as beatings, burns, burdens, or serious threats" to say "many children are mistreated in our society". **Examples, anecdotes, explanations, analogies, shows, statistics and visual representations** may be used to achieve a higher degree of specificity in the exposure (see **Table 1**). **Naturally, the level of concreteness** to be used will depend on the specific objective pursued. In general, when high levels of abstraction are used, it is convenient to specify below in order to understand the meaning. In many other cases, especially if the topic is little known, it will be better to start with the concrete and defined and then move on to more general principles.

Correctness of the language implies using the **right and precise words and phrases**, being sure that the words and phrases used express what is intended. Therefore, the **grammatical syntax** must be adequate for the ideas to be understood and we must guard against leaving incomplete sentences, unless this is done for the purpose of suggesting. The careless expression undermines credibility. Not to over-exaggerate the facts and not to abuse the use of superlatives.

On the other hand, it is often necessary to replace vague, imprecise words with multiple meanings -such as "thing", "something", "and so on...", "and so on"- with others more accurate, better expressing what is to be communicated. It is also advisable to use a wide vocabulary, avoiding monotony and poverty of expression. This implies, among other things, to adjectivize nouns instead of using always the same adjectives. Likewise, general verbs such as to do, to have, to be, or to make should not be abused, since there are occasions on verbs with a more precise meaning are required. Thus, it is more expressive to say, "One prepared a report" than "One made a report".

Coherence and organization

The **core idea** of the presentation should be developed through a few **main ideas** and these should be supported by a series of **secondary or supporting ideas**. Thus, the core idea "we have several useful strategies for coping with stress" can be developed through three main ideas: "somatic strategies for coping with stress", "mental strategies" and "action strategies". In turn, each of these main ideas could be supported, respectively, by two secondary ideas: relaxation and deep breathing; cognitive restructuring and problem solving; and time management and toxic habit control. Naturally, supporting ideas can be supported by even more specific ideas: examples, anecdotes, explanations, demonstrations, analogies, statistics, quotes, testimonies, visual representations.

On the other hand, ideas must follow an **intelligible order or sequence** and contradictions must be avoided. There are several ways of sequencing ideas (e.g., problem-cause-possible solutions-proposed solution, rebuttal argument, chronological, deductive, thematic) and which or which of them is chosen will depend on the topic and objectives of the talk. It is possible to combine different types of sequencing. For example, in a talk about decreasing sales in a company, where various causes are discussed, the effect-cause sequence could be used along with an order of importance according to the contribution of each cause to the problem. It is also possible that the discussion as whole follows a certain order, but a specific part of the discussion uses a different order.

Conciseness

The aim is not to say with 100 words what can be clearly communicated with 50. Verbiage and unnecessary repetition of words and phrases should be avoided. In any case, conciseness should not lead to omitting important ideas or nuances, to leaving aside the use of verbal emphasis or not clarifying ideas with examples, illustrations, explanations, analogies, data, etc.

Emphasis

One way to emphasize is to repeat the key ideas to help listeners remember them. There are **three basic ways of verbally repeat an idea**: a) Repeat it literally; in general, this is the least recommended mode, although it may be useful to write it briefly on the blackboard or show it summarily on a slide; b) Expressing it in other words or with different examples or analogies; c) Contrasting it with its opposite, i.e., clarifying what something is by saying what it is not. Depending on the case, the repetition may be close to the original expression of the key idea or, at some point/s, a summary of the basic ideas presented up to that point may be made

In addition to repetition, **other verbal resources of emphasis** including phrases that highlight the importance of the topic, surprising words or expressions, and hypothetical or rhetorical questions may be used. These verbal techniques should not overlook nonverbal and vocal means of emphasis, such as time spent on an idea, visual aids, pauses, and changes in volume, tone and speed.

Difficulty level

The difficulty of the topic should depend on the level of the listeners; nothing is more boring than listening to something you already know, and it is unbearable to listen to something you do not understand. A common mistake is to assume that the listeners have more knowledge than they have; if the listeners lack certain necessary fundamentals, compensatory measures will have to be established, either through lectures or previous courses, independent work or tutorial actions.

Length or quantity

The amount of content exposed should be adjusted to the time available; it is not a matter of saying everything that is known about a topic. On the other hand, enough information must have been collected to select and present only a part of it. When what is known about a topic does not go beyond what is presented, this is a sign that more information is required.

Be proactive and have certain **material in reserve** in case of the presentation is going to be finished before the planned time. Likewise, it is necessary to decide **which ideas are those that can be left out if it becomes clear during the presentation** that time is insufficient. **A common mistake is to explain too much too quickly.** If one sees that not having to time to expose everything that was planned, one should cut.

Interest and amenity

To be interesting, the speech must be adapted to the needs of the listeners and avoid vagueness or things already known to the audience. In addition, it is useful to use **examples, analogies, anecdotes, visual aids and touches of humour** adapted to the listeners, the topic and the occasion. Moreover, the speaker must be able to show their own **interest and commitment towards the topic**. As far as **humour** is concerned, spontaneous humour derived from something that has been said or something that has happened during the presentation is better than humour based on the telling of anecdotes or prefabricated jokes. Humour used in a measured way not only helps to make a presentation more interesting, but also can be used for other important purposes: to save a moment of haste, to avoid a question that is not very discreet, to reduce the level of tension created by an idea or by the intervention of a listener. In tense situations, the speaker can achieve a relaxation by directing humour against himself. When humour is crude, rude, sarcastic or abuses irony, it loses its effectiveness and can become counterproductive.

Introduction

Before introducing the topic, greet the audience. As a guest to an event, thank the audience for attending and the organisers for the invitation. Introduce yourself (e.g., first and last name, where you work, what you do, your qualifications and experience with regard to the topic you are going to speak about). Afterwards, make an introduction that serves for several purposes:

- a) Gain the attention of the listeners and motivate them for the talk (e.g., with an example where they see how the topic affects them or is related to them).
- b) Inform them of the topic of the presentation, main points that will be discussed, the order and, if necessary, the reasons why these points will be addressed.
- c) If applicable, link the topic of the current presentation with the previous. The introduction must be **brief** and not extend beyond 5-10% of the time available.

