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Introduction

Intention-Based Training

Pinnacle Performance Company provides individuals—from introverts to polished speakers—with the tools and techniques needed to become more influential communicators. By applying our innovative, 3-step process, we show you how focusing on your message's objective and delivery will allow you to achieve specific reactions, captivate your audience and communicate like a true leader.

The Pinnacle Method

3-Step Process for Influential Communication

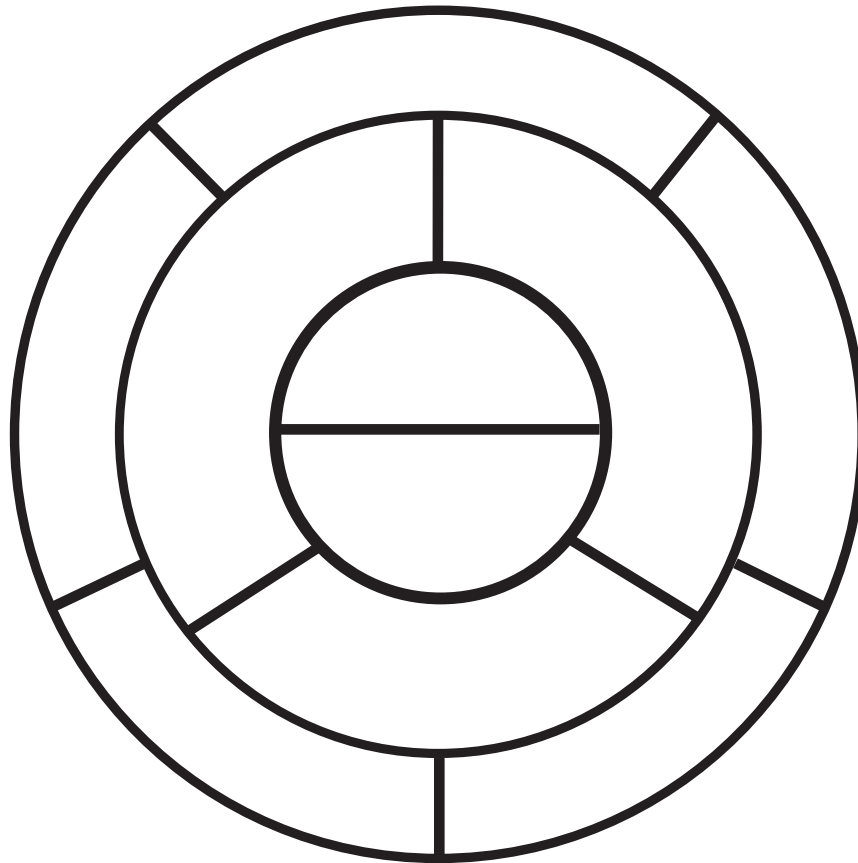
1. **Analyze** your audience
2. **Understand** the reactions/changes you want your message to produce
3. **Modify** your delivery to achieve those reactions

Curriculum Modules

This workbook contains the following modules:

- First Impressions
- Active Listening
- Overcoming Stage Fright
- Projecting a Confident Presence
- Vocal Dynamics
- Gestures and Movement
- Intention and Objective
- Effective Storytelling
- Impromptu Speaking
- Controlling Your Audience / Q&A
- Practical Simulations
- Utilizing Visual Aids

Pinnacle Communication Matrix



The road to effective communication begins with the concepts of intention and objective. Once a specific objective has been chosen and an intention activated, they will inform all aspects of your speech or presentation and will enable you to deliver your message with clarity and confidence.

Communication—the human connection—is the key to personal and career success.

—Paul J. Meyer



Snapshot Profile

My current comfort level speaking in front of a group is:

1 2 3 4 5 6 7 8 9 10

not comfortable

very comfortable

The audience with which I generally communicate consists of:

- | | |
|--|--|
| <input type="checkbox"/> peers | <input type="checkbox"/> stakeholders |
| <input type="checkbox"/> employees | <input type="checkbox"/> senior leadership |
| <input type="checkbox"/> customers/clients | <input type="checkbox"/> community |
| <input type="checkbox"/> media | <input type="checkbox"/> students |
| <input type="checkbox"/> board members | <input type="checkbox"/> other |

My strengths as a presenter/communicator are:

Areas of development for me are:

Notes



First Impressions

All glory comes from daring to begin.

—Eugene Ware

Opening with Impact

The moment characters in a play step on-stage, an audience begins to make judgments about them based on what is seen and heard—the way they move, the way they speak and the way they interact with other characters. The same holds true for someone presenting in a professional environment. Never underestimate the power of a strong first impression.

As the old saying goes: first impressions last. The moment your communication begins, the clock is ticking and perceptions are being established, sometimes by the dozens. Remember: it is difficult, if not impossible, to overcome a bad first impression; and in business, most never get the chance.



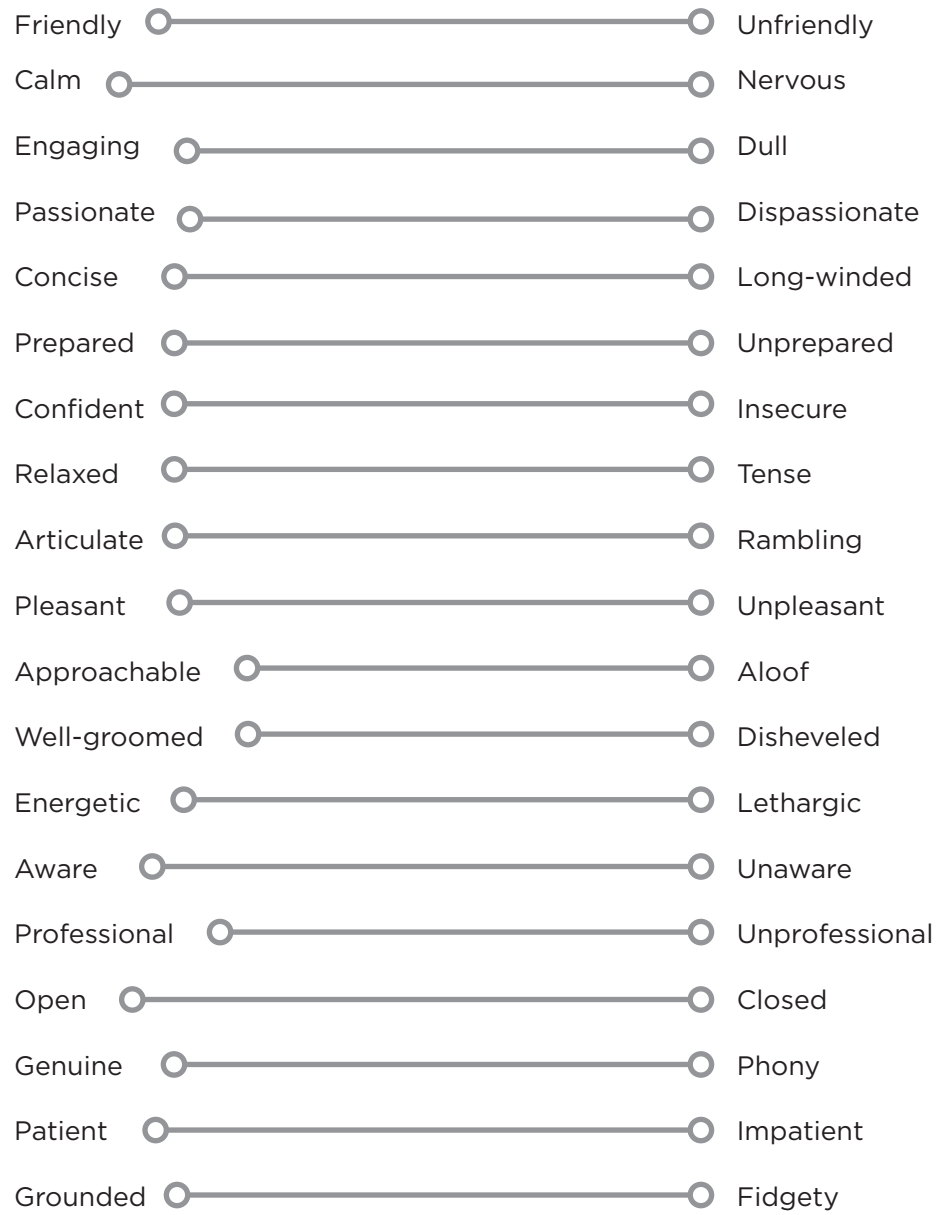
EXERCISE: Personal Introduction

Participant observations:



According to experts, how long does it take to make a first impression?

Snap Judgements





According to experts, which gender is generally more expressive with its communication: men or women?

Five major areas of nonverbal behavior

► Eye Contact

Good, steady eye contact helps facilitate the flow of communication between a speaker and their audience. It also signals an interest in others. Furthermore, eye contact with an audience increases a speaker's credibility and allows a speaker to monitor visual feedback.

► Facial Expressions/Smiling

Your facial mask can be used to help communicate your points. You should use a wide range of facial expressions. Smiling is a powerful tool that transmits friendliness and warmth to your audience. Therefore, if you smile frequently you will be perceived as more likable, friendly, and approachable. Smiling is often contagious and your audience will react favorably.

► Gestures

If you fail to gesture while speaking you may be perceived as boring, stiff or unanimated. A lively and animated speaking style captures an audience's attention, makes your material more interesting, facilitates learning and provides a bit of entertainment. Avoid gesturing below the waist.

► Posture and Body Orientation

You communicate numerous messages by the way you walk, talk, stand and sit. Standing erect, but not rigid, and leaning slightly forward communicates to your audience that you are approachable, receptive and friendly. Speaking with your back turned or looking at the floor or ceiling should be avoided; it communicates disinterest to your audience.

► Spatiality

How near or far you are from your audience can send a message as well. Can you move around the space during your presentation? If so, it may communicate that you are comfortable. If you stand behind a lectern for the entire presentation, it may communicate the opposite. Also, cultural norms dictate a certain distance between speaker and audience.



The Three Pillars



FACE

- Consistent eye contact
- Varied facial expressions
- Smile
- Engage eyebrows



BASE

- Proper Posture
- Effective & appropriate gestures
- Purposeful movement
- Feet planted when still



PACE

- Slow down & vary your speaking rate
- Breathe
- Eliminate verbal viruses
- Use pauses effectively

Universal Expressions

According to psychologist Paul Ekman, there are seven facial expressions used in all cultures. How many can you name?

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____



According to experts, how many facial expressions is the human face capable of making?



Active Listening

*We have two ears and one mouth so we
can listen twice as much as we speak.*

—Epictetus

As human beings, we spend a great deal of our time each day communicating with others—expressing feelings, sharing thoughts and providing information; but the sending of these messages is only half of the communication equation. The other half involves the ability of the message recipient to accurately interpret and understand the information being provided. This is done through active listening.

