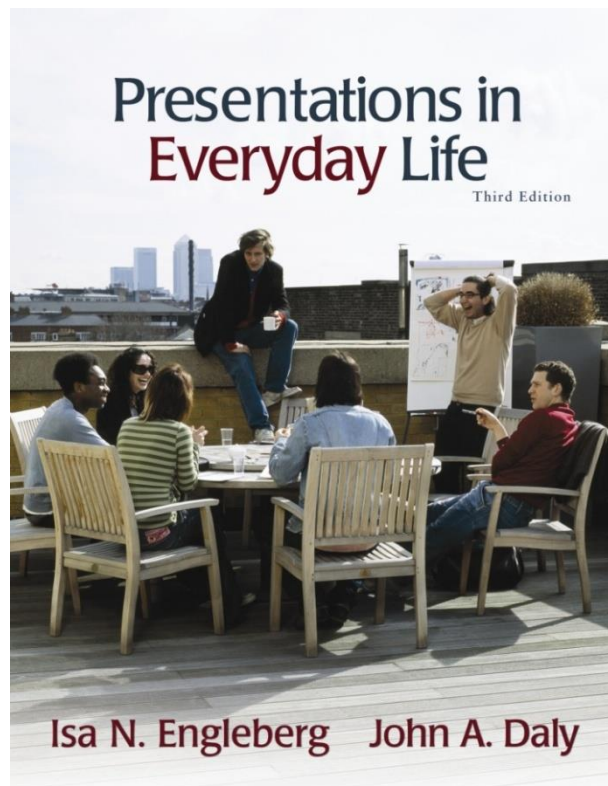


# Chapter 13: Presentation Delivery



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# Chapter 13: Presentation Delivery



Forms of Delivery

Using Notes Effectively

Vocal Delivery

Physical Delivery

# Describe Each Form of Delivery

Impromptu\*

Extemporaneous\*

Manuscript\*

Memorized\*

\*You can use all four in a single presentation.

# Impromptu Speaking

## Advantages

- Natural style
- Eye contact
- Freedom of movement
- 
- 
- 

## Disadvantages

- High speaker anxiety
- No preparation time
- No supporting material
- 
- 
-

# Extemporaneous Speaking

## Advantages

- More preparation time
- Seems spontaneous
- Practice builds confidence
- Allows eye contact
- 
- 

## Disadvantages

- Presentation anxiety
- Handling notes
- Difficult to estimate speaking time
- 
- 
-

# Manuscript Speaking

## Advantages

- Attention to details
- Can choose concise and eloquent language
- Easier to stay within time limit
- 
- 

## Disadvantages

- Stilted and dull delivery
- Difficult to maintain eye contact
- Lack oral style and formal language
- 
-

# Memorized Speaking

## Advantages

- Allows maximum eye contact
- Allows freedom of movement
- 
- 
- 

## Disadvantages

- Takes extensive time to memorize
- Difficult to modify or adapt while speaking
- Lacks spontaneity
- 
-

# Using Note Cards Effectively

- Use key words. Why?
- Use as few cards as possible. Why?
- Use as few words as possible. Why?
- Use card stock. Why?
- Use only one side of a note card. Why?
- Number the cards. Why?
- Practice using your notes. Why?



# Using Manuscripts Effectively

- Make it readable—large font, double spacing. Why?
- Number the pages. Why?
- Use the top two-thirds of page. Why?
- Use page breaks. Why?
- Use wide margins. Why?
- Do not staple pages together. Why?
- Practice using the manuscript. Why?

# “Punctuate” the Passage

I have a lot in common with many of you; many of you have had to struggle with other problems and obligations while earning your degree; many of you have families spouses or children who take up a lot of your time; you may have had to work while going to college to support yourself and your family; many of you have had to go to school at night after working long hard days and have had to come on weekends or give up time with your family.

(Excerpt from an alumni member’s commencement address.)

# Vocal Delivery

## Vocal Delivery Components

- Breath
- Volume
- Rate
- Pitch
- Fluency

## Vocal Clarity and Correctness

- Articulation
- Pronunciation
- Accents and Dialects

# Short Answer Question

**Why and/or how does breathing for life differ from effective breathing for presentation speaking?**

Example: *Breathing for life is automatic.*

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_

# Effective Breath Control

- **Loudness:** Amplifies the loudness of your voice
- **Duration:** Lets you say more in a single breath
- **Quality:** Reduces the likelihood of vocal problems such as harshness and breathiness

# Learn Abdominal Breathing

- Lie flat on a comfortable surface with your knees bent.
- Place hardbound book on your stomach right over your navel.
- The book should move up when you breathe in and sink down then you breathe out.
- Take the book away and put your hand on your stomach. Your abdomen should still move up when you breathe in and sink when you breathe out.
- Try doing the same kind of breathing while sitting, standing, and then speaking.

# Find the Right Volume

**Speaker:** Stand and read the following passage out loud:

- Practice your presentation at full volume.
- Use the same volume for your presentation.
- Observe your audience's reactions.
- Ask a friend to signal you if you're not loud enough.

# Ask for the Right Volume

## Listening to the Speaker:

- If you can't hear the speaker very well, ask for more volume.
- If you still can't hear the speaker, ask for even more volume.
- When you can hear the speaker well, ask the speaker to comment on how it feels to speak at that level.