The topic, main points and the order in which they will be addressed can be written on the blackboard to help the listeners to have a structure of the talk. Alternatively, they can be presented at the beginning on a slide and then repositioned each time you move on to a new point in the presentation. There are a number of **useful ways to get listeners' attention** and motivate them to listen. These include the following (we assume that all are related to the subject that is presented):

- a) Use television news or recent newspaper headlines.
- b) Tell an anecdote or personal experience.
- c) Mention a real or hypothetical example or illustration.
- d) Tell an amusing story.
- e) Use an (audio) visual aid.
- f) Ask one or more questions, whether direct or rhetorical.

- g) Make a surprising statement.
- h) Use a mention/quotation
- i) Use an analogy

In general, one may think **of resources that arouse curiosity or strangeness in the listeners, contradict their expectations, produce controversy or entertain**. Different resources are not incompatible with each other but can be combined according to the creativity of each individual. But whatever they are used to, listeners should be left with the idea that what is being discussed is relevant and valuable to them and that, there is therefore a compelling reason to listen. Some of the resources listed are discussed in **table 1**. Others will be discussed below.

- *Use television news or recent newspaper headlines related to the topic.* If talking about road safety, cite recent headlines about a serious road accident. The news or the event chosen should be easy to remember for most of the listeners, as this will increase their interest.

- *Tell an amusing story related to the topic.* It is wise to make sure, by testing with other people, that the story is really funny and that you know how to tell it. This is especially important in the case of jokes, because the situation is embarrassing when the speaker is the only one laughing the joke. Another problem with jokes is that they can be already known. One type of funny story that is often more effective is to tell a humorous personal anecdote in which one finds oneself in a ridiculous or embarrassing situation. The best humour is the original humour, that arises naturally from the occasion and not simply as a separate story. However, the proper use of humour, especially if it is spontaneous, is especially difficult and, unless you have the ability to do so, it is better not to use.

- *Ask a question related to the topic, either direct or rhetorical.* The latter is a type of question to which no answer is expected in principle; an example would be: "Can an abusive man really stop abusing? The question should be simple and followed by a pause. This type of introduction is useful when one wants to make it clear that has similar objectives to those of your listeners. Sometimes one may ask a question that the listeners have to answer by raising their hand; in this case, it is useful to warn them of this before asking the question.

- *Make a surprising statement related to the topic.* One of these statements might be: "Ten years ago XX raped and killed three women in cold blood; He was sentenced to 30 years in prison, but today he is already on the street". Another surprising type of statement is one in which the speaker says the opposite of what is expected: "Everyone knows that the Moors are dirty and delinquent (pause). "This is what the councillor of the town council of ... declared the other day to the newspapers and reflects in a clear way the racism that underlies a broad layer of the population of this country". The affirmation must be made with energy and followed by a pause that allows the audience to ask what the speaker is proposing. The surprising statements are appropriate spice I mind when listeners do not expect to hear anything new. Not to dramatize the situation in excess, so as not to give the image of a melodramatic actor.

Conclusion

A conclusion has **several purposes**: a) to summarize the main points exposed (to encourage retention which will otherwise be compromised), b) to advance what, if it is the case, will be done next day, and c) to say goodbye. Depending on the case, an action that the listeners should do (readings, practices, visits, etc.) may also be explained and justified. The conclusion should not take up more than 10% of the available time and should be announced with a sentence. Some of the ways of starting an introduction can also be used in the conclusion; one or more thought-provoking questions, a dramatic statement, a quotation, an analogy, a prognosis of what will happen if a certain action is not taken; an amusing story or a personal anecdote can also be told. Depending on the topic, you can also appeal to the feelings of the group members.

Crutch reduction

A crutch is a word or expression that has lost its expressive power through repetition. Some possible examples of crutches are: in fact, in effect, that is to say, that is to say, sincerely, well, in short, don't you, don't you, don't you, do you understand, okay? The use of crutches is very common and is not worth worrying about unless they are excessive.

NON-VERBAL SKILLS

Posture

Posture is how the body is maintained when one is sitting, standing or walking. To transmit energy and enthusiasm and create a positive impression, adopt a posture that is attentive or upright, but not self-conscious. A posture with the trunk erects and thrust outwards, head erect, and shoulders back indicates arrogance or contempt. On the other hand, a rigid posture suggests discomfort or nervousness, while a hunched posture indicates despondency.

If speaking **while standing** it is a good idea to put the weight directly on both legs slightly separate, rather than mainly on only one leg. This allows to be more comfortable and get less tired. While not making gestures, the arms can hang comfortably on either side of the body or one hand can be tucked in the pocket, if the situation is not very formal, or touching the table, if there is no need to bend down to do so. In general, is not advisable to keep postures that involve standing continuously with hands in pockets or otherwise hidden, or with arms folded.

If speaking while **seating**, take into account that a slight forward lean indicates an attitude of interest towards the listeners, while an excessive lateral lean may be a sign of displeasure. The most common mistake is to adopt a backward posture. This produces a distancing between speaker and listeners and may indicate superiority or disinterest. When no gestures are made, the hands or arms can be placed on the table, but without putting all the weight on it. It is much easier to transmit energy and dynamism and to arouse interest when talking standing without anything in front, such as the table. It also removes the physical and psychological barriers to communication. However, there are occasions that is more appropriate to speak while seating, such as in a round table.

Orientation

It refers to the angle at which the body, that is, a plane perpendicular to the plane of the shoulders, directed towards the listeners. One can stand face to face, more or less slightly turned towards, or completely turned away, as some speakers do when using visual (audio) media. The more one faces the listeners, the greater the level of involvement of the listeners. Therefore, you must avoid turning your back. The only exception to the latter is when writing on a blackboard or flipchart and, but even then, the visual contact with listeners should be kept for as long as possible. On the other hand, not to adopt a preferential orientation towards one part of the group while the other part is forgotten or neglected.

Movement

Some degree of movement is necessary to be more comfortable, with occasional changes of posture, gestures and occasional displacements of two or three steps (preferably while pausing). While **some movement** adds dynamism to the presentation, too much movement may distract the listeners producing an impression of restlessness or excessive information. Therefore, it is necessary to avoid walking up and down or from one side to the other. Consider also not to swing from side

to side, or front to back, repeatedly kicking the ground with feet, standing on tiptoes, up and down motion, drumming your fingers on the table and continuously moving the legs.