All communication is a two-way street between a speaker and their audience. Active listening is the foundation of effective communication and a way for an audience to take in information and respond to a speaker. It can allow for and improve mutual understanding between two parties.



According to research, _____ % of our waking time is spent in communication and _____ % in listening-related activities.

Active listening is not a passive activity but an active one, requiring both energy and effort. In fact, the Chinese character for the word *listening* includes not just the symbols for ears but also the symbols for the eyes and the heart.





What is the difference between *hearing* and *listening*?

Hearing

Listening



According to research, the average person retains about _____ % of what he/she hears.



What are three common distractions that hinder effective listening?

1. _____
2. _____
3. _____

Common bad listening habits:

1. Interrupting the speaker before he has completed his thought
2. Multi-tasking while listening
3. Communicating disinterest with your body language
4. Listening only with the intent to respond
5. Not maintaining eye contact with the speaker
6. Calling the topic dull or uninteresting
7. Faking attention



Different types of listening

- ▶ **Comprehensive Listening.** With this type of listening the focus is to hear and understand what a speaker is specifically saying. The goal with comprehensive listening is to absorb and retain as much information as possible.

Please list an example where you have utilized comprehensive listening:

- ▶ **Sympathetic Listening.** With this type of listening you are simply there to listen and take in the information from the person who is speaking, letting him speak and share his thoughts, opinions or feelings about a topic or subject. The goal with sympathetic listening is to serve as a sounding board, showing that you are sympathetic or empathetic to the words being spoken, as well as the feelings of the person doing the speaking.

Please list an example where you have utilized sympathetic listening:

- ▶ **Critical Listening.** This type of listening is used by an audience to determine if they agree with the presenter's words and if the message and information being given sound credible. The goal with critical listening is to make judgments about the content, as well as the presenter, based almost entirely on what is heard.

Please list an example where you have utilized critical listening:

- ▶ **Selective Listening.** This type of listening is used when there are numerous, simultaneous aural messages and the listener only focuses on the one most important to him at the time. The goal with selective listening is to zone out any unnecessary sounds or noise so that you can focus on the information or message that you specifically hope to hear and comprehend.

Please list an example where you have utilized selective listening:



Seven tips for active listening

1. Avoid distractions
2. Ask questions
3. Take notes
4. Maintain eye contact
5. Use non-verbal communication
6. Keep an open mind
7. Focus on speaker's main idea



The average adult attention span was _____ minutes a decade ago and is _____ minutes today.

Utilizing the Pattern Interrupt

Think about how the energy in the room drops when a group returns from lunch and proceeds to slip into a food coma. Or how the energy flags with an audience the closer you get to the end of the day. The most effective way to combat this is to create a pattern interrupt (or “change-up”)—something you do or say that is designed to break behavior patterns or habits that can lull your audience into a state of complacency.

Examples of pattern interrupts:

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

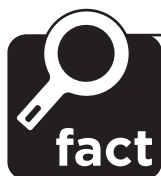


Overcoming Stage Fright

He who overcomes his fears will truly be free.

—Aristotle

Stage fright, also known as speech anxiety or _____, is the fear or nervousness associated with actual or anticipated communication with others.



According to *The Book of Lists*, people reported that speaking in public is what they fear most, even more than death.

List three reasons why a person might suffer from stage fright or speech anxiety.

1. _____
2. _____
3. _____

Nearly everyone has experienced some form of stage fright or speech anxiety at one time or another. The symptoms of speech anxiety take many forms and can show up without warning.

Common symptoms of speech anxiety:

- | | |
|-----------------------------|------------------------------|
| 1. Monotone | 7. Shallow breathing |
| 2. Dry mouth | 8. Loss of concentration |
| 3. Rambling speech | 9. Increased heart rate |
| 4. Increased pace | 10. Increased muscle tension |
| 5. Flushed face | 11. Ineffective gestures |
| 6. Nervous laughter/smiling | 12. Stammering speech |



Aristotle defined courage not as the absence of fear, but as just the right balance between _____ and _____.

Positive vs. Negative Stress

The concept of stress in a biological context was first investigated by endocrinologist Hans Selye in the 1930s. Through his research, Selye created a model that divided stress into two different types:

- ▶ _____ (positive stress)
- ▶ _____ (negative stress)

As a communicator, you can move from negative stress to positive stress via the following:

Tips to Help Combat Speech Anxiety:

1. **Practice, practice, practice.** The best method to combat stage fright or speech anxiety is to become extremely familiar with your speech or presentation material. This eliminates the fear that you are going to forget your words. Always complete the three phases of effective preparation utilized by professional actors:

Phase One: Read Through

Phase Two: Stumble Through

Phase Three: Dress Rehearsal

2. **Visualize success.** Cognitive nervousness and negative thoughts can interfere with your speech or presentation. Use creative visualization to center yourself by imagining circumstances or an environment where you feel confident, powerful and relaxed.



3. **Focus on your message and the benefit.** Take the focus off you standing there, alone, in front of a group, and put your focus back on what you are there to accomplish and the information that you are there to present.
4. **Warm up properly.** It is important that you properly warm up both your body and your voice before giving a speech or presentation. Physical activities such as jogging, walking or swimming are also good ways to shake off nervous jitters.
5. **Focus on breath.** Locate your core breathing to help center yourself and release any unwanted tension. Using core breathing during your speech will help to calm you and keep your presentation on track.
6. **Create a ritual.** Develop a day-of strategy that is familiar and constant. This will help you relax and feel in control before any speech or presentation.
7. **Find a friendly face.** As you take the stage and make initial eye contact with your audience, seek out a friendly face. Look for someone giving you positive nonverbal feedback. If nervousness or anxiety start to creep back into your presentation, direct your speech to them.
8. **Commit to the moment.** Once your speech or presentation begins, focus on delivering it to the best of your ability. Don't give up and don't telegraph to your audience (verbally or non verbally) that you think you are doing a poor job. This is your moment to shine—enjoy it.

*If you hear a voice within you say "you cannot paint,"
then by all means paint, and that voice will be silenced.*

—Vincent Van Gogh

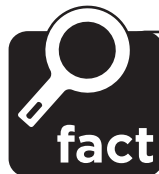


Core Breathing

Life is breath and breath is life. By using your breath properly, you are able to give yourself the gift of vitality, energy, focus and relaxation. When was the last time you actually had to think about your breathing? Breathing is something that comes so naturally we rarely have to consider it, but it is vital. Every cell in your body is affected by the breaths you take. By breathing properly and slowly, the body is able to relax and prepare for optimal functioning.

When it comes to communicating a message to others, proper breathing is utilized in the following ways:

1. _____
2. _____



The average person's rate of breath is _____ times a minute; however, the optimal rate is _____.



EXERCISE: Finding Your Core Breath

1. Begin by relaxing your body and making sure your posture is straight.
2. Place your hand on your stomach, just below the navel.
3. Inhale gently through your nose for a count of five. Imagine your belly is a balloon, filling with air.
4. Hold the breath for a count of five.
5. Exhale through your mouth for a count of five while gently pressing on the stomach. Imagine your belly is a balloon being emptied of air.
6. Repeat the entire process from the beginning, this time adding in an audible sigh or vocalization with each exhale.



Projecting a Confident Presence

A great leader's courage to fulfill his vision comes from passion, not position.

—John Maxwell

According to the landmark study by Professor Albert Mehrabian, someone's initial perception of another person's communication breaks down three ways:

Verbal (*what we say*) _____ %

Vocal (*how we sound*) _____ %

Visual (*how we appear*) _____ %

Posture

The way you hold your body is called your *posture*. As we discussed in earlier units, what your audience sees when you walk on-stage has a large impact on their overall impression of you as a speaker. Therefore, it is essential that you become aware of what your body language communicates to an audience. Does it enhance or detract from your message?

Maintaining proper posture will allow you to begin your speech or presentation from an open, neutral position. Proper posture can also help to reduce the possibility of injury and can actually make you stronger. By aligning your joints properly, muscles are able to activate and more easily perform their specific functions or movements.

When presenting or speaking, a speaker should begin from a relaxed, neutral and open position. We will call this your **Home Base Position**.

Posture reflects the attitude of life.

—Kyle Yamashiro



EXERCISE: Finding Your Home Base Position

To experience what a strong home base position feels like, follow these steps:

1. Stand with your feet shoulder-width apart and your weight evenly distributed.
2. Make sure your knees are unlocked.
3. Center and lock your pelvis to avoid shifting and swaying.
4. Let your arms, hands, and fingers relax by your sides.
5. Hold your chest open and elevated.
6. Keep your shoulders relaxed.
7. Keep your chin parallel to the ground.
8. Focus your eyes forward.

In what areas of your body do you tend to hold tension?

1. _____
2. _____
3. _____

A sound mind in a sound body is a short but full description of a happy state in this world.

—John Locke

As a speaker, your body and your voice are your instruments, much the same way a cello is an instrument for the cellist. Employing a thorough and consistent warm-up is critical for a speaker to be able to deliver a successful speech or presentation. A proper warm-up will increase the supply of blood and oxygen to the muscles, increase coordination and release any unwanted muscle tension in the body.



EXERCISE: Warming up Your Instrument

Shortly before going in front of your audience, take five minutes to loosen and warm-up your body.

1. **Neck:** Let your head fall forward and stretch the neck muscles. Next, rotate your left ear to your left shoulder and your right ear to your right shoulder.
2. **Eyes:** Alternate from a squinting (little eyes) to wide-eyed (big eyes).
3. **Face:** Alternate between your biggest expression (surprise) to your smallest expression (sour) to engage the muscles of the face.
4. **Tongue:** Stretch your tongue to your nose, your chin, and your cheeks.
5. **Lips:** Blow air through your lips to make a motorboat sound.
6. **Jaw:** Mimic chewing a very large piece of bubble gum to stretch the jaw muscles.
7. **Shoulders:** Roll shoulders in a circular motion. Then reverse the direction. Shrug and release.
8. **Arms:** Extend your arms and rotate them in a circular motion. Reverse.
9. **Wrists:** Rotate your wrists in a circular motion. Reverse.
10. **Fingers:** As if your fingers are dripping with water, vigorously shake them dry.
11. **Back:** Mimic the motion of hugging a tree to stretch out the back muscles.
12. **Chest:** Mimic the motion of crushing an orange between your shoulder blades to stretch out your chest.
13. **Legs:** Shake out any tension in your legs. Follow with deep knee bends.
14. **Ankles:** Standing on one foot, rotate your opposite ankle in a circular motion. Repeat on the other foot.

