

HOW TO MAKE  
**PERSUASIVE  
PRESENTATIONS**  
WITH CONFIDENCE

**TABLE OF CONTENTS**

Introduction .....3

**THE AUDIENCE**

10 Common Presentation Problems (How do you rate?) . . . .4  
Before Creating Your Presentation .....5  
Questions to Ask the Audience .....5  
During and After the Presentation .....6  
Analyze the Location and Occasion .....7

**THE MESSAGE**

What is Persuasion? .....8  
Techniques .....8  
Five Sources of Credibility .....9  
Principles of Persuasion .....10  
Elements of Classical Rhetoric .....10  
Resource Tips .....11  
Advocate as Story Teller .....12  
Telling Stories .....12  
Resource Tips .....13  
Telling Humorous Stories .....13  
Colorful and Visual Language .....15  
Liveliness of Speech .....16  
Creating Your Presentation .....17  
The Basics .....17  
Turning on Your Creativity .....18  
Editing Your Creativity .....19  
Organizing Your Creativity .....19  
Techniques for Beginnings, Middles and Endings .....21  
Visuals .....22  
Types of Visuals .....22  
Rules for Using Visuals .....23  
Resource Tips .....24



## THE DELIVERY

Presentation Preparation .....	25
12 Delivery Elements .....	25
Practice Reading Aloud .....	29
Commonly Mispronounced Words .....	30
Articulation Exercises .....	31
Handling Questions and Answers .....	32
Guidelines for Taking Care of Your Voice .....	33
Self-Analysis Presentation Feedback .....	35

## RECOMMENDED READING

Worth Checking Out .....	39
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## INTRODUCTION

Every lawyer knows that being able to persuade a client to accept your advice, a jury or a judge to rule in your client's favor, or even to convince an associate to go along with your practice management idea, takes convincing arguments from a credible source.

Being able to present confidently and persuasively can make the difference between success and failure in anything a lawyer does. The Tim W. Hrastar Associates *Rapport Marketing® Presentation Skills for Lawyers* Program is designed especially for young lawyers (0 to 5 years experience) and senior associates, to learn how to become more effective in presenting ideas to associates, clients and in the courtroom.

There are three key areas to consider in accomplishing this task; the audience, the message and the delivery. This educational booklet will give many ideas on each of these topics. It also includes a recommended reading list, and information on how to connect to helpful websites that deal with presentation topics.

I am a firm believer in educating legal professionals, and feel that easy and open access to knowledge is important in furthering these goals. Pass this booklet along to associates, clients and colleagues.

Check out our website at [www.rapportmarketing.com](http://www.rapportmarketing.com), or contact Tim Hrastar directly, for complete workshop, consulting and coaching information on this dynamic program designed especially for the legal profession. Now read on to learn more about improving your presentation skills.

Tim W. Hrastar  
Tim W. Hrastar Associates



## THE AUDIENCE

### 10 COMMON PRESENTATION PROBLEMS

*How do you rate?*

1. Do I lack audience rapport: not connecting emotionally to my audience before I try to present my ideas?
2. Do I experience stage fright? (Stage fright is caused by thinking about yourself instead of the audience.)
3. Do I appear uncomfortable or awkward in my stage presence and posture? Do I look like I don't belong in front of the audience?
4. Am I too serious with no sense of humor? Do I use appropriate humor to break down the walls of resistance and build rapport?
5. Do I lack good eye communication, facial expressions, or gestures? Do I stand like a "stick," giving the audience the feeling that I am not really alive?
6. Do I try to impress or overwhelm the audience with "data dump," spewing out facts only, with no emotional appeal through the use of stories, examples, and vivid language?
7. Am I not prepared, and come across as being unprofessional?
8. Do I lack enthusiasm, passion or energy for my subject and audience resulting in a boring and monotone delivery?

9. Do I use annoying non-words, or useless words or sounds instead of pauses? Words like, "uh," "umm," or "you know."
10. Do I use visual aids, and exciting verbal expressions to keep my audience interested, and get my message across?

### BEFORE CREATING YOUR PRESENTATION

*Keep these ideas in mind:*

- The only communication that counts is the message received. What you intend in your mind is not communication...the audience's perception of that intent is communication. All presentations are a dialogue, whether you are speaking to one or 1,000 people.
- Their objectives may not be the same as yours.
- They want a road map of where you are going to take them.
- They want to hear what is meaningful to them.
- They only understand in terms of their experiences.
- The audience is made up of individuals with different experiences, personal beliefs and needs.

### QUESTIONS TO ASK ABOUT YOUR AUDIENCE BEFORE YOU BEGIN CREATING YOUR PRESENTATION

- Interview them by phone or in person to find out what is important to them and how they feel about the subject.
- Ask as many who, what, why, where, when and how type questions as possible!



- How long are you expected to speak?
- How many people will be in the audience?
- Why are they there? (Their reasons are as important as yours.)
- What are their backgrounds...cultural, age, education, etc.?
- What level of knowledge do they have of your subject?
- What are their attitudes about you and your topic, are they adversarial?
- What positions do they hold in the organization?
- Who are the decision makers and influencers?
- Are there common problems in the group you need to address?