Gestures

Gestures are basically done with the extremities (mainly hands and arms), shoulders and head. It has been found that comprehension of verbal information can be up to 20-30% greater than it would be if the listener could not see the visual signals coming from the speaker. The gestures **can be used to**: a) indicate something without speaking, b) express visually something that is being said, c) transmit energy and dynamism and, therefore, to keep the attention of the audience, d) regulate the flow of conversation between two or more people, and e) show emotion.

Not rehearse what to do with hands, since gestures come naturally if one feels the speech. However, be careful not to make affected, pompous, exaggerated, artificial or repetitive gestures and to control or eliminate excessive self-manipulative gestures (see below). All these gestures bore, annoy or distract. Leave your **hands free** to make gestures; consequently, do not squeeze together or hidden, either behind the back, under the thighs, on the table or inside the pockets. However, if one wish, and the situation is not very formal, there is nothing wrong with keeping only one hand in the pocket; this helps to relax and gives a positive feeling of familiarity. At the beginning of the presentation many people do not know what to do with their hands. When no gestures are made while standing, the arms can be hung comfortably on either side of the body or one hand may be touching the table or tucked in the pocket, while the other hand remains next to the body. If speaking while seating at a table, place hands or arms on it, but without putting all the weight on it.

Although the absence of gestures reduces interest and adds monotony to the presentation, a certain lack of them can be compensated with the appropriate use of the gaze, facial expression and voice. However, as the size of the group increases, the information provided by the gaze and facial expression decreases and gestures and body movement become more important.

There is a special type of gestures called **self-manipulative gestures**, that is, any movement of one part of the body in contact with another or with clothing (dress, ornaments, glasses, etc.), either directly or through an instrument. Examples of self-manipulative gestures are stroking, scratching, rubbing, wringing your hair or beard, picking your nose, biting your nails, wringing your hands, tapping your fingers or a pen, moving one leg over another, manipulating parts of the clothes - tying the tie of the tie, stretching the sweater or the skirt - and "playing" with various objects such as buttons, necklace, bracelet, glasses, ballpoint pen, etc. Self-manipulative gestures may simply be idiosyncratic habits or ways of satisfying bodily needs such as scratching. However, they can also indicate nervousness or anxiety, or other emotions or negative behaviours such as shame, guilt and lying. In any case, they distract listeners and are annoying if they are frequent or long-lasting.

Facial expression

The face is fundamental to express emotions, moods and attitudes, and therefore serves to express affection and to give feedback to the comments and behaviours of other people; thus, the forehead is usually frowned to indicate that something is not understood. The **smile** is an important type of facial expression to open channels of communication, to show pleasure and to arouse sympathy and confidence. It is also useful to soften a criticism or rejection. As the other facial expressions, the smile must be congruent with the speech and with the situation. In general, a sincere smile at the beginning of the presentation transmit kindness and makes others feel more comfortable.

Non-existent or limited facial expressiveness, frequent or long-lasting manifestation of negative expressions, self-manipulative gestures (licking or biting the lips), nervous smiles, grimaces (twisting the mouth), tics and excessive blinking. As with gestures, do not manipulate or rehearse facial expressions, unless one wants to hide something. If the message is genuine, the face will

naturally adopt an expression concordant with what is said. However, in case of experiencing negative emotional states such as anxiety or inferiority, it is convenient to hide their expression as much as possible.

Gaze

The gaze consists of looking at another person, so that the view is usually directed mainly to the eyes and/or face of the other. Looking at another to a greater or lesser extent **can respectively indicate** interest/disinterest, liking/disliking, openness/lack of sincerity, trust/nervousness, power / respect (when speaking) and respect/power (when listening). Another important aspect of the gaze is to obtain information about whether others are understanding the message and how they react to it, and about the intent of the other's message. The gaze **can also be used** to establish communication, to maintain the attention of the other, to emphasize ideas, to give the floor and, if it is fixed and cold, to get someone to shut up and stop bothering.

Before starting the talk, look at the listeners together for a few seconds to get their attention. But it is not enough to establish this initial contact, rather you have to look at the listeners throughout the exhibition. Do not look over your heads or stop them, to the table or to the ground. On the contrary, have a look at the different listeners in the eyes and face and try to include everyone without favouring or avoid certain groups or areas. One tends to look much more at the listeners who are attentive or interested. On the other hand, it is common to neglect the people who are located at the background or those who are seating at the speaker's side. **If the group is very large**, looking at all the listeners is impossible. In this case, it is necessary to include as many people as possible and cover all the space occupied by the listeners. In summary, it is a matter of addressing not an amorphous mass of people, but concrete and individual people. Letting your eyes wander around the room is not as effective as making eye contact with specific people or looking at their faces. It should be borne in mind that as the distance increases, the more difficult it is to achieve eye contact; in such cases, glances at the head or face tend to be taken as eye gazes.

Naturally, it is not a matter of starting by looking at a person, then the person next to him, and so on as if it were a chain; nor to look at the half of the group and then go to the other half. The gaze pattern should be much more random, so that the listeners do not know when they will be seen, but they will be looked at sooner or later. The gaze should be directed not only to people who are paying attention or are showing their support, but also those that seem to show little interest or disagreement. If these last people are not attended, they will end up totally disconnecting from the presentation. It is necessary to be very attentive to this type of **visual selectivity** because it is very common to incur in it.

If you look at a listener and he/she does not look back, it is preferable not to insist; it is then a matter of looking at another person who is better prepared or less embarrassed. You have to look in a simple and natural way, avoiding contemptuous, impertinent, insolent, prolonged, fixed or cold glances. The time during which you look at each person can be about **3 seconds**. Naturally, one will not be watching all the time in the eyes or the faces of the listeners, because it needs certain moments to think. It has been proven that when talking **to a person** it is usual to look **40%** of the time, while this percentage increases **to 70% when speaking to an audience** (with the talk prepared).

The percentage of time one looks at the listeners will increase the more persuasive one wants to be and the more interest one wants to show towards them and their reactions. On the contrary, the said percentage will decrease due to the influence of diverse factors such as little mastery of the topic, difficulty of the ideas presented, not believing in what is said, lack of interest or displeasure towards the listeners and experienced anxiety.