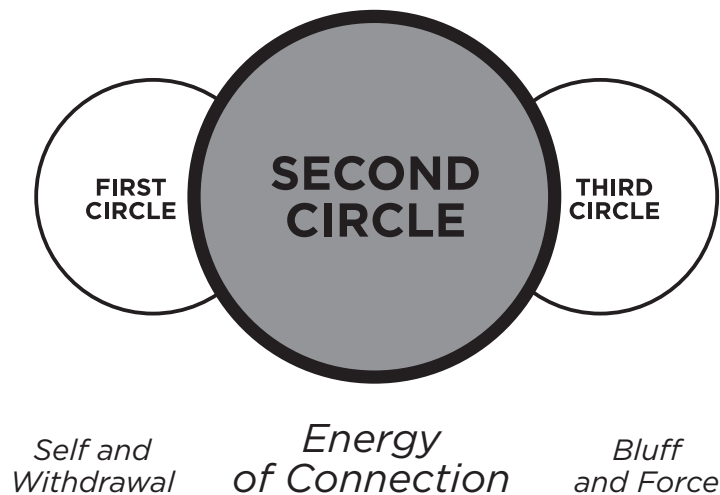


Presence allows experience.

—Patsy Rodenburg

The Three Circles of Energy

The way you communicate with others affects how people perceive you and how effectively you are able to convey your message. Acting teacher and voice coach Patsy Rodenburg divided human energy into three basic circles:



FIRST CIRCLE

FIRST CIRCLE: Self and Withdrawal (energy moving inwards)

The first circle of energy is generally self-focused, more about taking than giving. First circle energy closes you off in a bubble so you appear disengaged, the energy moving inward, making your message impossible to mutually engage in conversation and demonstrate positive presence.

First Circle Characteristics:

- Shallow breathing
- Limited or no movement
- Limited or absent gestures
- Ineffective eye contact
- Limited facial expressions
- Visible lack of energy/passion
- Tense body posture
- Monotone and low volume


**THIRD
CIRCLE**
THIRD CIRCLE: Bluff and Force (energy moving outwards)

The third circle of energy is generally more passionate or enthusiastic but isn't always effective. This energy is outward facing, simply blasted at an audience. Energy is moving outwards and you don't receive anything back. Unable to listen to others around you, the focus is on yourself.

Third Circle Characteristics:

- Gestures that are too broad
- Tense body posture
- Loud or unnecessary volume
- Shallow breathing
- Facial expressions that are too big
- Excess or nervous energy in body
- General, unspecific movement
- Ineffective eye contact

**SECOND
CIRCLE**
SECOND CIRCLE: Energy of Connection (energy moves in and out)

The second circle of energy is the ideal circle to utilize when communicating with others. You are present, alert, and available to others. Second circle energy is focused and passionate, effortless and efficient. You hear and are heard. You notice details about others and acknowledge their feelings.

Second Circle Characteristics:

- Facial expressions support intention
- Expansive and appropriate gestures
- Eye contact is consistent, not constant
- Breath is controlled and supports voice
- Movement is purposeful
- Voice is free of monotone
- Voice is clearly audible
- Body posture is tension-free



Which circle of energy is utilized when someone is described as the following?

- | | | |
|--------------------|--------------------|-------------------|
| • <i>Timid</i> | • <i>Obnoxious</i> | • <i>Insecure</i> |
| • <i>Impatient</i> | • <i>Open</i> | • <i>Friendly</i> |
| • <i>Committed</i> | • <i>Distant</i> | • <i>Arrogant</i> |



Presenting While Seated

While most formal presentations take place with a speaker standing, some meetings or presentations, because of space constraints or audience size, occur in less formal settings such as boardrooms, conference rooms, or offices.

Below are some tips to remember when presenting while seated:

1. **Keep your energy up.** When presenting while seated, it is easy to let all of your energy drain into your chair instead of focusing it outward toward the person you are addressing.
2. **Watch your posture.** Don't slump or sag in your chair. This may make you appear overly casual or too relaxed. Even when presenting while seated, it is important to utilize a strong Home Base Position. Keep your spine straight (but not stiff) to communicate that you are present and alert.
3. **Modulate gestures; don't eliminate them.** Continue to use expressive gestures. Also, since your audience is closer to you, your gestures can be smaller in size.
4. **Connect through eye contact.** Keep your eyes up and try not to look down at the table while you are speaking. Make sure you share your eye contact with the entire group, connecting with every person at the table, including the people sitting on either side of you.
5. **Breathe.** Since presenting around a table is a more intimate setting than a formal presentation, every facial expression or emotion that registers will be seen and interpreted by your audience. Because of this, it is important you stay relaxed and project a confident presence at all times. Utilizing core breathing will help you do that.
6. **Plant your feet.** Because your audience is seated so closely, keep your feet planted firmly on the floor to ground yourself. This will help limit extraneous movement such as shifting and fidgeting that could make you appear less than confident.
7. **Keep your hands above the table.** Keep your hands on the table—either folded or near each other—when you are not using them for gesturing. Be careful not to fidget with objects such as rings, pens or paper clips as this can be distracting to an audience.



Vocal Dynamics

Words mean more than what is set down on paper. It takes the human voice to infuse them with deeper meaning.

—Maya Angelou

Voice is the tool by which all activities involving speech are performed, whether during public speaking, acting, business speaking or simple conversation. We use it to inform, persuade and connect with other people. Your voice is the key to delivering your words with intention.



EXERCISE: Warming up the Voice

STEP 1: Begin by focusing on your core breath, inhaling for a count of five and exhaling for a count of five.

STEP 2: Repeat the breathing process, this time allowing the sound of a moan to be released during your exhalation, connecting the breath to the voice.

STEP 3: Starting at the center of your range, make the “ah” sound and gently cascade from the lowest pitch of your voice to the highest pitch and back to the lowest again, engaging the entire register.

STEP 4: Next, warm up the four articulators (lips, jaw, tongue, soft palate) by repeating the following phrases aloud, enunciating for crisp and clear diction:

Mumsy made me mash my mutton (lips)

Twenty tentacles tickling Ted (tongue)

Charlie chews his chocolate shoes (jaw)

Ricky's sticky yucky duckies (soft palate)



Five Qualities of the Human Voice

These five qualities are: volume, pitch, inflection, pace, and articulation.

1. **VOLUME:** A speaker must be able to properly adjust the volume of his voice depending on the audience and setting. Play to the back row, not the front row.
2. **PITCH:** A speaker's pitch should be natural and pleasing. Variety in pitch is essential when speaking or presenting. It is the key to speaking with intention.



EXERCISE: Pitch for Meaning

The exact same words often have different meanings depending on the pitch of your voice used when speaking. Using the word "okay," vary your pitch to match the expressions below:

- *I understand.*
- *Fantastic!*
- *Do you understand?*
- *I'm very disappointed.*
- *Enough already!*
- *I think you are mistaken.*



EXERCISE: Eliminating Monotone

To practice varying your pitch, read the excerpt below as if you are reading a fairy tale to a small child, exploring the music of your voice.

Once upon a time, in a far-off village, there lived a little country girl, the prettiest creature who was ever seen. Her mother was excessively fond of her; and her grandmother doted on her still more. This good woman had a little red riding hood made for her. It suited the girl so extremely well that everyone in the village came to calling her Little Red Riding Hood.



There is no index of character so sure as the voice.

—Benjamin Disraeli

3. **INFLECTION:** A speaker can use vocal inflection in the following ways:

Upward inflection—this form of inflection takes the voice up at the end of a word or phrase. It can be used to express doubt, friendliness, surprise and to request information.

Downward inflection—this form of inflection takes the pitch of the voice down at the end of a word or phrase. It can be used to express certainty, command, defiance and when giving facts or information.



How would inflection be used with the following phrases?

“Hello?”

“It would be a pleasure doing business with you.”

“My rate is \$300/hour.”

“Does that figure sound acceptable to you?”

“I am currently vice-president of sales and marketing.”

4. **PACE:** A speaker should utilize changes in pace to help keep an audience engaged and interested. Think of your speech like a roller coaster. We love roller coasters because they go slow one moment and fast the next—always moving. Vary the pace at which you deliver your speech to give it the feel of a vocal journey.



While most people think at a speed of approximately _____ words per minute, the optimal rate for speaking is _____ words per minute.



EXERCISE: Utilizing Pace

To practice slowing your pace, read the following paragraph slowly and aloud, taking a 2-second pause after each period:

Thank you. Thank you very much. Thank you and good evening. My name is Alex Jarrett. The agenda for this meeting has been identified, but unlike most business presentations, the presenter hasn't been provided with a script. As a matter of fact, I have been permitted to choose my own words and discuss my own ideas regarding the choice that we face in the next few weeks. This is a big moment for us. A big moment for our company. The decisions we make today will reverberate within these walls not for months, but for years and decades to come.

Silence may be as variously shaded as speech.

—Edith Wharton

Power of the Pause

When it comes to pauses, small is not the same as trivial. Use moments of silence for impact. A pause communicates to an audience that you are in charge and are setting the pace and direction of the communication. A pause will help keep you grounded and will create a connection between the voice and the body.

There are three different types of pauses you can use in a communication context:

1. _____ These are moments of silence that are dictated by your material or visual aid, allowing your audience to read or absorb information.
2. _____ In these instances, you can use silence to evoke or provoke an emotional response from your audience, perhaps pausing for effect to highlight a specific thought or draw attention to a fact or figure.
3. _____ These are times during your communication where you need to stop speaking so you can take a breath or a sip of water.



5. **ARTICULATION:** A speaker uses articulation to connect the separate sound units to help form words and phrases. By using your articulators effectively, a speaker will avoid sloppy speech, mumbling and dropping the ends of words or phrases.

There are four movable articulators:

- | | |
|-----------------------|---|
| 1. Lips | Sounds formed: m, p, b, w, v, f
Warm-up: <i>Mumsy made me mash my mutton.</i> |
| 2. Jaw | The jaw is a moveable articulator and changes the size of the vocal tract to help with clarity.
Warm-up: <i>Charlie chews his chocolate shoes.</i> |
| 3. Tongue | Sounds formed: s, z, d, t, th, l, sh, r
Warm-up: <i>Twenty tentacles tickling Ted.</i> |
| 4. Soft palate | Sounds formed: k, g, n, ng
Warm-up: <i>Ricky's sticky yucky duckies.</i> |

Tongue Twister warm-ups:

- | | |
|---|---|
| 1. <i>The skunk thunk the stump stunk</i> | 8. <i>Rubber baby buggy bumpers</i> |
| 2. <i>Good blood, bad blood</i> | 9. <i>The lips, the teeth, the tip of the tongue</i> |
| 3. <i>BeBoBa bubble bath</i> | 10. <i>Bobby Babcock's bagpipes</i> |
| 4. <i>Red leather, yellow leather</i> | 11. <i>I slit a sheet, a sheet I slit, upon a slitted sheet I sit</i> |
| 5. <i>Ba Da Ga Da, Ba Da Ga Da</i> | 12. <i>Fresh fried fish, fish fried fresh</i> |
| 6. <i>Unique New York</i> | 13. <i>A proper cup of coffee in a proper coffee cup</i> |
| 7. <i>Shave a cedar shingle thin</i> | 14. <i>The thirty thorny thistles thawed throughout</i> |

All I have is a voice.
—W.H. Auden

Notes



Gestures and Movement

A gesture, like a word, must have something to say and should say it well.