#### **DURING AND AFTER THE PRESENTATION**

- You never stop analyzing the audience, even during your presentation.
- The audience's behavior exerts considerable control over your message.
- Observe your audience before your presentation. Get to know as much about them as possible.
- Build rapport with your audience first...it's easier to talk to "friends" than "strangers."
- What is their body language saying?
- Did you reach your objectives?
- How were you and your message received?
- What would you do differently next time to be more effective?

#### **ANALYZE THE LOCATION AND OCCASION**

- Ask as many who, what, why, where, when and how type questions as you did to get to know the audience.
- Facilities. What are they like? Is everything you'll need for your presentation available?
- What time of day and day of week are you going to present?
- Context: where do you fit into the total program?





## THE MESSAGE

### WHAT IS PERSUASION?

- It's the process of adapting and arranging ideas, words and body language to control an environment in order to modify the other person's attitude or behavior.
- **Manipulate** is to influence or manage shrewdly or deviously—to tamper with or falsify for personal gain. The idea is not to manipulate, but to persuade.
- People's attitudes do not normally change dramatically when we attempt to persuade. We move in small increments. Timing can be important.
- Establish your objectives and goals up front by determining what you want the outcome to be, then work toward it.
- People's conscious and subconscious reactions to you and your message are constantly changing. You have to be aware of that and adapt accordingly.

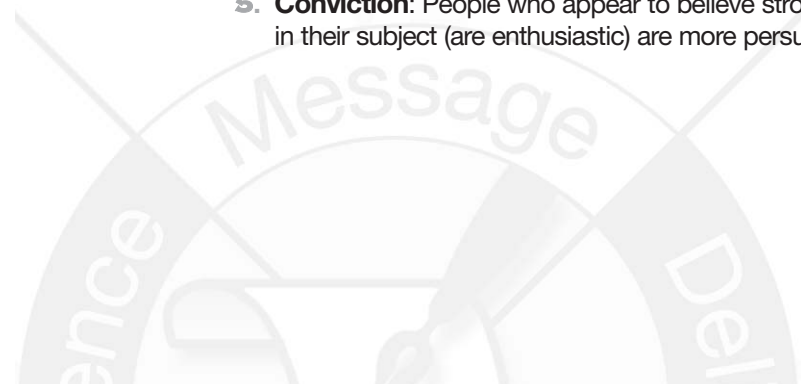
### TECHNIQUES

- Have a realistic purpose. There has to be at least a chance to persuade.
- Appeal to as many of the other person's needs as possible.

- Focus appeals on audience segments...decision makers are those you need to convince. Concentrate on the “middle group” of the audience, those who are on the fence, instead of going after the extremes.
- You have to sell yourself first before you can sell your idea. How persuasive you will be depends on how credible you are perceived to be.

### FIVE SOURCES OF CREDIBILITY

- 1. Competence:** 3 ways to be perceived as credible:
  - knowledge of subject
  - disclosure of your credentials
  - demonstration of your ability
- 2. Trustworthiness:** Honesty is the most important ingredient. If you're not considered trustworthy you won't be able to persuade.
- 3. Similarity:** People like and trust people who are like themselves. Establish common ground between you and the other person as soon as possible.
- 4. Rapport:** Other people are more persuaded by people they find appealing in some way...through the rapport they have, their appearance, how complimentary they are, etc.
- 5. Conviction:** People who appear to believe strongly in their subject (are enthusiastic) are more persuasive.





## PRINCIPLES OF PERSUASION

1. Be prepared by knowing your subject.
2. Know your audience thoroughly.
3. Have conviction in your beliefs.
4. Accent the benefits.
5. Paint the consequences.
6. Meet the objections.
7. Focus on key points by talking in specifics.
8. Ask for action.

## ELEMENTS OF CLASSICAL RHETORIC

Three things needed for persuasion (Aristotle):

1. Rapport (pathos)
2. Credibility (ethos)
3. Logic (logos)

### **Invention**

Invention refers to the topic, and the choice of the basic story and its elements, including a point of view and argument structure.

### **Arrangement**

This is the order in which the argument will be presented. This needs to be arranged in a logical way to bring the audience along. For example, is it going to be deductive reasoning (the conclusion follows from a stated premise i.e. from the general to the specific) or inductive reasoning (from the specific to the general)?

### **Style**

Different styles fit different needs and circumstances. However, a proper style is being yourself, showing your personality, as manifested in gestures and figures of speech.

### **Memory**

The idea is to make sure that the main elements of the story can be recalled. For example, the use of items to help in memory are anchoring of thoughts, use of vivid words, or particular forms of expression.

### **Delivery**

The delivery occurs during the actual presentation where the previous four elements are put together and exhibited in non-verbal (use of body language) and verbal expression.

## RESOURCE TIPS

Examples of closing arguments can be found in *Ladies and Gentlemen of the Jury (Greatest Closing Arguments in Modern Law)* by Michael S. Lief, H. Mitchell Caldwell and Ben Bycel. Simon & Schuster. 2000. ISBN: 0-684-85948-3

*Persuasion: The Litigator's Art* by Michael E. Tigar is an excellent source for persuasive techniques and opening and closing arguments. American Bar Association. 1999. ISBN: 1-57073-637-5

Gerry Spence's book has some excellent advice on arguing your story. *How to Argue and Win Every Time*. Gerry Spence. St. Martin's Griffin. 1995. ISBN: 0-312-14477-6



## ADVOCATE AS STORY TELLER

- When people need to solve a problem they need to view it with a pre-existing framework to get started. You need to give it to them.
- Advocates may sometimes present two or more opposing versions of the events. As an adversary it doesn't mean you oppose every contention the other side makes. By doing this you show your reasonableness.
- You need to tell your view of the story, or the audience (jury) will just make up their own version. The audience puts the story first and draws conclusions about the results and reasons.
- Jurors and judges decide cases based on the total picture, from which the decision occurs to them as a just resolution.
- Every case you try should be about issues that move jurors. Jurors are moved to accept one story over another by emotional elements in the narrative.
- In an opening statement make sure the evidence can't be contradicted.
- Remember: facts provide information...emotion provides interpretation!