The gaze is one of the most important non-verbal components. The gaze shows the listeners our interest in them and is possible to catch the reactions to the message - understanding / confusion,

agreement / disagreement, interest / disinterest, liking / dislike - and acting accordingly. Avoidance of the gaze or looking at the listeners only fleeting and occasionally prevents receiving feedback from them, reduces the credibility of the speaker and gives rise to attributed to this negative characteristic such as fear, lack of spontaneity, little sincerity, lack of competence, disinterest, displeasure and / or boredom.

People who are quite **afraid to speak in public** can find it very difficult to look to as many listeners as possible. A temporary solution is to select three or four listeners in different parts of the room and look mainly at them. Subsequently, as one gains more confidence, can expand the number of listeners to look at.

Proximity

In the North American culture, four zones of spatial proximity have been distinguished in the communication with others: intimate (0-45 cm), personal (45-120 cm), social (120-365 cm) and public (from 365 cm up to the limit of the visible or audible). The distances corresponding to these zones depend on cultural factors; in South European and Arab countries they are shorter. The distance maintained between two people depends on the type of relationship they have, and the kind of information transmitted. The smaller the distance not imposed by circumstances, the greater the interest, pleasure and level of involvement. In this regard, always staying behind a **table** establishes a barrier between the speaker and the listeners; if one wants more involvement, it is better to stay with the person next to or in front of you and not far from the listeners. If there are not very many of them and there is no compelling reason to speak from the platform, standing at the same level as the group will reduce the physical and psychological distance from the group and will allow better contact to be established.

Although it is not necessary to be located very far from the listeners, the chosen site must allow everyone to see them and that they see the speaker comfortably. It is not advisable to permanently occupy a position so close to the first row that the occupants of this feel uncomfortable and their personal space invaded. It is also not advisable to stay among the listeners, leaving part of them behind the speaker's back

Appearance

Appearance includes, in addition to the physical itself, aspects such as clothing, ornaments (rings, chains, necklaces), accessories (purse, wallet, glasses), hairstyle, beard and makeup. These aspects can communicate things like sexual and generational identification, occupation, personality, conformity, status, socioeconomic class and ethnic affiliation.

Appearance influences the image and credibility of the speaker and the degree to which listeners identify with. This influence is greater the less the listeners know the speaker. The type of listeners and the occasion must determine the appearance with which one will appear. You have to **think about what the listeners expect and what the occasion requires** and act accordingly. One will not wear jeans and plaid shirt to make a business exposure. On the other hand, the dresses provocative or very fit two, the excess of ornaments and the sloppy or very elaborate hairstyle only serve to distract the attention of the listeners in the majority of the occasions.

VOCAL OR PARALINGUISTIC SKILLS

Pronunciation

It consists of the clear and correct articulation of the vowels and consonants of the words that are used. Many pronunciation problems are due to speaking too fast, using wrong sounds for a word, eating sounds, incorrectly stressing a word, letting the end of sentences die in an unintelligible way or not opening the mouth sufficiently. Sometimes, there may be problems with certain regional or dialectal ways of pronouncing; an example would be lisp.

Poor pronunciation loses listeners' attention. At the opposite pole, and although is not frequent, an excessive over-articulation or pronunciation also produces an unpleasant impression on those who listen. Before starting to speak, it may be convenient to stretch and relax the muscles involved in the articulation: jaw, tongue, lips. Another useful measure is to drink a little water before you start to clear your mouth and throat. Drinks with gas, milk or cocoa are not recommended because they leave the mouth pasty; neither does alcohol, because it can hinder thought processes and expression. When clears throat, it should be done softly not only out of consideration for the listeners, but also to protect the voice.

Tone and intonation

Apart from serving to indicate whether one is asking a question (ascending tone) or an affirmation (descending tone), the tone of voice serves to express a wide variety of emotions, attitudes and moods, and to emphasize ideas or words. A **sharp and forced tone** indicates that the speaker is under pressure, emotionally invested in or excited by the topic or situation or nervous. To appear calm and tranquil, the tone should be soft and controlled. To show passion, the tone should be sharper. However, very high-pitched tones and falsetto voices are really annoying.

A **nasal tone** creates a negative image in both men and women. A **guttural tone** transmits maturity and realism in men and, on the other hand, negative characteristics in women. A **tense tone** communicates irritability and inflexibility in men and emotionality and high excitability in women. A **hesitant and trembling voice** indicates a lack of confidence. It is necessary to make the voice firm and secure. If one does not feel safe, a good advice is to act *as if* one were someone who has great confidence, since this can help to increase it. If at any time the voice tends to fail or stutter, it may be convenient to pause to breathe calmly and remind the interesting things to communicate.

The **intonation or variation in the tone of voice** creates a dynamic and extroverted image in both sexes. On the other hand, a monotone voice communicates insipidity, inexpressiveness and lack of enthusiasm, and is boring. Greater vocal energy and expressive variety can be achieved by using interrogative and exclamatory phrases, and not just affirmative; also, if the voice is accompanied with gestures relevant to the situation.

Volume

It refers to the intensity with which it is spoken, that is, if it is pronounced more or less high or low. The volume must adapt to the size of the group, the loudness of the room and the level of ambient noise. To be easily heard, the voice must be projected towards the listeners and not towards the ground. If one speaks in such a way that everyone can hear you comfortably, one will transmit confidence and competence and help maintain the attention and interest of the listeners. Unfortunately, many people **believe that they speak louder** than they actually do.

If the speaking is softly, the listening becomes difficult and listeners' attention is lost; moreover,

the speaker may give the impression of not being confident or of not believing or not being interested in what is saying. A way to know if one speaks too softly is to analyse the expressions of the most distant listeners, see if they have to adopt very tense postures to be able to hear, or observe if, unlike those that are closer, they have abandoned the attitude of listening. On the other hand, if the speaking is too loudly, the image is also negative, since it seems that the speaker is screaming or that wants to overwhelm. In addition, maintaining a very high volume leads to hoarseness. Not only high volume contributes to the hoarseness problem, but also high-pitched tone, incorrect breathing, throat tension, and not taking enough pauses. If, once these factors have been corrected, the hoarse voice still persists, the existence of possible physical disorders must be considered. Excessive voice volume may be due to a hearing problem.