—Arthur Lessac

Gestures

Gestures are an important part of your overall visual picture and are used to assist in the communication of the words and ideas in your presentation.

There are five basic types of gestures:

1. **Conventional gestures** have widely-understood meanings that have been determined and agreed upon by a specific community or culture.
2. **Descriptive gestures** are used to clarify or illustrate your words by indicating size, shape, direction or function.
3. **Emphatic gestures** emphasize a point by underscoring the emotion behind the words being spoken.
4. **Prompting gestures** are used to evoke a desired response from your audience.
5. **Coded gestures** are created by pre-established agreement between a group or individuals.

Ineffective Gestures are gestures that are unnatural, stiff, planned, lazy or fidgety and often communicate nervousness, lack of confidence and insecurity about yourself and your topic. Examples include:

- Finger pointing
- Hands behind your back
- Hands in pockets
- Fig leaf
- Playing with a prop
- T-Rex arms
- Speaking before planting
- Gestures below the waist



Effective Gestures should be meaningful and appropriate to the content of your speech. These gestures should help to paint a picture of, share your emotion toward or emphasize specific points of your message. Effective gestures will support the intention you are trying to convey with your words.

Effective gestures should:

- Be varied
- Be spontaneous
- Be specific
- Be motivated by your content
- Be appropriate in size (in relation to your audience)
- Be expansive, not constrictive



EXERCISE: Spontaneous Gestures

Movement

Movement, if used properly, can help to reinforce your verbal message and add variety to your speech or presentation. Incorporating some movement is especially important if you are using a lectern. In this instance, it is easy to become trapped behind or blocked by the lectern and separated from your audience.

Movement during a presentation should be direct and smooth. If you choose to move, you must have a purpose for doing so. Movement is especially useful for transitions or to indicate that you are now moving on to a new part of your speech.



Research shows that humans exhibit at least _____ distinct styles of walking.



EXERCISE: Taking the Stage

Suit the action to the word, the word to the action.
—Shakespeare



Intention and Objective

*It is not good enough for things to be planned—
they still have to be done; for an intention to become
a reality, energy has to be launched into operation.*

—Walt Kelly



Why is intention important to you as a communicator?

Actors use the concepts of intention and objective in every aspect of their performance, breaking down each moment of each scene. “What do you want from your partner in this scene?” a director will ask in rehearsal. Intention is an actor’s secret weapon and the same is true for a presenter or speaker. The dictionary describes intention as “an aim that guides an action.” To be able to identify your intention, you must first figure out what you want from your audience - this is called your objective.

Objective

Intention

An intention should be strong and positive—a one-word verb you can activate to inform all aspects of your communication. Whether you are presenting a new product to a potential client or laying out the new safety procedures to a group of miners, you must have a strong intention behind your words. This will help you accomplish your objective. A strong intention must also be connected to a desired result that you want to achieve with your audience; think of your objective as a call to action.

*I want to (intention) my audience
so that my audience will (objective).*



Our intention creates our reality.
—Wayne Dyer



EXERCISE: Identifying Intention and Objective

If you are the Safety Manager in a mine and you have gathered your team of miners to implement the new safety procedures, your intention and objective could possibly be defined in the following way:

I want to _____ my audience about the tragic consequences of not following these procedures so that my audience will _____.

If you are the marketing executive rolling out a new brand of energy drink to a group of grocery store executives, your intention and objective could possibly be defined in the following way:

I want to _____ my audience about the potential of this delicious new drink so that my audience will _____.

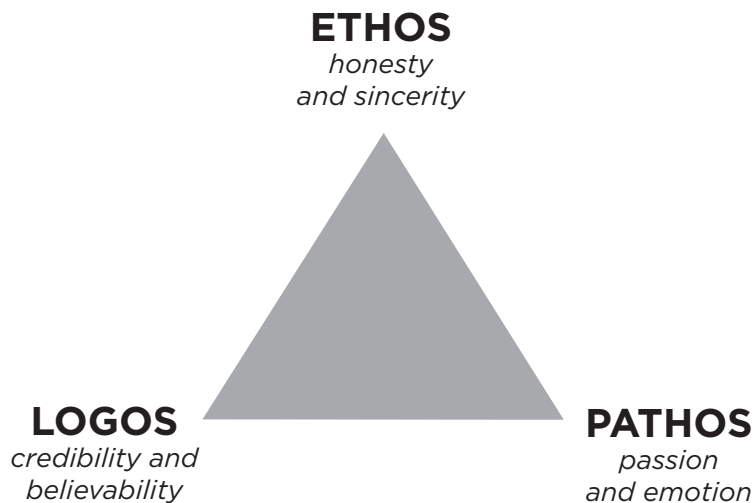
If you are a sales manager instructing your team on utilizing a new software program, your intention and objective could possibly be defined in the following way:

I want to _____ my audience about the capabilities of this new program so that my audience will _____.



The Rhetorical Triangle

Aristotle wrote extensively about the art of influence and identified three basic appeals (or means of persuasion) that a speaker could use to persuade or influence others. These became known as Aristotle's Rhetorical Triangle:



- **Ethos** involves an ethical appeal that speaks to the sincerity and trustworthiness of the person speaking.
- **Pathos** is an appeal to the passions and emotions of an audience.
- **Logos** is the appeal to logic; it goes to the relevance and accuracy of the actual words being spoken by someone.



EXERCISE: Luck of the Draw

Greet	Excite	Frighten	Confuse
Persuade	Seduce	Entertain	Calm
Challenge	Reprimand	Instruct	Flatter
Apologize	Commend	Involve	Intimidate
Empower	Mock	Warn	Silence



*In whatever position you find yourself,
determine first your objective.*

—Ferdinand Foch



To what type of audience do you normally present?

What is your objective when presenting to this audience?

What intention would be most effective to achieve that goal?

Mirror Theory

In most cases, an audience will mirror back to a speaker or presenter exactly what he is giving off from the stage. The scientific term for this behavior is _____; in the Pinnacle Method, we call this the Mirror Theory. If a speaker is scattered and unfocused or bored and disengaged, his audience may reflect back those qualities in the way they take in the speech or presentation. With the concept of the Mirror Theory, it is important to communicate your intention to an audience with passion and conviction. Enthusiasm and excitement are contagious. So is apathy.



EXERCISE: Intention Battle

Objective _____

Intention _____

Topic _____



Effective Storytelling

Great stories happen to those who can tell them.

—Ira Glass

Stories are powerful communication tools and can be used to motivate and inspire others. In the corporate environment, leaders and executives need to be able to utilize the power of storytelling to persuade their peers and communicate their ideas more effectively. Good stories can entertain, instruct, engage and enrich.



According to experts, an audience is _____ times more likely to remember a fact when included as part of a story.

Seven tips for effective storytelling:

1. **Only tell stories you like telling.** Chances are that if you like telling the story, we will like hearing it.
2. **Start strong.** Good, effective stories lead off with a surprise, a mystery or a challenge. Take us on a journey.
3. **Use descriptive words.** When listening to a good story we like sensory descriptions of how things looked, smelled, felt, sounded, etc.
4. **Generate emotion.** Identify and utilize the appropriate intentions required so you make your audience members feel a specific way.
5. **Play with pace and pauses.** By using pacing and silence, you can create drama and build the suspense of your story.
6. **Utilize the element of surprise.** Withhold certain information until the very last moment that you need to reveal it.
7. **Stick the ending.** End the story solidly and tie it up with a nice moral or message for the audience to take away.



Story Structure

As you begin to outline your individual story, it is helpful to understand the distinctive elements that must be in place to create a compelling and dramatic narrative. This is called *dramatic structure*. First developed by Gustav Freytag, a German dramatist and novelist, the concept of dramatic structure concluded that for a story to be solid and compelling, it had to contain six distinct elements.

1. _____ This is the start of the story containing the introduction of the setting, characters, and conflict, as well as any background information needed to understand the plot.
2. _____ This is the initial event that sparks the action of the story and sends the plot moving forward, without which there would be no story.
3. _____ Here the conflict of the story is activated and the wheels are set in motion. The plot starts to build as forces clash in opposition.
4. _____ This is the highest point of tension in any story. It could also be a turning point where everything suddenly changes.
5. _____ After the climax has been reached, this element starts to tie up loose ends as the story begins to wind down.
6. _____ As the story reaches its conclusion, the main conflict gets resolved and a final outcome is reached.



EXERCISE: Effective Storytelling

Notes



Impromptu Speaking

*Sometimes you just have to take the leap
and build your wings on the way down.*

—Kobi Yamada

Improvisation is a valuable tool for an actor. An actor improvising a scene must trust his or her own instincts at all times. Improvisation is also useful in its focus on concentration. In a corporate setting, it is valuable to be able to think on your feet and trust your instincts—to improvise.

Positioning Statement _____



EXERCISE: Positioning Statement

An effective positioning statement must answer the following questions:

1. _____
2. _____
3. _____

When delivering a positioning statement, what is your intention and objective?



EXERCISE: Out of the Box

Mastering Impromptu Speaking

Most communication in a corporate setting happens with little or no time to gather thoughts, much less put together notes or an outline. With impromptu speaking you have to speak in the moment, right here and right now. Despite the fact that we all engage in it every day, it is specifically this type of communication that makes people the most anxious. The fear of misspeaking or drawing a blank makes us nervous.

Follow these simple rules when speaking in the moment:

1. **Project confidence.** Since your audience can only judge you by what they see and hear, use a solid posture and good eye contact to project a confident and relaxed presence.
2. **Pause before you start.** In general, when responding to a question, you have approximately one or two seconds to formulate your answer. Those one to two seconds can make the difference between answering effectively or not, so use them wisely—but above all, use them.
3. **Slow down.** When speaking without time to prepare, pace is your best friend. Slow down the rate of your words so you can control them and shape your message. Once words are spoken, you can't take them back.
4. **Choose your words carefully.** In the one or two seconds before you open your mouth, choose three mental bullet points to serve as a roadmap for you. This will help you structure your message.
5. **Say less.** The second you begin speaking, you are providing evidence by which a listener will judge you. Avoid rambling. When you do speak, remember that less is more, or as Shakespeare said, "Brevity is the soul of wit."