## TELLING STORIES

- When you begin by even saying something as simple as, "Let me tell you a story..." the audience's ears perk right up. Everyone likes to hear stories. It's the traditional way of getting information to an audience that they will remember.
- Juries and judges want to hear stories too; they need something on which to hang the facts.
- Stories help listeners focus on key concepts and help them remember your key points.

- Stories should be...

1. Relevant to the audience and the topic
2. Realistic (not necessarily true, they can be hypothetical)
3. Repeatable (never off-color, or embarrassing)

### RESOURCE TIPS

Chapter 25: *Ten Great Stories, Ideas, and Concepts to use in Any Presentation.*

Chapter 26: *Ten Special Occasion Speeches.*

From: *Public Speaking for Dummies*®  
by Malcolm Kushner. IDG Books.  
ISBN: 0-7645-5159-0

## TELLING HUMOROUS STORIES

- "People with a sense of humor tend to be more creative, less rigid, and more willing to consider and embrace new ideas and methods." (Robert Half)
- The best way to connect to your audience is to make them comfortable. When they are comfortable they are receptive. Humor can break the ice and set the stage for persuasive communications.

### *Humor can...*

- Reinforce main ideas
- Build audience rapport
- Get or refocus the audience's attention



- Ease tensions
- Allow for healthy laughter
- Get you out of tight spots

#### **Collect humorous stories from...**

- The internet (e-mail)
- Business and professional publications
- General magazines and newspapers
- Books
- Television and movies
- Comedy channel
- Your observations
- Your funny friends

#### **What makes you laugh?**

- Decide what your humor style is, and develop it.
- Interact with your audience to produce rapport and humorous situations.
- Use self-deprecating humor.
- Be yourself...when you “lay an egg” on stage, all you can do is step back and admire it!

#### **But Beware...**

- Never underestimate the conservative nature of your audience.
- Stay away from politically and socially incorrect humor.
- When in doubt, leave it out!

## **COLORFUL AND VISUAL LANGUAGE**

### **Figures of Speech**

- The use of a word in an imaginative rather than literal sense.
- Allow ideas to be seen in vivid terms.
- Especially useful in translating the unknown to known.

### **Personification**

- Giving animals or objects human-like attributes.

### **Pun**

- Substitution of one word for another having different meanings but similar sounds.

### **Repetition**

- Reiteration of same words or phrase in order to reinforce ideas.
- Repeating in groups of three is effective and expected.

### **Metaphor**

- Showing similarity between different things.
- Implied comparison.

### **Metaphor Examples:**

- ✦ “If brains were gas, he wouldn’t have enough to fuel an ant’s go-cart once around the inside of a Cheerio.”
- ✦ “He had eyebrows that slinked across his forehead like two overfed caterpillars.”
- ✦ “If they put his brain in the cavity of a flea’s tooth it would roll around like a BB in a box car.”



- ✦ “We’re going to get down in the trenches, open up the hood and play hard ball.” (mixed metaphor)
- ✦ “The words rolled off her tongue like butter.”
- ✦ “He threw his hat into the ring.”
- ✦ “I just need a ballpark figure to work with.”
- ✦ “Their personalities are like oil and water.”
- ✦ “She holds the words in her hands like voluptuous breasts, plump and firm. She strokes, kisses, weighs and admires them until they shine...Words roll around in her mouth like blue grapes before the teeth pierce them and the juice explodes onto the reader’s palate.” [Susan Mitchell, writing about author Jeanette Winterson in the *Adelaide* (Australia) *Review*.]

## LIVELINESS OF SPEECH

- Refers to the *energy* you give to what you say, and making your ideas come alive.

### **Force**

- Giving a drive to what you say by creating an *intense* or *quiet* style.

### **Suspense**

- By creating a mental picture, step-by-step, people respond by withholding judgment and looking for the end.

### **Animation**

- The “lively” verbal message must be matched by the voice, gestures and eye contact.

## CREATING YOUR PRESENTATION

Try this unique storyboarding method for creating the content for your presentation. It is designed as a logical and persuasive approach that will ensure you reach your audience with your message. In designing your presentation the use of 1½ inch x 2 inch Post It™ notes are ideal for capturing your ideas; coming up with the basic information, brainstorming, editing and finally organizing your final presentation. Think about having one Post It™ note with an idea, comment, etc., on each point (opening statement, viewpoint, etc.) for your final organized ideas. This way you’ll have every point arranged in a logical sequence.

[Post It™ notes are a registered trademark of 3M Company, Minneapolis, MN.]