The volume can be used **at the beginning of the exhibition** to get the attention of the listeners. To do this, you can greet them in a loud voice and then continue in a slightly low voice until the listeners fix their attention; however, it is preferable to ask for silence and not begin the exhibition until the listeners are attentive. In addition, an increase or decrease in volume may be used during the presentation to emphasize certain words or ideas, to express emotions or to get the attention of the group.

With large groups (60 or more) or with throat problems, it is advisable to use a **microphone**. In this case, it is necessary to avoid clearing, coughing or clearing the throat in front of it. It should be also remembered that the sound or rustle of the paper is clearly transmitted to the listeners when it occurs in front of the microphone. Whenever a choice is possible, a clothing-clip microphone is preferable, as it has important advantages over static and handheld microphones: it leaves your hands free, allows you to move more freely and care should not be taken to maintain the correct distance and orientation with respect to the microphone in order to avoid undesirable variations in the amplification of the voice. Furthermore, if the microphone is wireless, the speaker has complete freedom of movement.

Speed

Speed express the state of mood. If one is bored or apathetic, speaks at less speed than if one is interested and enthusiastic. On the other hand, a certain variation in the value serves -like the variation in the tone, volume and duration of the pauses- to maintain the attention and interest of the listeners. These variations will not be so much if they are perceived as rhythmic or patterned; in this case, the effects may be minor.

The normal speed of speech varies between 120 and 190 words per minute, although, it seems, the understanding of what is heard does not begin to diminish until they reach speeds of 275-300 words per minute. The **proper speed is generally between 150 and 175 words per minute**, although this depends on the listeners, the topic and the objective of the presentation. It is usual to speak more quickly when the content is easy for the audience or when exhorting or trying to persuade; instead, speak more slowly when ideas are complex or when reasoning. One can also reduce the speed to emphasize a certain idea. In the conclusion, it is convenient to speak more slowly to facilitate the assimilation of the important information that is summarized.

Excessive speed requires a great effort on the part of the listeners to capture the ideas presented, causes fatigue and gives the feeling that the speaker wants to say too many things or that is nervous. A slow speed usually causes boredom and gives the impression of disinterest or lack of mastery of the topic; It can also be due to an anxiety problem. It seems that most people speak more quickly when they are anxious, but those who are normally anxious speak more slowly. For people who talk very fast, it may be helpful to take one or several deep breaths before speaking to relax and start the presentation at a controlled speed. During the presentation one should be aware of his speaking speed and, if necessary, take some pause to regulate breathing and slow down.

Pauses

Short pauses or silences during exposure can fulfil a variety of important **functions**:

- Mark the end of a sentence or a point or section of the exhibition.
- Allow the speaker to relax and breathe in a correct way and not run over.
- Serve to emphasize important ideas that have just been expressed and / or to create expectation about something that is going to be said.
- Emphasize a word in the middle of a sentence.
- Allow to observe the reactions of listeners to what has just been expressed.
- Allow time to think about what is going to be said next.
- Provide listeners with a time to assimilate what they have just heard or to reflect on it. This employment of the pause is special - important mind after explaining something complex. An exhibition that does not give listeners respite ends up exhausting and confusing and interferes with the understanding of the content.

The **duration of a pause** will depend on the function or functions that you fulfil. A pause to emphasize a word in the middle of a sentence will last less than 20 hundredths of a second and will be shorter than another to mark the end of a sentence (less than 1 second). In turn, this will be shorter than another that serves to emphasize an important idea; in this case, the pause can be extended for 2-3 seconds. An important pause is the one that is made before starting the exposition. For about 5 seconds or a little more, one adjusts to the new situation and watches the listeners together to open the communication channels. Other especially important pauses that last from 3 to 5 seconds are those that are made in the following moments: at the end of the introduction, after each main idea and before the conclusion.

The main obstacles to the use of pauses come from wanting to say many more things than time permits and fear of silences. In the latter case some make **vocalized pauses**; that is, instead of being completely silent, they emit sounds such as "ahhh", "ehhh", "ummm" that affect the flow of the exhibition. **Silent pauses** to think and are as long as they seem inexperienced speakers nor are negatively perceived by listeners.

Fluency

The smooth progress of the right words one after another can be affected by a diversity of disturbances. One of the most frequent is the emission of **sounds such as "ahhh", "ehhh", "ummm"**, which are usually used to gain time and think about what is going to be said next. These vocalized pauses distract the listeners and become annoying; therefore, they must be eliminated or, at least, reduced. When you want to think about what is going to say next, it is best to pause in silence; everyone will appreciate it. Although the most frequent vocalized pauses are characterized by the emission of sounds such as "ahhh", "ehhh" and "ummm", on other occasions the prolongation of sounds is used, generally at the end of a word: "Well, the resolution of these... conflict is something that requires time". It is also usual the use of phrases such as "this", "good", etc.: "there are two basic aspects ... this ... the identification of the harmful agent and ... this ... its neutralization"

In addition to the vocalized pauses, other variables that affect fluidity are **prolonged silences (more than 3 seconds) and frequent silences, meaningless pauses** (prolonged or not) and **speech disturbances**, such as corrections or sentences changes, incomplete sentences, repetitions of words, stuttering, unintelligible sounds, "lapsus linguae" and omissions of parts of words or whole words. Excess speech disturbances and other variables that decrease fluency often indicate anxiety or lack of mastery of the topic, reduce the possible persuasive effect of an exposure and negatively influence the listeners' evaluations of the speaker's competence and dynamism.

During the **presentation the mind can go blank**, it means, not knowing what to say next, leading to involuntary and meaningless silences, either because of their location or because of their duration. They are one of the most feared possibilities for people with fear of speaking in public. If this situation generates anxiety, it is advisable **to pause for a longer or shorter time to calm down** (e.g., doing some deep breathing with air retention), instead of thinking about how to continue. There are also other strategies to deal with this problem, depending on the moment and the situation. These **strategies** are the following:

- Use other words to say the same thing, if a certain word or phrase does not come out.
- Ask listeners naturally for a certain word that does not come out and that seems to be important.
- Consult the notes naturally, if have them.
- Imagine the action or situation corresponding to that which is not remembered; the images can help the desired words emerge.
- Take a brief pause to think about the idea that comes next, but without showing signs of embarrassment. If you do not remember, do some of the following:

Paraphrase the last idea, while thinking about how to continue.