# Projection

**Projection:** Controlled vocal energy that gives impact and intelligibility to the sound of your voice.

How to Improve Your Projection:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

# Microphone Quiz

- How should you test a microphone?
- Where you should place the microphone in relation to your mouth and face?
- If your microphone is well adjusted, what speaking tone should you use?
- How can you adjust to the painful squeal of sound system feedback?
- How do you project a soft tone and a forceful tone when using a microphone?

# Rate

- Too Slow: Less than 125 wmp\*
- Acceptable: 124-145 wmp\*
- Ideal: 145-180 wmp\*
- Too Fast: More than 180 wmp\*

**Note:** Your rate may vary depending on your speaking style, your presentation's mood or tone, and the number of syllables in words.

\*wmp = words per minutes

# Time Yourself

Read the following passage out loud:

If you take more than thirty seconds to read this passage out loud, you are a slow speaker. If you took fifteen seconds you are speaking at a rate of two hundred and fifty words per minute which is too fast for most audiences to follow easily. But remember that your message and nature of your audience can modify your speaking rate.

# Benefits of Optimum Pitch

## Fill in the Blanks:

Your voice . . .

- will be stronger and less likely to fade.
- \_\_\_\_\_.
- \_\_\_\_\_.
- will be more expressive and energetic because it has “room to move” above and below your optimum pitch.

# Find Your Optimum Pitch

- Sing the lowest note you can sing.
- Sing up the scale five or six notes.
- Can you sing the octave above the fifth or sixth note? Which is easiest?
- The fifth or sixth note above your lowest note is probably your optimum pitch.
- At optimum pitch, you should be able speak in a loud, clear, unstrained voice.

# Vocal Emphasis and Meaning

Change the emphasis on the word in **bold** to change the meaning of the sentence:

- **I** was born in Toledo.
- I **was** born in Toledo.
- I was **born** in Toledo.
- I was born in **Toledo**.

# Curbing *Uh* and *Um*

- Every language in the world has its version of *uh* and *um*.
- **There is nothing wrong with using an occasional *uh* or *um*.**
- The common use of *uh* and *um* have meaning:
  - *Uh* can mean \_\_\_\_\_.
  - *Um* can mean \_\_\_\_\_.



# Common Articulation Problems

- **Combined Words**
  - Watsumatta? (What’s the matter?)
  - Gonna (going to)
- **“ing” endings** (sayin’ instead of saying)
- **“Plosive” final consonants**
  - Final consonants that cannot be sustained like “m” or “s”
  - p, b, t, d, k, g
  - Tap/tab; hit/hid; rack/rag

# Pronunciation Drill

- The Detroit police often asked the deaf nuclear scientist to go across the street to the library's theatre in February.
- The picture showed both a surprising and relevant sketch of the Italian anesthetist's agile larynx.

# Accents and Dialects

- **Accent**
  - The sound of one language imposed on another.
  - Eastern Europeans may substitute a “v” for the “w” sound.
- **Dialect**
  - The sound of regional and cultural differences within the same language.
  - A southern dialect, New York dialect, etc.

# Multiple Choice Question

All of the following answers are misconceptions about effective eye contact EXCEPT:

- a. Focus your eyes on the wall behind an audience.
- b. Imagine that your audience is naked.
- c. Look between the heads of people in your audience.
- d. Go up and down the rows looking at each person.
- e. Maintain direct eye contact with audience members throughout most of your presentation.

# Eye Contact & Ethos

- *I'm of good character.* I care enough to share this important message with you.
- *I'm competent.* I know this subject so well that I can leave my notes and look at you.
- *I'm charismatic.* I want to energize and connect with everyone in this room!

# Eye Contact Techniques

- Look at audience members the same way you would when talking to a friend, coworker, client, or family member.
- Catch someone's eye for a few seconds, say something, and then move and look at another person in a different part of the room.
- Try to maintain eye contact for 75% or more of your speaking time.

# Facial Expression

- Your face reflects your attitudes and emotions.
- Next to the words you speak, your face is the primary source of information about you.
- Unless your topic is very solemn and serious, **SMILE!**
  - A smile says you are comfortable speaking and eager to share your message.
  - Audience members are more likely to smile if *you* smile.

# Gesture Techniques

- Link your gesture to specific words or objects.
  - Number your key points with your fingers.
  - Trace the shape of an object you're describing.
  - When telling a story, act out what's happening.
- Use large gestures for large audiences and smaller gestures for small audiences and television.
- Focus on your message, not your hands.
- Avoid repetitive gestures and fidgets.



# What Should I Do With My Hands?

Do what you normally do.

- If you gesture a lot in conversations, keep doing that.
- If you rarely gesture, don't invent new and unnatural hand movements.
- “Do with your hands what you would if you were talking to a member of your family. . . . It's not a big deal unless you make it one.”  
(Steve Allen)

# Problem Gestures

Demonstrate the following gestures:

The Fig Leaf

The Handcuffs

The Beautician

The Death Grip

# Name These Problem Gestures



# Gestures and Cultures

Demonstrate gestures with different cultural meanings:

The Okay sign

Hands in pockets

Wagging a finger

Others: \_\_\_\_\_

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# Posture and Movement

- Stand straight but not rigid.
- Feet should be about one foot apart.
- Lean forward a little.
- Head up, chest out, stomach in.
- Move between major sections.
- Move closer to your audience for important statements.
- Move to fill a pause.