## THE BASICS

### 1. Subject

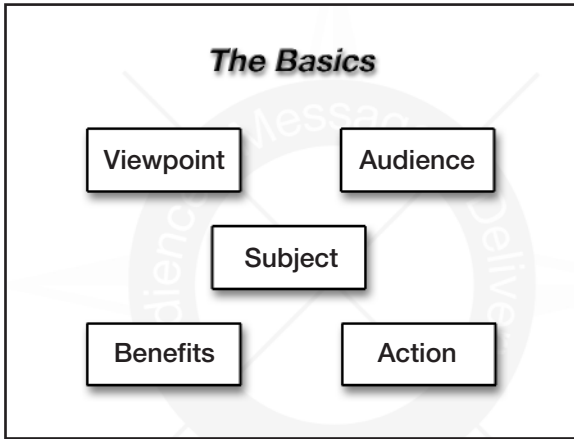
- What is your subject?
- Why are you speaking?
- What do you want to achieve?

### 2. Viewpoint

- How do you feel about your subject?
- What is your viewpoint and purpose?
- Why is it important to you?

### 3. Audience Analysis

- Know everything you can about your audience.
- Ask who, what, why, where, when and how type questions.



#### 4. Benefits to Audience

- What specific benefits will they experience if they perform the action you suggest?
- They want to know: “What’s in it for me?” and “Why should I listen?”

#### 5. Actions for Audience

- What action do you want your audience to take?
- “When I am finished with my presentation I want my audience to...”(do what?)

### TURNING ON YOUR CREATIVITY

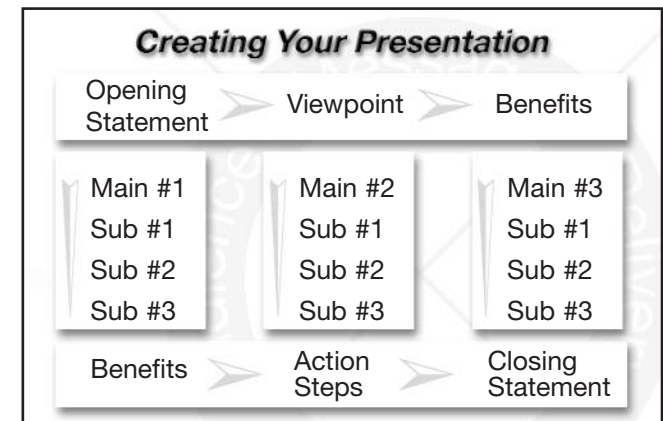
- Refers to the *energy* you give to what you say, and making your ideas come alive.
- Brainstorm as many ideas as possible about the basics.
- Think about and write down examples, metaphors, stories, statistics, etc., anything that will support your presentation.
- Be creative and don’t make judgments about what you’ve written at this time...keep an open mind.

### EDITING YOUR CREATIVITY

- This is the transition stage from brainstorming to organizing. You move to this stage after you feel comfortable with what you have written during the brainstorming stage.
- You will continue to create as well as edit, add and delete Post It™ notes as you go through this step.
- Try to arrange your ideas into 3 common groups.
- Write a “title” for each of the three groups formed.

### ORGANIZING YOUR CREATIVITY

- Now it’s time to arrange your creative groups into a logical, organized sequence.
- Think about the organization as having three parts; the introduction, body and closing.
- You may begin anywhere you want...the opening, body or closing. Remember these are notes to yourself.
- You will end up with one Post It™ note on each point listed on the diagram below.





## 1. The Introduction

### **Opening Statement**

- The opening statement is an attention-getter to get your audience interested and oriented.

### **Viewpoint**

- Clearly state your viewpoint, why the subject is important to you.

### **Benefits to Audience**

- Why should they listen to you?
- What's in it for them?

## 2. The Body

### **Main Points**

- Try to organize your body into three main points. People remember things in three's.
  1. "Duty, God, Country"
  2. "I came, I saw, I conquered"
  3. "Faith, hope, charity"

### **Sub Points**

- Support each main point with three sub points.

## 3. The Closing

### **Action for Audience**

- Give your audience specific actions to perform. (Perhaps three points)
- "After I present, I want the audience to..."

### **Benefits to Audience**

- Repeat the benefits to the audience: why should they take action?

### **Closing Statement**

- Wrap up to remember.
- They'll remember best the last thing you said.

## TECHNIQUES FOR: BEGINNINGS, MIDDLES AND ENDINGS

### **Ideas for Beginnings**

- Capture your audience's attention...attention-getter.
- Give your audience a reason to listen...benefits.
- Set the proper tone for the topic and setting...theme.
- Establish your qualifications as a speaker...credibility.
- Introduce your viewpoint and preview your presentation...give them a road map.
- Tell a story, use a statistic, ask a question, etc.

### **Ideas for Middles**

- Capture your audience's attention...attention-getter.
- Topical
- Spatial relationship: example; organization chart.
- Problem solving, question and answer, cause and effect, pros and cons.
- Time: chronological order. "Here's what we used to do, here's what we do now, and here's what we need to do in the future to improve our situation."

### **Ideas for Endings**

- Summarize...recap.
- Relate your closing to your opening.
- End with a story, an idea, etc.



**Use the Following Throughout Your Presentation to Keep the Audience Involved:**

- Stories
- Humor
- Audio visual aids
- Ask questions
- Use statistics
- Dramatic examples
- Quotes
- Analogies
- Animation
- Metaphors
- Repetition
- Get audience to do something

## **VISUALS**

The use of visuals *help support* your message. They are “aids” and shouldn’t be expected to do your presentation for you. Too many visuals will confuse the audience, so they won’t pay attention to what you are saying. You are the best visual aid... you walk, you talk, you’re animated and energized!