Make a synthesis of the previous point or what has been said so far.

Expand the last idea or some previous point.

Use an example or anecdote or ask listeners a question.

Omit what is not remembered and move on to develop another idea.

Publicly acknowledge forgetting, but without apologizing or giving explanations. Then take some time to think about how to proceed.

Use a touch of humour.

It should be remembered that a blank mind can happen especially if one has little experience, has not prepared the topic well, or is tired or nervous. But the point is to calm down first, without desperately trying to get out of the situation. Next, think about what can be done to continue. Focusing on the fact that the mind has gone blank only makes things worse.

THE PREPARATION AND USE OF NOTES AND THE USE OF SCHEMES

Once the ideas of the introduction, body and conclusion of a talk have been identified and written, one can be completed to a greater or lesser extent (notes) and, even, the whole talk could be written. However, although having all the written talk gives confidence, it has significant drawbacks: invested time, greater volume, more difficult handling, danger of looking more at the sheets than listeners, danger of reading more than talking. The well-made notes obviate these drawbacks while serving as reminders and, therefore, allow to adjust to what was intended to be explained, not deviate from the main topic, or skip any point and step out in case of losing the thread during the exhibition. However, if a lot of notes are used, they can be difficult to handle and there is a danger of looking more at the notes than the listeners or reading. Whenever possible, it is best to use only a few cards or sheets containing the essential information.

In general, the use of **notes that contain** a) certain information about the introduction and conclusion, and b) the outline of the main idea of the presentation, with **key words or phrases and essential information** (examples, statistics, citations) will suffice. The time assigned to each main idea and the moment in which each audio-visual aid will be used, if any, can also be included. There are several ways to prepare notes, apart from this:

- Cards, each of which contains a key idea or a subsection of the exhibition.
- Printed material for listeners (e.g., a scheme) that the speaker uses as a framework or structure for the presentation.

- Slides that summarize the main points and serve as a reminder for the speaker.
- Very schematic notes containing only single words or phrases that serve as clues to the content.

The notes can be taken in cards or sheets, which must be **numbered** and written on **one side** to facilitate consultation. In addition, the letter must be clear and legible, and the main sections and paragraphs must be highlighted. It is convenient to summarize on one page at least the main ideas of the exhibition as an outline. When making a scheme, the following guidelines have been offered (**examples of schemes can be seen in Tables 2 and 3**):

- a) Do not include more than 4-5 entries or main ideas, so as not to overwhelm the capacity of assimilation and memory of the listeners. An exception could be presentations that extend over more than one talk.
- b) Do not include more than one main idea per scheme.
- c) Do not create an entry with a single subdivision or secondary idea.
- d) Make sure that the main ideas logically develop the central idea and that the subdivisions or secondary ideas are logically derived from the main idea that includes them.
- e) Sequencing the ideas following one or more understandable orders.

Avoid holding the notes with both hands, as this would prevent from making gestures. On the other hand, although it may be acceptable to hold the notes with one hand, in case of hand tremor, it is better not to, since it becomes more evident. It is more convenient then to leave the notes on the table. Finally, **a presentation will have more impact when the notes are used less**. Therefore, it seems advisable that the consultation of the notes be done discreetly and quickly and as infrequently as possible, so that the listeners can be looked at most of the time. However, in case of nervousness, self-distrust, doubts or forgetfulness, it is better to use the notes that wander and get lost in generalities.

VISUAL (AUDIO) AIDS

The preparation of visual (audio) aids

- Visual (audio) materials should be used to **support or clarify** the content of the speech, not to replace it. It is a mistake to use them as a filler material or as a means of providing parallel information. New words, important terms, numerical expressions, proper names, acronyms, bibliographical references and dates should be presented visually.
- Visual (audio) materials must be **easily understandable** by the listeners. This requires not flooding with too much information (e.g., tables filled with numbers, long texts) and not presenting complicated information. It is more convenient to use several simple slides than a very complex one or with a lot of information. To build a complex idea or image use a slide in which more information successively appears or successive slides that accumulate more information.
- The images (slide of a drawing, for example) capture more attention than words (slide of text, for example). Therefore, the **graphic nature** of the material must be fully used.
- The number or quantity of visual (audio) materials presented must be limited. Only essential visual (audio) aids for understanding the message should be selected. It is not advisable to prepare more than one slide for every 3-5 minutes of exposure. This is a maximum value and there is no problem in which a slide supports 10-15 minutes of exposure.

- When preparing or selecting a visual (audio), be sure that its quality is adequate and that it will be **clearly visible and/or audible** to the listeners. It is advisable to check this *in situ* and in advance. For a slide to be clearly **legible**, the font must be bold and a size commensurate with the viewing distance. For example, with Times Roman font, for a distance of 15 meters, the font size for the title should be 40 points, and for text, 30; for a distance of 10 meters, the font size for the title should be 36 points, and for text, 26; and at a distance of 5 meters, the font size should be 32 and 22, respectively. No one should directly reproduce pages of books, magazines or newspapers on a slide: they will not be legible. If the slides are written with markers, they should be medium thickness and strong colours so that the font is visible.
- In slides of text, not everything should be written, but only emphasize the key ideas. More than **6-8 lines with 6-8 words per line** is not recommended, although some authors speak of up to 12 lines. For aesthetic reasons, and even legibility, it is not advisable to write with capital letters.
- Depending on the case, it is convenient to **highlight** in some way (boxes, thicker line, certain colour) the most important points that you want to highlight in the visual material.
- It may be useful to **annotate** prominently in the **notes** at what time each visual (audio) aid should be introduced. In this way, possible omissions can be prevented.
- The use of visual (audio) materials should take into account the **size of the group** and the **conditions of the room**. With very large groups it is better to use slides than transparencies.
- It is necessary to **make sure beforehand** that one will have the necessary material at the time of the presentation. In addition, the day of the presentation, but before this, the speaker must **be sure** that the devices work, the pens write and, in general, that everything is in condition to the proper functioning of the visual (audio) materials.
- As despite all precautions the technique can fail, it is advisable to be **prepared to give the exposure without visual (audio) media** if necessary.