Be sincere; be brief; be seated.
—Franklin D. Roosevelt



Controlling Your Audience/Q&A

Make sure you have finished speaking before your audience has finished listening.

—Dorothy Sarnoff

Controlling Your Audience

As a presenter or facilitator, you are responsible for the flow and feel of your presentation or meeting. Hostile audience members, personality clashes and inattentive participants can all threaten to derail your presentation and the successful delivery of your message.

Below are some tips on how to effectively control an audience:

1. Set specific ground rules at the outset; shut off cell phones and email.
2. Establish and stick to an agenda to keep the presentation on track.
3. Stay attuned to all verbal or nonverbal cues from audience members.
4. Treat all ideas and questions respectfully.
5. Ask questions of audience members to keep them engaged.
6. Use specific illustrations or anecdotes to show relevance.
7. Use volume, eye contact, spatiality and intention to stay in control.
8. Call a time-out if ground rules are not being followed.
9. Finish within the allotted time you have been given to speak.
10. Build in breaks when necessary to give participants a chance to refresh.



According to research, after _____ minutes an audience's ability to retain information diminishes significantly.

Handling the Question and Answer

Whether handling questions during your presentation or afterward in a question and answer session, the way you handle your audience during this interaction is every bit as important as the way you delivered your actual speech or presentation.

Below are some tips on how to conduct a successful Q&A:

1. Utilize the **Relevancy Tree** to control the flow of your presentation.
2. Make sure the entire audience has heard the question and repeat it if necessary.
3. Take a moment to prepare your answer before answering. Never begin your answer with a verbal virus.
4. Ask for clarification if the question is not clear to you.
5. If you don't know the answer to a particular question, be honest and say so. Offer to research the answer or suggest a resource where the answer could be found.
6. If a questioner is hostile or challenging, remain cool and in control and answer carefully.
7. Have questions ready and answers prepared in case no questions are asked.
8. Engage full audience with your answer and not just the questioner.
9. Utilize a checkback (verbal or nonverbal) to confirm the question has been answered sufficiently.

A correct answer is like an affectionate kiss.

—Johann Wolfgang von Goethe



Relevancy Tree



*Expect the best, plan for the worst,
and prepare to be surprised.*

—Denis Waitley

Handling Difficult Questions

Nearly every person working in a corporate environment has, at one point or another, had to handle a difficult question. This type of communication is reactive, in that you have not had time to prepare your answers ahead of time and are simply reacting in the moment. These questions can come from superiors, team members or clients and can arise during a one-on-one communication or in front of a large group.

Handling a question and answer session is a form of impromptu speaking. Unless you know what questions are going to be asked ahead of time, you have to be ready for anything that might come at you from an audience. This means anticipating challenges, skepticism, resistance or push back to the particular plan or strategy you are presenting.

Write down some of the difficult questions you encounter in your present role:

1. _____
2. _____
3. _____
4. _____
5. _____

When confronted with a challenging or confrontational question from the audience, the way you handle yourself while answering is equally as important as the answer itself. If passions or emotions are running high during a question and answer session, it is important that you remain calm and in control. Be respectful of the questioner, even if the person's question seems to be loaded or includes an embedded statement or accusation. If possible, use the questioner's name as you begin your answer.



*It's not the situation...it's your
reaction to the situation.*

—Robert Conklin

Tips when handling difficult questions:

1. **Maintain a confident presence.** Utilize a strong home base position and neutral facial expressions to appear solid and steady.
2. **Reflect and answer carefully.** Take a pause before speaking and carefully consider what you are about to say. Remember: once the words come out, you can't put them back in.
3. **Defer the answer until later.** Don't be afraid to ask for time to research a question that may be out of scope or would require you to investigate more fully.
4. **Deflect to an expert.** If you get stuck and there is another person in the meeting or presentation who would be able to answer the question more effectively, feel free to engage him and solicit his expertise.
5. **Repeat the question back.** If you need a second to gather your thoughts before answering, you can repeat the question back to the person asking it. Use this technique sparingly, to avoid the appearance of simply stalling whenever you are asked a tough question.
6. **Answer the question with a question.** This can be effective as it will generate discussion and it immediately engages the questioner and allows you to glean more information about his thoughts and feelings regarding the topic.
7. **Present the question to the audience and facilitate a discussion.** Before answering the question, throw it out to the group to answer. This keeps your audience engaged and involved.
8. **Answer succinctly.** Keep your answers short. Period. The longer you speak or the more detail you go into, the more likely it will be that you misspeak, ramble or say something you wish you had not said.
9. **Rephrase hostile questions in neutral terms.** If you feel a question is too emotional in the way it is phrased or includes an embedded statement, rephrase it in a way that takes some of the heat off of it. Choose words that are more neutral and less negative, accusatory or demanding.



A sudden bold and unexpected question doth many times surprise a man and lay him open.

—Francis Bacon

Connector Statements

Eliminating verbal viruses

Often we feel blind sided or thrown off when confronted by a difficult question, and this is when verbal viruses (such as “ahs” and “ums”) sneak into our communication. These verbal viruses can create a perception of us as uncertain or unsure, causing us to lose credibility with an audience.

Below are some opening phrases that you can use when beginning your answer to a difficult question. Familiarize yourself with them. They will allow you to stay calm and in control. They will also help you appear more empathetic to your audience and more credible in your delivery overall.

- I appreciate your question...
- I've asked myself that same question before...
- It's interesting that you bring this up...
- This is a topic that's very important to me...
- I can certainly relate to your concern about...
- I'm glad you asked that question. Let's discuss this...
- You've raised a very interesting point here...
- Frankly, this is not the first time I've been asked this question...
- I've given this a lot of thought...
- I can certainly understand why you would ask that question...



EXERCISE: Murder Board



Practical Simulations

*Speak clearly, if you speak at all;
carve every word before you let it fall.*

—Oliver Wendell Holmes

Creating solid material takes time and effort. By putting in the necessary time and carefully constructing your content with an eye toward your overall objective, you not only demonstrate a respect and appreciation for your audience, you also give yourself a launching pad from which to begin preparing.

Audience Analysis

1. My audience for this presentation will consist of: _____

2. The size of my audience for this presentation will be: _____
3. The demographics (age, gender, educational background, etc.) of my audience are: _____

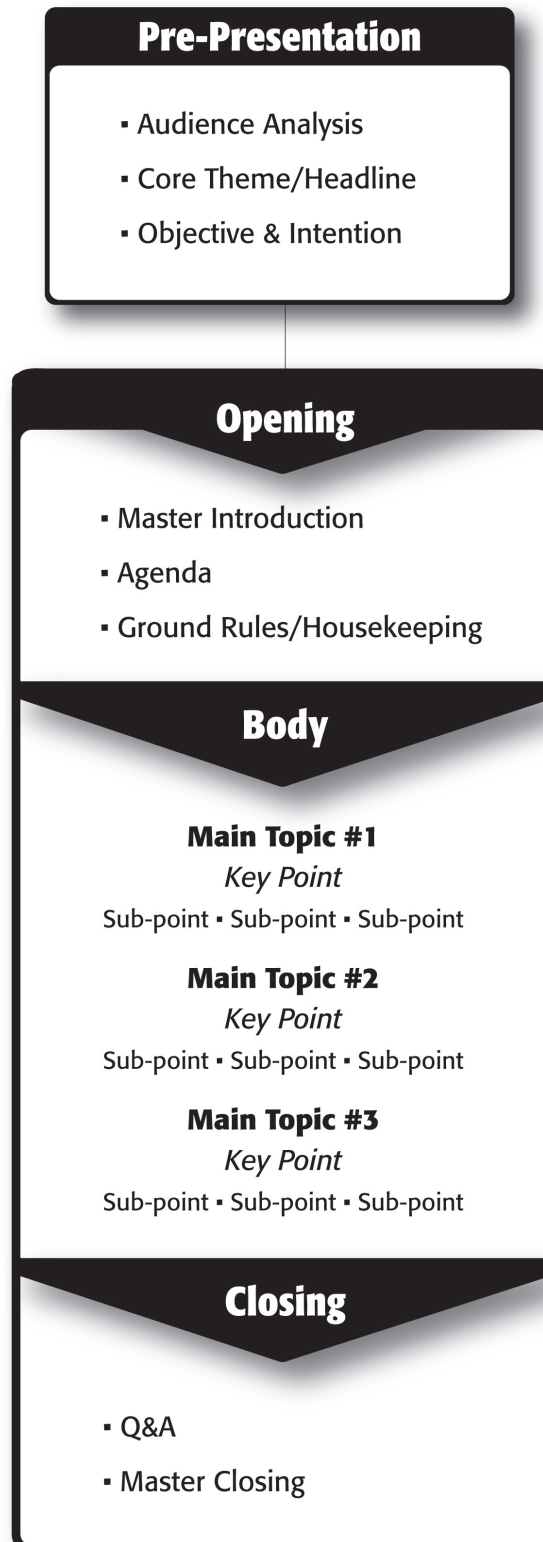
4. My audience's familiarity with this content/topic: _____

5. My audience's feelings about this content/topic are: _____

5. My audience's goals/expectations for this presentation are: _____



Presentation Structure





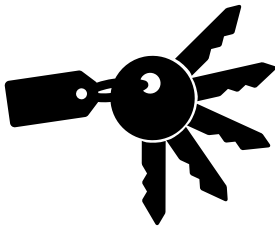
*If they're with you at the takeoff,
they'll be with you at the landing.*

—Lyndon B. Johnson

Master Introduction

The purpose of your Master Introduction is to establish the core theme of your message in a way that engages the audience and compels them to listen to you. It should also establish you as a credible messenger and summarize your main points in a way that is clear and consistent from start to finish. The five points that need to be established in an effective Master Introduction are:

5 Keys to a Master Introduction



1. Name/Role/Credibility
2. Hook or Attention Grabber
3. Reason we are here
4. Benefit to audience
5. Goal at the end of meeting or presentation

1. What is/are your name/role/credentials? _____

2. What is your hook or attention grabber? _____

3. What is the reason you are here? _____

4. What is the benefit to the audience? _____

5. What is your goal at the end of the meeting? _____



Establishing Credibility

If your audience is not aware of your qualifications or experience, you may want to establish them at the beginning of your presentation. Also, if appropriate, include mention of any pertinent degrees, awards, accomplishments, education, experiences, titles or affiliations that might help establish your credibility with the subject at hand. Don't assume your audience already knows your previous background and history.

Establishing a Hook

After initially greeting your audience, it is important to create a memorable opening for your communication, something that will grab attention. As a speaker, you need to capture your audience's attention right from the start. Find a hook. If you don't capture their attention right away, you run the risk of losing them for the rest of your presentation.