## **TYPES OF VISUALS**

- You
- Flip charts
- Presentation boards
- White boards
- Overhead transparencies
- 35mm slides
- Computer presentations (PowerPoint™)
- Video
- Audio
- Handouts
- Props

## **RULES FOR USING VISUALS**

- Be sure you have a reason for using visuals.
- One idea per visual and one thought per line.
- 5-6 words per line and 5-6 lines per slide.
- Keep it simple and be graphic so it’s easy to understand.
- Make sure the visuals will work in the meeting room.
- Practice using your visuals...they’re aids, not crutches.
- Don’t “talk” to your visuals...maintain rapport with your audience.
- Use color and type faces to enhance, not be gaudy.
- Pause when you first reveal a visual to give your audience a chance to absorb it.
- Seek professional help in creating your visuals.

## RESOURCE TIPS

Chapter 5: *Illustrating Your Presentation* from *Business Presentations* by Angela Murray. Teach Yourself Books. 1999. ISBN: 0-8442-2787-0

The book, *Point, Click & Wow! A Quick Guide to Brilliant Laptop Presentations* by Claudyne Wilder and David Fine. All about graphics for PowerPoint™ presentations. 1996. ISBN: 0-88390-484-5

The National Institute for Trial Advocacy book, which comes with a CD, *PowerPoint for Litigators* by Deanne C. Siemer, Frank D. Rothchild, Edward R. Stein and Samuel H. Soloman. 2000. ISBN: 155681-674-X

The National Institute for Trial Advocacy book *More Power to PowerPoint™*. 2000. ISBN: 155681-690-1

Review other books in *Recommended Reading* section in the appendix.

*Presentations* magazine, a Bill Publications. 50 S. Ninth Street, Minneapolis, MN. 55402. Voice: 612-333-0471 Fax: 612-333-6526 Web: [www.presentations.com](http://www.presentations.com)

Check out the Rapport Marketing website for many connections to presentation sites. [www.rapportmarketing.com](http://www.rapportmarketing.com)



# THE DELIVERY

## PRESENTATION PREPARATION

### ***Be Prepared • Be Enthusiastic • Be Yourself!***

- Being prepared is being professional!
- Preparation strengthens your confidence.
- Rehearse by using audio or videotape.
- Review your video presentation without sound to concentrate on visual delivery then close your eyes and just listen to the audio to concentrate on vocal delivery.
- Rehearse enough times aloud to be comfortable.
- Be physically and emotionally rested before you speak.
- Remember facts provide information, emotion provides interpretation.

## 12 DELIVERY ELEMENTS

### **1. Posture**

- Stand up straight with shoulders back and weight evenly balanced on both feet.
- Don't lean on one leg or put your hands in your pockets.

### **2. Gestures-Movement**

- Gesture naturally—think about what you are saying; concentrate on the audience and you'll be natural.
- Keep your hands and arms at your sides when not gesturing.



- “Paint pictures” for the audience. But don’t be frenetic with your movements.
- Move with purpose: (2 to 3 steps toward audience). It relieves tension and shows the audience you have confidence. Don’t pace.

### **3. Facial Expressions**

- People will look at your face more than anything else, so smile, be approachable...friendly.
- Your audience wants to be comfortable...a smile from you is contagious.
- Use your eyes, eyebrows, your entire face to send your messages...be dramatic and animated with your face!

### **4. Eye Contact**

- Establish rapport with everyone in the audience by making meaningful eye contact.
- Make eye contact in a random pattern throughout the audience.
- “The eyes are the window to the soul.” They tell your audience you care about them.
- It takes about 3-4 seconds of eye contact to establish rapport.
- Look at individuals as if they were the only one in the room.

### **5. Volume-Projection**

- It doesn’t matter what you are saying if you can’t be heard in back of the room.
- Speak up to be heard. A powerful voice exudes confidence and gives you better opportunity for pitch variation.

### **6. Articulation and Pronunciation**

- Articulate every syllable of every single word.
- Be careful of “lazy mouth”...not opening your mouth wide enough to be heard.
- You can’t be understood when you mumble—it destroys your credibility.

### **7. Inflection-Pitch Variety**

- Pitch variety provides interest, drama and excitement to what you are saying.
- Lack of pitch variety results in a monotone. Monotone speakers are boring speakers.
- Practice reading aloud (this is helpful for all elements of your vocal delivery).
- Vary your pitch up and down, make it interesting, use a quiet or intense style, create excitement with your variety.

### **8. Pauses: Vocal/Silent**

- Pause for effect...pauses can be very dramatic and show great confidence.
- When you are about to utter a “non-word” (“ah,” “um,” you know, etc.), instead pause.
- You can think three times faster than you can speak, therefore you’ll know when you are about to speak a non-word—just pause.

### **9. Speech Rate**

- Speaking too slowly can lose your audience and can become boring, especially with little or no pitch variety.



- Speaking more rapidly provides excitement, a sense of urgency.
- Yet speaking too rapidly may result in a credibility gap, and may be difficult to follow if your articulation and pronunciation aren't what they should be.
- Your rate may vary as your pitch varies...use it to your advantage to be dramatic.