The use of visual (audio) aids

Regarding the use of visual (audio) aids, several important points must be taken into account:

- Visual (audio) materials must be placed so that all listeners can **clearly perceive them**.
- Visual materials must be present **long enough to be able to capture their content**. It is unfortunate to change the slide before the listeners have had time to see it, read it or reflect on it.
- In general, it is useful to indicate with a **pointer** or in some other way the most important points that you want to highlight in the visual material. In the case of transparencies, a pencil placed strategically on the point of interest can suffice. If there is a hands tremor, it is better not to hold the pointer to pulse, but to support the arm against the body.
- Visual materials must be **removed once they have served** their purpose, since otherwise they only serve as a distraction. This involves turning off the overhead projector when it is not used and erasing the part of the board that is no longer needed.
- While it is exposed, it is not convenient to circulate among the listeners an object or material that requires a complex examination, since this distracts their attention from what is being said. It is better to reserve a specific moment for it.

- The speaker **should not obstruct the vision of the exposed visual materials with the body or withdraw his/her attention from the listeners to focused it on the visual materials**. This second mistake is quite frequent: the speaker starts speaking to the visual materials instead of the listeners. What should be done is to stand to one side from the visual aid and speak facing the listeners. When using blackboard or flipchart, care must be taken not to use them excessively (writing only what is essential), do not turn back on the listeners for a long time (if writing something long, is advisable to turn back from time to time facing the listeners). Do not talk in front of the blackboard or the flipchart.

- The slides must be **commented, but without reading word by word** or repeating all the data that appear on them. At the opposite pole, it is also not convenient to remain silent allowing the listeners to understand them with the slide.

CONSIDERATION OF THE REACTIONS OF LISTENERS

It is convenient to pay attention to the general responses of the listeners (not just a few) during the presentation to adopt the appropriate corrective measures if necessary:

- If the group shows **understanding**, support or interest - attentive gaze, head nods, orientation towards the speaker, vigilant posture - it can be continued without changes.
- If expressions of **surprise** are observed- wrinkled brow, half-shirred eyebrows, lateral inclination of the head, certain grimaces, scratching the head, comments with the person next, or consultation of their notes - it will be necessary to clarify or offer additional explanations.
- If signs of **disagreement** are detected- shake "no" with the head, frowning brows, certain smiles-one of the following guidelines must be adapted depending on the case: a) find out the reasons for the disagreement and jointly analyse the opposing positions, b) offer more data in favour of the ideas presented and against the other position, and c) start from a common base (points of agreement) or the beliefs of the listeners to gradually adding data in favour of their own position and finish by affirming this.
- If listeners adopt **awkward postures**, shift in their chairs, talk to each other or whisper, yawn and / or look away from the speaker, this suggests boredom, disinterest and/or tiredness.
 - Possible solutions in case of **boredom or disinterest** are a) making the content more interesting with examples, anecdotes and a livelier style; b) asking what happens and, if necessary, refocus the topic; or c) increasing group participation through questions or activities.
 - If the problem is **tiredness**, and there is little time left, think about finishing the presentation. If there is still a lot of time, take a break o brief pause. Listeners behaviours such as frequently looking at the time, drumming fingers, waving a leg or foot, repeatedly hitting one foot against the ground, starting to pick up things or moving around as if to get up from the seat usually indicate impatience with the prolongation, normally undue, of the presentation so it is also convenient to end it.
 - Sometimes, the lack of attention on the part of the listeners is due to the **style of the speaker**: low volume, monotonous voice, absence of gaze; or to sources of distraction such as noise or inadequate temperature. Both factors must be modified to the extent possible.

It is noteworthy that **a response from the group considered in isolation does not always have the same meaning** and that it is fundamental to interpret it by attending to the other behaviours of the listeners and the context in which they take place.

It is possible that the listeners shift in their seats because of the discomfort of these and not the boredom; in this case, other signs of interest such as attentive gaze may be captured. On the other hand, a few people in the audience may yawn, talk to another, look at the ceiling, or leave for reasons that do not indicate that one is doing wrong; they may be sleepy, consult something they have not understood, be tired or have a commitment. Of course, there are also people who may not be interested in what they hear, but nobody can please everyone.

CHAT EVALUATION AND FEEDBACK

Table 4 presents a **scale to evaluate different aspects of an oral presentation**.

Table 5 lists the **guidelines to take into account when giving feedback** to a person.

Table 1. Resources to achieve a greater degree of concreteness in the presentation.

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- **Examples:** It is about illustrating or developing an idea with an example, event, history or real or hypothetical story. If the speaker is talking about the usefulness of deep breathing, is possible to tell the story of a highly stressed person who got great benefits from it. As the rest of the ideas, the examples should be adapted to the topic, objective and audience. Thus, illustrations of different stressful situations will vary depending on whether one addresses an audience of teachers or nurses. The examples, especially if they are real, serve to illustrate the subject in a more human way than the formal presentation of data and statistics, and better capture attention and interest.
 - **Anecdotes.** They are a special kind of examples consisting of personal experiences. The greater the authority of the speaker in relation to the listeners, the more the speaker appears less distant and more friendly. This resource can also be used to illustrate a problem that the speaker shares with listeners or to indicate, without arrogance or pedant and estuary, known closely the subject to be treated. So, someone who is going to talk about drug dependencies can start by telling something about a case he has worked with.
 - **Explanations.** It explains what one understands of a prior statement, or how something or why something is done. For example, one can explain and describe the mechanisms through which stress induces bodily changes.
 - **Demonstrations.** Consist of showing how something works or how something is done through action. Thus, if the speaker talks about first aid, one can request the help of a member of the public and show how a certain bandage is applied.
 - **Analogies.** To clarify something, we point out the similarity it has with something that is known by those who listen. An effective analogy must be valid and not forced. An analogy referred to the topic of stress could be the following: "Stress implies an imbalance between the exigencies of the environment and the resources of the person. It happens as with an electrical installation to which more devices are connected than it can handle overloads begin to occur and, in the end, the differential jumps so that the installation does not burn".
 - **Statistics.** A claim is more accurate and credible if figures are offered, either verbally or graphically. The claim that teachers suffer from a lot of stress is much more credible if it is said that 5 out of 10 teachers have moderate to severe stress. The statistics must be valid, reliable and as current as possible. They must be clearly explained, and confusion must not be created by presenting a large number of numbers. Many times, the statistics are more interesting if a familiar comparison is established. For example, instead of simply mentioning what a certain type of plane costs, one could refer to the number of schools with so many seats that could be built with that invested money. In this way, the information would be more accessible and closer.
 - **Quotes / testimonials.** Using statements that other people have made to publicly or privately on the topic. It could be mentioned that Dr X, a world expert in the treatment of stress, advises the systematic use of abdominal breathing. Quotes or testimonies must be provided by expert authorities on the topic and must be acceptable to the audience. Quotations widely disseminated tend to have less impact than lesser-known citations. Avoid appointments that are too long, abstract or complicated.
 - **Visual representations.** Ideas can be supported and clarified, while facilitating their memory, with various visual media such as slides, transparencies, videos, blackboard, objects, etc. Thus, the painting of "The Three Graces" by Rubens could be presented when talking about the importance of body image in our society.