Some effective ways to create a hook:

- | | |
|----------------------------------|--------------------------------------|
| 1. Discuss a current event | 5. Recite a famous quote |
| 2. Recount a relevant story | 6. Ask a thought-provoking question |
| 3. Make a provocative statement | 7. Utilize an interesting visual aid |
| 4. Share an impressive statistic | 8. Reference a previous speaker |

Example of an effective Master Introduction

Thirty-eight NASCAR events over the course of ten months in any given year. Forty-seven million fans. That's a lot, right? Now double that. Ninety-four million—that's how many country music fans are out there. My name is Chris Epperly and for the past ten years, I have had the privilege of creating strategic partnerships with many American brands, bringing these brands to the Country Music Association. So why are we here? I am here to tell you about our core assets at the CMA and why you should be involved in the things we have to offer. What's the benefit to you? Well, that's easy: I want to increase your brand awareness. I want to enlighten people as to why your brand is so unique and why the consumer should consider using it. The goal for this presentation is pretty simple: I want to provide you with a unique partnership opportunity with CMA as a whole and then, once we've become partners, I want to drive consumer traffic to your business.



EXERCISE: Master Introduction

The audience only pays attention as long as you know where you are going.

—Philip Crosby

Mastering Your Transitions

One of the most common reasons that presentations or meetings fail to achieve their desired outcome is that the facilitator or presenter does not have clear and specific transitions; this is usually a result of inadequate preparation. Consequently, everything just blends together in one long blur of data. Without seamless transitions, your message will likely seem choppy or disjointed. Transitions should be clear, smooth, and logical, effortlessly moving your audience from one point or topic to the next.

Here are some examples of nonverbal transitions that can be used effectively:

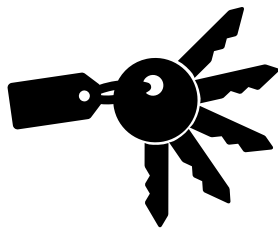
- Movement
- A change in facial expression
- Silence or dramatic pause
- A change in pace
- Variance in pitch
- A change in body posture
- Use of a prop
- Adjustment in volume
- A new visual aid
- A change in speaker(s)



Master Closing

Just as your Master Introduction framed your message at the outset, you need a Master Closing to revisit those points and reframe the message for your listeners. Below are the five points that should be included with your Master Closing.

5 Keys to a Master Closing



1. Summary of main points
2. Review of benefit to audience
3. Re-introduce the goal and/or ask for action
4. Closing hook
5. Thank you to audience

1. Outline summary of main points? _____

2. What is your benefit to your audience? _____

3. What is your goal? What action will you ask for? _____

4. What is your closing hook or challenge? _____

5. How will you thank your audience? _____

Everything has to come to an end, sometime.

—L. Frank Baum



Example of an effective Master Closing

So I've provided quite a bit of detail today about the CMA and all of the exciting assets we could make available to you if you chose us as a strategic partner. If you do decide to align yourself with all that the CMA has to offer, I am confident that we will be able to increase your brand awareness and, ultimately, drive consumer insight, showing people exactly why your brand is so unique. To put it plainly: it will increase your business. The goal I laid out at the top of this presentation was to provide you with a unique partnership opportunity. I've detailed why I believe a partnership with the CMA would drive consumer traffic to your business. The ball is in your court now. As Henry Ford once said, "Coming together is a beginning; keeping together is progress; working together is success." Thank you very much for your time. I look forward to your decision.



EXERCISE: Master Closing



Don't raise your voice, improve your argument.

—Desmond Tutu

Presenting to Senior Leadership

There are certain challenges you may experience when communicating or presenting to senior leadership. Often, high-level executives have limited time and tunnel vision, thus making them particularly difficult audiences.

Here are five tips to remember when dealing with senior leaders:

1. **Don't be afraid to let them know what you want upfront.** If you are delivering a presentation to request more resources, you can expect they will want to know how much you are requesting. You may have been planning to provide that information at the end of your meeting, but try asking them for what you want (and how much) at the beginning. This will ensure the rest of the time they are focused on your justification as to why it is a great investment and not how much it will cost.
2. **Know your audience and the personalities involved.** Different executives have different personalities. Be aware of the types you are dealing with so you know the best way to move forward through your presentation.
3. **Stay within your area of expertise and be prepared.** Don't stray too far from the material you have prepared. Stay on track. And definitely don't begin speaking about a topic that you don't know well. Don't fake it. Offer to do some further research and let them know you will be happy to share the findings once you do.
4. **Offer choices and alternatives—accept responsibility.** While developing your material, put together various options for the executives to consider. Give them choices. Own your presentation and the information included within it. If an error is discovered, own that too and accept responsibility and assure the group that the mistake will be fixed.
5. **Be flexible with your presentation or message.** When dealing with top brass, often a new topic may arise that may supersede the topic that you are speaking about currently. It's up to you to stay nimble as a presenter and be able to shift quickly and effortlessly to a different area or a different topic to accommodate the executive's request.



Gaining Commitment from Senior Leadership

1. **Tout the benefits.** Don't be shy about providing details about how your program or plan could have a positive effect on productivity or the bottom line for the senior leader.
2. **Uncover needs.** Spend as much time as necessary gathering information. This will help you identify and qualify the needs of the leader: past buying patterns, previous decisions that were made and present pain points.
3. **Utilize open-ended questions.** Instead of asking, "Do you think our team might benefit from this investment?" phrase it in a way that will solicit more than a simple yes or no answer. A better way to ask that question might be, "In what ways can you see this investment benefitting our team?"
4. **Listen actively.** This means listening with your eyes as well as your ears. Listen not only to what the senior leader is saying but also to the way she is saying it. Keep your eyes and ears open to signals coming from the other party and adjust your communication as necessary.
5. **Don't oversell.** Senior leaders do not like to feel that they are being "sold" to, so be careful about going overboard with your pitch or proposal. Avoid the hard sell at all costs. Be sincere, be factual and be brief.
6. **Use trial closes.** As you feel the process getting closer to commitment, float a trial close to the senior leader to test the waters and your assumptions about the process to this point. Trial closes could be questions such as, "Does this request for more funding seem reasonable to you?" or "Do you think this is something we will be able to initiate in the next two weeks?"
7. **Bring the passion.** Senior leaders are drawn to others who are passionate and excited so make sure your body language and voice communicate this intention when it comes to your proposal. Be sincere, be engaged and be present in your presentation or meeting.
8. **Ask for a commitment.** If you don't ask, you don't get. Don't be afraid to ask for the funding or push for buy-in once you've earned the right to do so.

In order to succeed, we must first believe we can.

—Nikos Kazantzakis



Framing Your Master Presentation

Participants will engage in a simulated communication scenario relevant to their needs and environment using all of the building blocks and techniques covered in the training.

1. What is the topic or message you are communicating? _____

2. Who is your audience? _____

3. What challenges could you face with this audience or material? _____

4. What is the objective that will be achieved if your message is delivered successfully? _____

5. What intention(s) will you utilize in order to achieve the objective? _____

***I want to _____ my audience so that
my audience will _____.***

Intention options:

Challenge

Excite

Motivate

Reassure

Involve

Empower

Persuade

Caution

Entertain



Utilizing Visual Aids

It's a visual world and people respond to visuals.

—Joe Sacco

Visual aids can be used to enhance your message by illustrating specific points using graphs, charts, diagrams or bullet points. Examples of different visual aids include digital presentations, flip charts, video, handouts and white boards. If used correctly, visual aids can add impact and interest to your presentation and can help an audience better retain the information you are providing.

Tips when using visual aids:

1. **Decide what type of visual aid would be most effective.** Choosing the wrong visual aid can hinder the success of your presentation.
2. **Limit the number of visual aids.** Remember: less is more. Use only visual aids that are absolutely necessary to illuminate your points.
3. **Master your transitions.** How smoothly you move from one visual aid or topic to the next can greatly enhance the effectiveness of your presentation.
4. **Talk to the audience, not the visual aid.** Try to avoid speaking with your back to the audience as much as possible. Avoid reading your material or visual aids word for word.
5. **Be prepared to present without your visual aids.** Technical problems can derail or destroy a good presentation, so be ready for anything. Bring along a hard copy of your presentation in case your equipment malfunctions.
6. **Double-check your equipment.** Before your presentation begins, inspect your equipment to make sure you have everything you need and it is all in working order.
7. **Do a dress rehearsal.** Practice your entire presentation with the actual equipment and visual aids you will be using on the day. Videotape and analyze playback.



Digital Presentation Guidelines

1. **Decide on a theme and be consistent.** Make sure you clearly understand the goal and intention for your presentation and the mood you want to create with your audience.
2. **Follow the Statute of Six.** The Statute of Six is a good guideline to utilize when building your slides: no more than six words per bullet, no more than six bullets per image and no more than six word slides in a row. If your audience cannot understand your slide in six seconds or less, it probably contains too much information.
3. **Pick a color scheme and stick to it.** You can often choose the color scheme for your slides based on your company's corporate colors. If you are including your company's logo in your template, choose colors that are compatible or complementary.
4. **Choose a font that is easy to read.** As a general rule, sans serif fonts are easier to read on a slide. Try to utilize text that is at least 28 or 32 point size, with titles being 36 to 44 point size.
5. **Avoid using all CAPS and italics.** Unless you are indicating a quote, or that something should be shouted, steer clear of italics and all CAPS.
6. **Use bold only for emphasis.** Utilize bold fonts sparingly and only to visually call attention to a particular word or phrase on a slide that you want to highlight.
7. **Make sure the words are legible against the background.** Keep your backgrounds simple and avoid patterns. Choose backgrounds that will be a clear contrast to the colors of the text.
8. **Limit the use of animation and transitions.** Use one slide transition style between slides, to maintain consistency.

When people read PowerPoint presentations to me, my head explodes.