#### 10. Use of Language

- Be wary of jargon.
- Improve your vocabulary by reading, even the dictionary.
- Use colorful language...metaphors, analogies, etc.
- Don't use off-color language with any groups.
- Think about your audience—are you “speaking proper English?” (Example: “we were” instead of “we was”; “He doesn't” instead of “he don't”)

#### 11. Enthusiasm-Energy-Passion

- Nothing great was ever accomplished without ENTHUSIASM!
- Powerful communication happens by using your emotions.
- Get into the head and heart of your audience.
- Enthusiasm/Energy/Passion gets and keeps your audience involved.
- “People are persuaded more by the depth of your conviction than the height of your logic, more by your enthusiasm than any proof you can offer.”

#### 12. Stage Presence: Confidence, Rapport and Appearance

- Be yourself. The audience wants to see the real you, show it to them!
- When you are yourself, your confidence, credibility and sincerity come through.

#### PRACTICE READING ALOUD

Audio record as you read magazines, newspapers, books, poetry, etc., to get used to hearing the sound of your own voice. Read a passage 3 or 4 times in different ways...be dramatic, emphasize different words and phrases, practice your pitch/inflection, rate/pause and volume/projection.

**Practice with this...**

##### The Gettysburg Address

November 19, 1863, Abraham Lincoln

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The



world will little note, nor long remember what we say here, but it can never forget what they did here.

It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

### COMMONLY MISPRONOUNCED WORDS

Pronounce every syllable of every word.

#### Omission of Sounds

probably	mutually	couldn't
secretary	naturally	didn't
Saturday	accidentally	wouldn't
government	family	hadn't
environment	ineffectual	recognize
usually	grocery	temperature
virtually	company	fifth
casually	different	gallery
hopefully	laboratory	candidate
actually	library	regular
finally	February	slept
individual	history	picture
eventually	geography	Pennsylvania
literally	interpretation	

#### Addition of Sounds

anyway	disastrous	accompanist
grievous	often	monstrous
athletics	mischievous	height
Illinois	burglar	Des Moines
especially	across	escape

#### Transposition of Sounds

prescription	children	prodigy
professor	nuclear	hundred
precipitation	ask, asked	jewelry

### ARTICULATION EXERCISES

Say these exercises into a tape recorder, play them back and check your progress. They are a good warm-up exercise before you speak. They force you to open your mouth and use your articulators (mouth, teeth, lips, tongue and palate).

- “Remember the money, remember the money, remember the money, remember the money”
- “Unique New York, unique New York, unique New York”
- “Red leather, yellow leather, red leather, yellow leather, red leather, yellow leather”
- “The pick pocket picked marked bills by mistake, the pick pocket picked marked bills by mistake, the pick pocket picked marked bills by mistake”
- “Snow slowed winter mail to snail’s pace, snow slowed winter mail to snail’s pace, snow slowed winter mail to snail’s pace”



## HANDLING QUESTIONS AND ANSWERS

- You may invite questions and answers during your presentation or after...you set the rules. Presentations are considered to be interactive.
- When you first solicit questions, pause 5 to 10 seconds, if they haven't responded immediately. Give them a chance to think.
- Look at the questioner and listen carefully, once you begin to answer make eye contact for 3 to 6 seconds then re-establish eye contact with the audience.
- If there are no questions be prepared to reemphasize one of your main points...this may stimulate questions.
- Once the question and answer session is completed, recap your closing. They'll remember best the last thing you said.

### ***What Questions Should Accomplish***

- Get the audience's attention and enhance their comprehension and retention of the topic.
- Keep their interest and check their understanding.
- Provide feedback to the audience.
- Introduce or summarize a point before moving on.
- Questions should be clear and concise—emphasize one point at a time.

### ***Questioning Techniques***

- Get the audience's attention and enhance their comprehension and retention of the topic.
- Redirect questions to the audience.

## ***Answering Techniques***

- Create a comfortable environment.
- Listen carefully to the question.
- Rephrase the question.
- Repeat the question so everyone can hear.
- Be brief and don't over-answer.
- Don't answer too soon—make sure the questioner is finished.
- Don't get into a conversation with one person.
- Don't bluff if you don't know the answer. It destroys your credibility.

## **GUIDELINES FOR TAKING CARE OF YOUR VOICE**

1. Drink eight glasses of water throughout the day to keep vocal folds hydrated.
2. Avoid clearing your throat. Throat clearing only irritates the throat, which creates more mucus, exacerbating the problem. Instead try swallowing hard.
3. To avoid mucus build-up, avoid dairy products and drink plenty of water.
4. Excessive coughing is hard on the throat. Use cough suppressant.
5. If you smoke, quit. There is no good reason to smoke.
6. Alcohol and caffeine dehydrate your body. To offset the drying effect, drink one glass of water for every beer, mixed drink, glass of wine, caffeinated soft drink, and cup of coffee or tea drink. This is in addition to the eight glasses of water each day.



7. Avoid talking in competition with loud noise, such as traffic, noisy groups of people, etc.
8. Avoid extremes of loudness or pitch...don't yell at sports events, and don't try to be loud in pitches higher or lower than your comfortable range.
9. Rest is important. If you are tired, your voice will sound tired.
10. If you notice any significant change in your voice, see your doctor.