Table 2. Example of scheme on the conceptualization of stress.

Topic: Methods of analysing and studying human stress

1. What is stress?
Three approaches:
 - Responses to the environment; examples
 - Stimulant characteristics of the stressful environment; examples
 - Lack of adjustment between the person and the environment; examples
 2. Research based on the answers.
Models based on the answers; physiological response; psychological response.
Weaknesses of the models and approach.
 3. Research based on stimuli.
Models based on stimuli, the analogy of engineering about stress and data.
Characteristics of stressful stimuli; weaknesses of the models and the approach.
 4. Research based on interaction models.
Interaction model
Examples of the explanatory power of the model; stress and the work situation.
stress and diabetes
Advantages and disadvantages of the model.
 5. Summary and conclusions.
-

Note: Taken from Brown and Atkins (1988, page 34).

Table 3. Example scheme about the risks of smoking.

Theme: The risks of smoking

1. Smoking is insane.
 - A. Diseases related to smoking.
 - B. Alteration of physical fitness.
 - C. Increase in foetal alterations.

 2. Smoking is expensive.
 - A. Economic costs
 - B. Social costs (smoke, cigarette butts, breath).
 - C. Costs for physical appearance.

 3. Smoking is dangerous.
 - A. Fires started by cigarettes.
 - B. Burns from cigarettes
 - C. Air pollution
-

Note: Adapted from Bados (1991).

Table 4. Evaluation scale of oral presentations.

Participant	Qualifier:	Date
Rate the following aspects of the exhibition you have heard using the following scale:		
1	2	3
Not at all	Something	Half
4	5	
Quite a lot	Totally	
ASPECTS OF CONTENT		
He/She has made an introduction that has gained the attention of listeners		
He/She has made an introduction with the subject and/or the points to be treated		
He/She has expressed his ideas clearly		
He/She used appropriate and interesting examples		
The exhibition has been clearly organized and structured		
He/She has been making a clear summary of each main idea and/or part of the exhibition		
He/She used appropriate phrases to connect the different ideas and parts of the exhibition		
He/She has emphasized important ideas		
He/She has made a frankly interesting exhibition		
He/She has adjusted the amount of content to the time available		
He/She has adapted the difficulty of the content to the level of listeners		
He/She seemed to dominate the subject exposed		
He/She have summarized the main ideas in the conclusion		
The exhibition has ended not suddenly, but with a clear and adequate ending		
NON-VERBAL ASPECTS		
He/She has used eye contact to involve listeners		
His/her facial expression and his manual gestures have supported what he said		
He/She has maintained a bodily orientation towards the listeners		
He/She has moved naturally, but without excess		
VOCAL ASPECTS		
The volume of the voice has allowed you to hear with comfort		
The intonation of the voice has changed		
He/She has spoken fluently , avoiding meaningless silences, "eh" sounds, phrase changes, incomplete sentences, word repetitions, stuttering, etc		
He/She has used pauses and silences with sense		
He/She has spoken with a speed appropriate to the subject		
The pronunciation has been clear and correct		
OTHER ISSUES		
He/She has not used notes , or you have done it with discretion		
He/She has prepared good audio-visual aids		
He/She has effectively employed the prepared audio-visual aids		
He/She has been able to answer adequately the questions that have been asked		
He/She has taken into account the reactions of the listeners		
He/She has shown energy and dynamism when making the exhibition		
ACTION (global rating from 0 = lousy to 10 = optimal)		
FEAR OR ANXIETY (global rating from 0 = none to 10 = maximum)		

Table 5. Guidelines to give feedback

-
- **Be specific** in the comments. Although general appraisals can be made, do not limit to saying things like "you have done well, badly or regularly", but also look for the specific things that the other has done well and those that should be improved.
 - Use an **understandable language** to the other person.
 - **Focus feedback on the behaviour rather than the person**; specifically, in those main aspects of the behaviour (s) that were previously addressed. However, if one improves some aspect that has not yet been addressed, give a positive feedback about it.
 - **Be positive**: Start the feedback with positive information about things do well (without falling into repetition) and/or of the progress made in the main behaviours. It must be remembered that even when nothing seems well done, the **attempts and efforts** of the speaker to improve **should be praised**. Finally, it is also convenient to praise improvements in behaviours that are not the immediate objective of training.
 - Give **corrective feedback** in a friendly way, with specific suggestions (not orders) allowing to correct or improve the behaviours to modify. It is not about saying what is wrong, but about providing suggestions for improvement. It is also convenient to ask the opinion to the speaker. On the other hand, avoid the words "but" or "without " between being positive in the feedback, and the corrective feedback.
 - **Do not be categorical**. Remember that the feedback is influenced by personal norms and cultural values and that these may differ from those of the client. So, it is better to use messages I ("in my opinion ...") than tax messages ("you should ...").
 - **Limit the corrective feedback to the behaviours that** are being trained at a given moment (no more than 2 at a time) -or that they have already been trained- and do not try to correct the behaviours that will be modified later.
 - **Be objective and precise**; the feedback should accurately reflect the performance of the speaker.
 - **Be relatively concise**, do not go too long when giving feedback.
 - Focus the feedback only on **aspects over which the speaker has control**.
 - Give **feedback directly to the speaker instead of talking about the speaker to the group**. Thus, It is better to say "I think you *could* look ..." instead of "I think *he could* look ...".
-