—Roger Ebert



Digital Presentation Examples

Effective use of visual

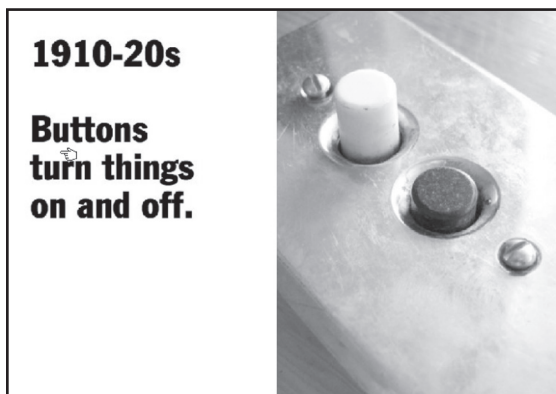
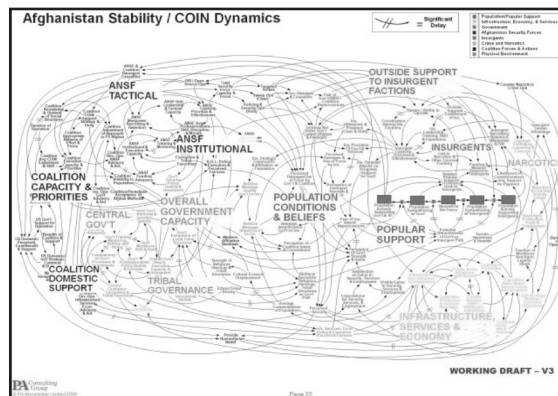
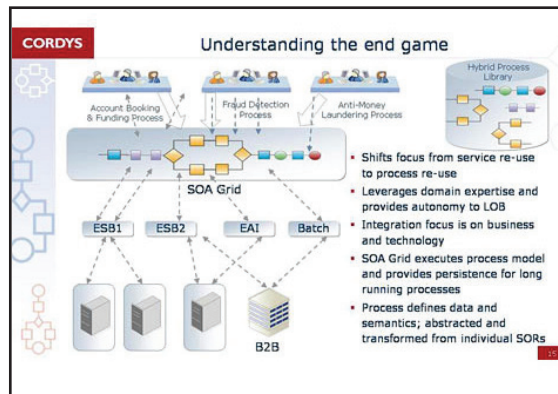
**Operation Tactical Objective:
Marketing Approach**

- Competitors: B2B
 - Target: Buyer
- Bobster
 - Target:
 - End User
 - Influencer



Team jagat

Ineffective use of visual



My trip to Beijing sales office

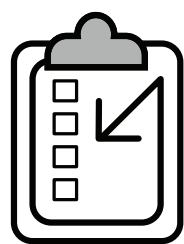


- Met with sales team in Beijing three times
- TALKED ABOUT 2010 STRATEGY AND WAYS TO REDUCE COSTS
- Met new sales VP and helped facility
- Stayed at 2 hotels / 1 nice / 1 not so good
- Ate Great Wall food
- Took lots of photos for team



Checklist for Physical and Vocal Warm-up

- ✓ Drop Over
- ✓ Neck Stretch
- ✓ Big Face/Little Face
- ✓ Big Chew or Jaw Drop
- ✓ Horse Blow/Raspberry
- ✓ Shoulder Rolls
- ✓ Arm Circles
- ✓ Wrist Circles
- ✓ Air Piano (fingers)
- ✓ Crush the Orange (chest)
- ✓ Hug a Tree (back)
- ✓ Trunk Twists
- ✓ Leg Shakeouts
- ✓ Ankle Circles
- ✓ Resonator Roll-Up
- ✓ *Mumsy Made Me Mash My Mutton* (lips)
- ✓ *Charlie Chews His Chocolate Shoes* (jaw)
- ✓ *Twenty Tentacles Tickling Ted* (tongue)
- ✓ *Icky Sticky Yucky Duckies* (soft palate)
- ✓ First 30 Seconds of Presentation



50-Point Speaker Assessment Form

First Impressions

1. Speaker plants before speaking	Always	Usually	Sometimes	Rarely	Never
2. Speaker uses an agenda	Always	Usually	Sometimes	Rarely	Never
3. Speaker sets ground rules	Always	Usually	Sometimes	Rarely	Never
4. Speaker engages the audience from the beginning	Always	Usually	Sometimes	Rarely	Never
5. Speaker seems calm	Always	Usually	Sometimes	Rarely	Never
6. Speaker seems confident	Always	Usually	Sometimes	Rarely	Never
7. Speaker seems credible	Always	Usually	Sometimes	Rarely	Never

Body Language

8. Speaker smiles early and often	Always	Usually	Sometimes	Rarely	Never
9. Speaker makes good eye contact with entire audience	Always	Usually	Sometimes	Rarely	Never
10. Speaker has active facial expressions	Always	Usually	Sometimes	Rarely	Never
11. Speaker utilizes a strong Home Base Position	Always	Usually	Sometimes	Rarely	Never
12. Speaker avoids unnecessary movement	Always	Usually	Sometimes	Rarely	Never
13. Speaker makes positive use of spatiality	Always	Usually	Sometimes	Rarely	Never
14. Speaker's body appears free of tension and pacifiers	Always	Usually	Sometimes	Rarely	Never

Vocal Dynamics

15. Speaker's volume is appropriate for the setting	Always	Usually	Sometimes	Rarely	Never
16. Speaker varies pitch and avoids monotone	Always	Usually	Sometimes	Rarely	Never
17. Speaker's inflections support his message	Always	Usually	Sometimes	Rarely	Never
18. Speaker's pace is appropriate	Always	Usually	Sometimes	Rarely	Never
19. Speaker is articulate (good diction)	Always	Usually	Sometimes	Rarely	Never
20. Speaker avoids verbal viruses	Always	Usually	Sometimes	Rarely	Never
21. Speaker does not stammer over words	Always	Usually	Sometimes	Rarely	Never
22. Speaker transitions from point to point smoothly	Always	Usually	Sometimes	Rarely	Never

Gestures

23. Speaker's gestures seem connected to his material	Always	Usually	Sometimes	Rarely	Never
24. Speaker refrains from using ineffective gestures	Always	Usually	Sometimes	Rarely	Never
25. Speaker's gestures use a wide area of gesturing space	Always	Usually	Sometimes	Rarely	Never
26. Speaker seems to know what to do with his hands	Always	Usually	Sometimes	Rarely	Never
27. Speaker uses gestures that are specific and direct	Always	Usually	Sometimes	Rarely	Never

Intention and Objective

28. Speaker's intention and objective are clear	Always	Usually	Sometimes	Rarely	Never
29. Speaker's body language supports his intention	Always	Usually	Sometimes	Rarely	Never
30. Speaker's vocal delivery supports his intention	Always	Usually	Sometimes	Rarely	Never
31. Speaker seems passionate about his material	Always	Usually	Sometimes	Rarely	Never
32. Speaker's message and delivery are congruent	Always	Usually	Sometimes	Rarely	Never
33. Speaker keeps entire audience engaged	Always	Usually	Sometimes	Rarely	Never
34. Speaker utilizes storytelling to illustrate a point	Always	Usually	Sometimes	Rarely	Never

Handling Q&A/Controlling the Audience

35. Speaker listens actively to those asking questions	Always	Usually	Sometimes	Rarely	Never
36. Speaker refrains from interrupting questioners	Always	Usually	Sometimes	Rarely	Never
37. Speaker makes sure questions are heard by all	Always	Usually	Sometimes	Rarely	Never
38. Speaker keeps presentation on track	Always	Usually	Sometimes	Rarely	Never
39. Speaker answers questions satisfactorily	Always	Usually	Sometimes	Rarely	Never
40. Speaker seems calm and in control during Q&A	Always	Usually	Sometimes	Rarely	Never
41. Speaker involves entire audience during Q&A	Always	Usually	Sometimes	Rarely	Never
42. Speaker handles challenges effectively	Always	Usually	Sometimes	Rarely	Never
43. Speaker utilizes Parking Lots effectively	Always	Usually	Sometimes	Rarely	Never
44. Speaker reads nonverbal cues of audience	Always	Usually	Sometimes	Rarely	Never

The Presentation

45. Speaker displays a strong grasp of content	Always	Usually	Sometimes	Rarely	Never
46. Speaker utilizes pattern interrupts	Always	Usually	Sometimes	Rarely	Never
47. Speaker utilizes spotlights	Always	Usually	Sometimes	Rarely	Never
48. Speaker utilizes signposts	Always	Usually	Sometimes	Rarely	Never
49. Speaker uses visual aids effectively	Always	Usually	Sometimes	Rarely	Never
50. Speaker constantly reinforces key points	Always	Usually	Sometimes	Rarely	Never

Participant Feedback Questionnaire



YOUR NAME (optional): _____

Please take a moment to complete this brief questionnaire. Your feedback will help us in our efforts to continually improve our services and training. (Please select one response for each answer.)

1. **TRAINING QUALITY**

Please rate the overall quality of the training you received. ☐ Excellent ☐ Good ☐ Fair ☐ Poor

2. **COURSE**

Please rate your level of agreement with the following statements about the course.

	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
a. The skills and knowledge I learned will enable me to improve my job performance.	5	4	3	2	1
b. The subject matter was presented in a clear, understandable manner.	5	4	3	2	1
c. The course materials were helpful and easy to understand.	5	4	3	2	1
d. The course met or exceeded my expectations.	5	4	3	2	1
e. I would recommend this course to others.	5	4	3	2	1

3. **TRAINER**

Please rate your level of agreement with the following statements about the trainer.

a. Trainer was prepared for each session.	5	4	3	2	1
b. Trainer was knowledgeable about the subject matter.	5	4	3	2	1
c. The trainer effectively responded to questions/concerns.	5	4	3	2	1
d. Trainer encouraged participation.	5	4	3	2	1
e. The trainer was engaging and kept my attention.	5	4	3	2	1

4. In your opinion, what are the strengths of this course?

5. In your opinion, how could we improve this training?

6. May we use your comments in our client testimonials? ☐ Yes ☐ No

If yes, please provide your name and title as you would like it to appear:

Name/Title: _____

THANK YOU!



Active Listening Quiz

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____



Post-Training Retention Support

In order to truly grow and retain what you've learned you need to implement and practice your new skills. To assist in these endeavors, Pinnacle offers a variety of retention support tools to ensure you maximize your newly developed techniques.

► **The Buddy System & Training Manual**

The back of this training manual contains retention tools, including a self-assessment. Combine this with the “Buddy System” to have others observe, critique and report on your communication skills progress. You may partner up with someone from your Pinnacle workshop (to maximize your newly discovered Pinnacle vocabulary), or even with someone who has never been through a Pinnacle training session.

► **The Green Room: Pinnacle's Private Customer Portal**

All participants receive private access to the Green Room. Your personal account offers many resources to help you hone and retain the skills you have learned.

Library: Within 48 hours of your workshop you will receive an email invitation containing your login and password. You will have access to the Library for one year from the date of your workshop.

The library contains:

- A large collection of 60 Second Quick Tip videos
- An array of exercises to do on your own
- Many more tools, tips and resources to use in follow-up activities and day-to-day engagements

Personal Video Access: If provided, you will receive an email when your videos have been loaded into your personal Portal account. This will arrive shortly after your initial Portal invitation. You will have access to your videos for 30 days from the date of your workshop. Pinnacle encourages you to:

- View and download your personal workshop videos
- Review and analyze the videos to continue to sharpen your tools
- Practice what you learned and use the videos to remind you of where you started

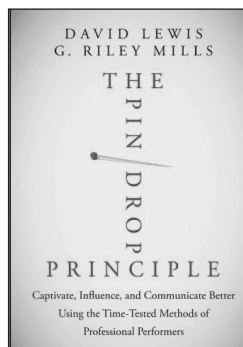
► **Monthly Email Refresher**

As a participant in a Pinnacle Workshop, you will be eligible to receive our monthly email refresher. This email contains additional tips and techniques for use as you further your education and refine your new skills.