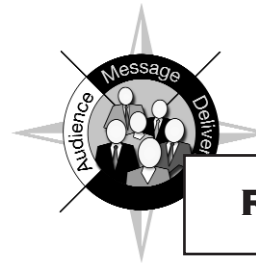
## SELF-ANALYSIS PRESENTATION FEEDBACK

Use this self-analysis form to review a videotape of your presentation. It includes delivery and content elements.

DELIVERY STYLE	COMMENTS
<p><b>Posture</b> Did I stand up straight with feet shoulder width apart and stay balanced on two feet without leaning or swaying from side to side?</p>	
<p><b>Gestures</b> Was I expansive in my gestures? Did I keep my hands apart and at my sides when not using gestures?</p>	
<p><b>Movement</b> Did I take advantage of the entire stage area, and move appropriately?</p>	
<p><b>Facial Expressions</b> Was I animated and expressive? Did I smile where and when I should have?</p>	
<p><b>Eye Contact</b> Did I make good eye contact on an individual basis for about 3-4 seconds per person in a random pattern throughout the room?</p>	

<b>DELIVERY STYLE</b>	<b>COMMENTS</b>
<p><b>Volume</b> Could I be heard in the back of the room?</p>	
<p><b>Articulation</b> Did I pronounce every syllable of every word, and talk slow enough to be understood?</p>	
<p><b>Speech Rate</b> Did I speak too fast so it sounded rushed and nervous?</p>	
<p><b>Pitch Variety and Inflection</b> Did I vary my pitch up and down to make my delivery interesting?</p>	
<p><b>Pauses: Vocal/Silent</b> Did I use pauses instead of using “ahh,” “um,” “you know,” “like,” or other useless filler words?</p>	
<p><b>Enthusiasm-Energy-Passion</b> Was I energetic, passionate, and enthusiastic about my topic and audience?</p>	
<p><b>Stage Presence-Rapport/ Confidence/Appearance</b> Did I appear comfortable to the audience?</p>	

<b>CONTENT</b>	<b>COMMENTS</b>
<p><b>Opening Grabber!</b> Did I get the audience's attention by using an interesting opening to my presentation?</p>	
<p><b>Statement of Problem or Issue</b> Did I express clearly my viewpoint and the issues of the presentation?</p>	
<p><b>Benefits to Audience</b> Did I give the audience a good reason to listen?</p>	
<p><b>Rapport and Audience Involvement</b> Did I interact as soon as possible, ask questions or get the audience to do something to keep them involved?</p>	
<p><b>Visual Aids</b> Were my visuals appropriate and meaningful for the topic and audience?</p>	
<p><b>Use of Visuals</b> Did I rely on my visuals too much, or seem awkward in their use?</p>	
<p><b>Persuasiveness</b> Was I believable and convincing in the structure and presentation of my topic?</p>	



## RECOMMENDED READING

### WORTH CHECKING OUT

*“A Funny Thing Happened On the Way To the Boardroom” (Using humor in business).* Michael Lapoce. John Wiley & Sons. 1988. ISBN: 0-471-63649-5

*Business Presentations.* Angela Murray. Teach Yourself Books. 1999. ISBN: 0-8442-2787-0

*Delivering Dynamic Presentations.* Ralph Hillman. Allyn and Bacon. 1999. ISBN: 0-205-26810-2

\**Going to Trial.* Daniel I. Small, Editor. American Bar Association. 1999. ISBN: 1-57073-723-1

*Great Speaking.* Hal Persons. Black & Taylor Publishing. 1991. ISBN: 0-9632786-0-6

\**How to Argue and Win Every Time.* Gerry Spence. St. Martin’s Griffin. 1995. ISBN: 0-312-14477-6

*How to Prepare, Stage, and Deliver Winning Presentations.* Thomas Leech. American Management Association. 1982. ISBN: 0-8144-5613-8

*How to Say It With Your Voice.* Jeffrey Jacobi. Prentice Hall Press. 1996. ISBN: 0-7352-0152-8

*How To Speak TV.* Clarence Jones. Video Consultants. Inc. 1988. ISBN: 0-9619603-0-2

*Influence, The Psychology of Persuasion.* Robert B. Cialdini, Ph.D. Quill William Morrow. 1984. ISBN: 0-688-12816-5

*Influencing With Integrity.* Genie Z. Laborde. Syntony Publishing, 1987. ISBN: 0-933347-10-3

CONTENT	COMMENTS
<p><b>Organization of Content</b> Did I follow the storyboarding technique to ensure a logical flow to my presentation? Was it easy to follow, clear and concise?</p>	
<p><b>Use of Language</b> Did I use colorful language; stories, metaphors, analogies, expressions and careful word choice to keep audience interest?</p>	
<p><b>Action for Audience</b> Was I clear in what I wanted the audience to do? Did I provide good recommendations?</p>	
<p><b>Reinforce Benefits</b> Did I tell them again why it’s important for them to do what I suggested?</p>	
<p><b>Closing Statement</b> Was I clear and forceful in my closing statement? Did I leave them with the right impression?</p>	

***“I Can See You Naked.”*** Ron Hoff. Andrews and Michael, a Universal Press Syndicate Company. 1988. ISBN: 0-8362-7944-1

***Instant Rapport.*** Michael Brooks. Warner Books. 1989. ISBN: 80-446-39133-6

***\*Ladies and Gentlemen of the Jury (Greatest Closing Arguments in Modern Law).*** Michael S. Lief, H. Mitchell Caldwell and Ben Bycel. Simon & Schuster. 2000. ISBN: 0-684-85948-3

***\*Mastering Voir Dire and Jury Selection.*** Jeffrey T. Frederick. American Bar Association. 1995. ISBN: 0-89707-981-7

***\*More PowerPoint User’s Manual.*** National Institute for Trial Advocacy. 2000. ISBN: 155681-690-1

***\*Persuasion: The Litigator’s Art.*** Michael E. Tigar. American Bar Association. 1999. ISBN: 1-57073-637-5

***Power Persuasion.*** William D. Coplin and Michael K. O’Leary. Addison-Wesley Publishing Co. 1985. ISBN: 0-201-11201-9

***\*PowerPoint for Litigators.*** Deanne C. Siemer, Frank D. Rothchild, Edward R. Stein and Samuel H. Soloman. National Institute for Trial Advocacy. 2000. ISBN: 155681-674-X

***Presentations Plus.*** David A. Peoples. John Wiley & Sons. 1988. ISBN: 0-471-63391-7

***Public Speaking for Dummies.*** Malcolm Kushner. IDG Books Worldwide. 1999. ISBN: 0-7645-5159-0

***Speakeasy: How to Talk Your Way to the Top.*** Sandy Linver. Summit Books. 1978. ISBN: 0-671-67224-X

***Speak Like A Pro.*** Margaret M. Bedrosian. John Wiley & Sons. 1987. ISBN: 0-471-84466-7

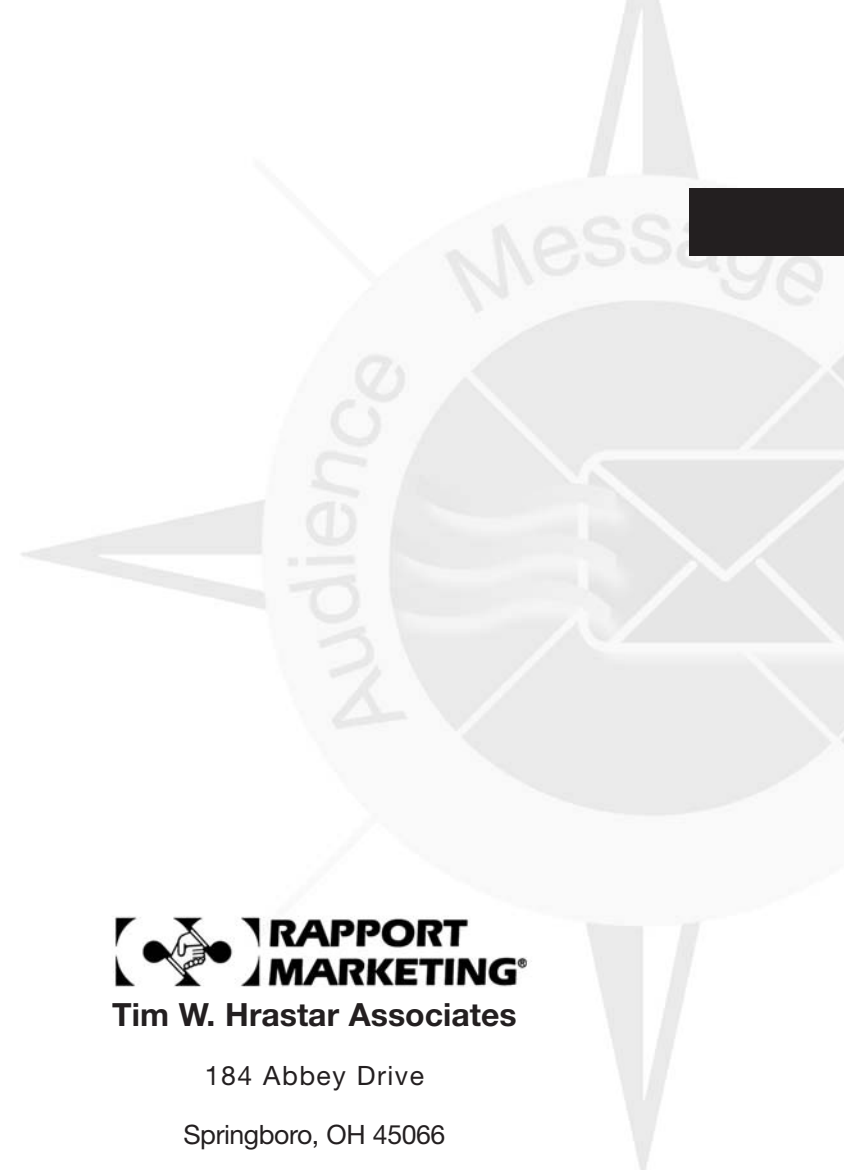
***Speaking To Groups.*** James B. Anderson, PhD. Wyndmoor Press. 1989. ISBN: 0-922749-05-1

***Standing Ovation.*** James C. Humes. Harper & Row Publishers, Inc. 1988. ISBN: 0-06-015809-3

***Think On Your Feet.*** Stephen C. Rath. Harper & Row Publishers, Inc. 1990. ISBN: 0-88730-437-0

***You Are the Message.*** Roger Ailes. Dow-Jones Irwin. 1988. ISBN: 0-87094-976-4





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