► **Virtual Coach**

Pinnacle's online tool, the Virtual Coach weds the convenience of modern technology with our innovative approach to communication in an online resource for presentation and communication skills coaching.

► ***The Pin Drop Principle***



Written by Pinnacle's co-founders, *The Pin Drop Principle* is a step-by-step master class for anyone wishing to become a more confident and credible communicator and an accessible resource for anyone who routinely needs to present ideas to large or small groups, convey feedback effectively, conduct difficult conversations, and persuade others.



Glossary

Acting As If: A technique used in acting or life that takes advantage of your natural mental and emotional responses to posture and behavior to impose a feeling of confidence or security.

Belly Button Rule: A term coined by author Janine Driver stating that the direction a person's belly button faces can reflect their attitude and reveal their emotional state.

Benefit: Something advantageous or positive that an audience will achieve or receive as a result of hearing your message.

Body Language: Nonverbal communication such as gestures, postures, and facial expressions that help support a person's intention.

Congruence: The state in which all aspects of voice and body language perfectly support a communicator's intention.

Core Breathing: The low belly breath used by actors and singers for maximum support; also called diaphragmatic breathing.

Engagement: A connection with an audience that finds them in a willing state of attentiveness during your communication.

Gesture: Any movement of the hand, arm, body, head, or face that communicates a specific idea, opinion, or emotion.

Home Base Position: The relaxed, open body position that serves as a communicator's physical neutral when not moving or gesturing. **Inflection:** The specific pitch in the voice (up or down) used at the end of a word or phrase.

Intention: An aim that guides action, informing all aspects of a person's physical and vocal delivery.

Intention Cues: Any aspect of a person's vocal or physical communication that conveys meaning to an audience or listener.

Mirror Theory: The idea that people pick up on whatever emotion or intention a speaker projects and both feel and project back that emotion; see also, isopraxism.

Monotone: A succession of sounds or words without change in pitch.

Nonverbal Communication: Any aspects of communication: aside from the actual words spoken: that send messages or convey meaning to a listener.

Objective: A goal you hope to accomplish with your communication.

Pace: The rate, based on words per minute spoken, at which a person speaks.

Pacifier: Any nervous behavior or activity displayed by a speaker that communicates discomfort or nervousness.

Pattern Interrupt: Any action or behavior that breaks a pattern in an effort to maintain the attention of an audience.

Personal Stamp: The uniqueness and individuality a speaker or actor brings to a presentation or performance.

Posture: The position of a person's body when standing or sitting.

Spatiality: The way in which a speaker uses space, movement, and distance when communicating a message to others.

Stone-Face Syndrome: A condition whereby a speaker's facial expressions communicate virtually nothing, usually a result of nervousness or anxiety.

Torso Tell: A concept that the direction your torso is facing signals interest and intent.

Upspeak: The tendency to make your voice rise at the end of sentences so that statements sound like questions.

Verbal Virus: Verbal fillers (such as ah, um, or I mean) that show up in speech and communicate uncertainty to an audience or listener.

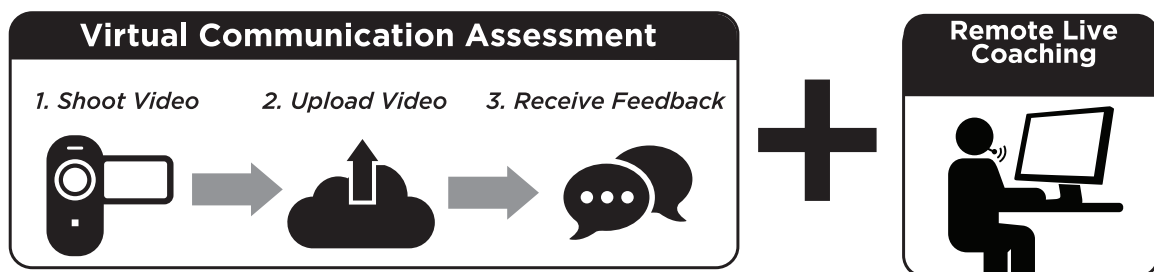
Vocal Dynamics: The ways in which you use the various qualities of the voice (pitch, tone, resonance, inflection, articulation, volume, and pace).

Pinnacle's Virtual Coach weds the convenience of modern technology with our innovative approach to communication in an online resource for presentation and communication skills coaching.

Pinnacle Master Instructors evaluate an uploaded video for individual communication skills, presence, and ability to engage and influence any audience with any message. They diagnose areas for improvement and provide comprehensive, written feedback with specific exercises to strengthen effectiveness. Users can also receive live remote coaching.

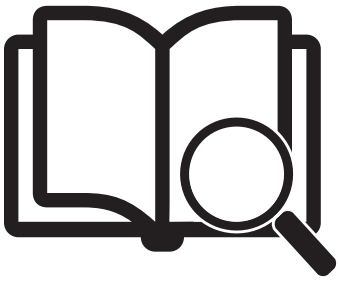
How does Virtual Coach Work?

Three easy steps:



- ▶ **Assessment**
Virtual Coach can be used as an assessment tool to recognize high potential employees, future leaders and new candidates. Employers can identify potential based on a comprehensive evaluation of communication skills and executive presence.
- ▶ **Development**
Participants will improve the effectiveness of their meetings, presentations, elevator pitches, keynote speeches, difficult conversations and more through action planning, video exercises and live coaching.
- ▶ **Blended Learning**
Budget and time are short for everyone these days. Virtual Coach gives everyone a jump start, reducing the time necessary for an on-site workshop
- ▶ **Retention Support**
Workshop alumni can receive online video analysis and live remote coaching to sustain their in-class education. Virtual Coach provides tools for progressive skill development and an effective action plan for continued success.

**For more information or to schedule a virtual coaching session,
contact us at: 773-572-8616 or vcoach@pinper.com**



Appendix

Introduction

1. Quote source, page 4: Paul J. Meyer, author (1928-2009)

First Impressions

1. Quote source, page 7: Eugene Ware, author and politician (1841-1911)
2. Fact source, page 8: Vanderbilt University psychologist Ann Kring, published in the *Journal of Personality and Social Psychology*
3. Fact source, page 10: Paul Ekman, *Emotions Revealed* (New York: Henry Holt, 2003)

Active Listening

1. Quote source, page 11: Epictetus, Greek sage and philosopher (AD 55-135)
2. Fact source, page 11: Adler, R., Rosenfeld, L. and Proctor, R. *Interplay: the Process of Interpersonal Communicating* (Fort Worth, TX: Harcourt, 2001)
3. Fact source, page 14: (Source: University of Missouri, 2009. Also, Joshua Foer, *Moonwalking With Einstein: The Art and Science of Remembering and Everything* (New York: Penguin Press, 2011) and Ralph Nichols, "Listening Is a 10 Part Skill," *Nation's Business* 45)
4. Fact source, page 14: study by Lloyds TSB, as published in *Fortune* on 7/10/13

Overcoming Stage Fright

1. Quote source, page 15: Aristotle, Greek philosopher (384-322 BC)
2. Fact source, page 16: *The Pin Drop Principle*
3. Quote source, page 17: Vincent Van Gogh, post-Impressionist painter (1853-1890)
4. Fact source, page 18: Stephen Cope, *The Wisdom of Yoga: A Seeker's Guide to Extraordinary Living* (New York: Bantam Books, 2006)

Projecting a Confident Presence

1. Quote source, page 19: John Maxwell, author and speaker (1947-)
2. Quote source, page 19: Kyle Yamashiro, President, Results Physical Therapy, Sacramento, CA
3. Quote source, page 20: John Locke, philosopher and physician (1632-1704)
4. Quote source, page 22: Patsy Rodenburg, British voice coach (1953-)

Vocal Dynamics

1. Quote source, page 25: Maya Angelou, author and poet (1928-)
2. Quote Source, page 27: Benjamin Disraeli, British politician and Prime Minister (1804-1881)
3. Fact source, page 27: Academic Skills Center at Dartmouth College,
4. Quote source, page 28: Edith Wharton, American writer (1862-1937)
5. Quote source, page 29: W.H. Auden, poet (1907-1973)

Gestures and Movement

1. Quote source, page 31: Arthur Lessac, author and voice coach (1909-2011)
2. Fact source, page 32: author and zoologist, Desmond Morris, *Body Watching* (New York: Crown, 1985)

Intention and Objective

1. Quote source, page 33: Walt Kelly, American cartoonist (1913-1973)
2. Quote source, page 34: Wayne Dyer, American author and speaker (1940)
3. Quote source, page 36: Ferdinand Foch, French soldier and military theorist (1851-1929)

Effective Storytelling

1. Quote source, page 37: Ira Glass, American radio personality (1959-)
2. Fact source, page 37: Jerome Bruner, cognitive psychologist, from *Elements of Persuasion* (New York: HarperBusiness, 2007)

Impromptu Speaking

1. Quote source, page 41: Kobi Yamada, author (1965-)
2. Quote source, page 41: Franklin D. Roosevelt, 32nd President of the United States (1882-1945)

Controlling Your Audience

1. Quote source, page 43: Dorothy Sarnoff, actress and self-help guru (1914-2008)
2. Fact source, page 44: *The Pin Drop Principle*
3. Quote source, page 44: Johann Wolfgang von Goethe, German writer and politician (1749-1832)
4. Quote source, page 46: Denis Waitley, American writer and speaker (1933)
5. Quote source, page 47: Robert Conklin, American author and self-help guru (1921-1998)
6. Quote source, page 48: Francis Bacon, English philosopher and statesman (1561-1626)

Practical Simulations

1. Quote source, page 49: Oliver Wendell Holmes, Supreme Court Justice (1841-1935)
2. Quote source, page 51: Lyndon B. Johnson, 36th President of the United States (1908-1973)
3. Quote source, page 53: Philip Crosby, businessman and author (1926-2001)
4. Quote source, page 54: L. Frank Baum, writer, *The Wonderful Wizard of Oz* (1856-1919)
5. Quote source, page 56: Desmond Tutu, social rights activist (1931-)
6. Quote source, page 57: Nikos Kazantzakis, Greek writer and philosopher (1883-1957)

Utilizing Visual Aids

1. Quote source, page 59: Joe Sacco, cartoonist and journalist (1860-)
2. Quote source, page 60: Roger Ebert, writer and film critic (1942-2013)

Notes