



# The Well-Spoken Woman:

Presenting Your Authentic Self



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# The Well-Spoken Woman: Presenting Your Authentic Self

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## How to Be Well Spoken

At Positive Communications we are committed to helping you deliver your best before audiences large and small. The most successful public speakers are the ones willing to work at it. The biggest myth about speaking in public is that accomplished orators were born with the talent. Not the case, the best hone their skills over time. The general rule of thumb is that an hour of writing and practice time is required for every minute of delivered speech.

To help you excel we are providing this summary of the techniques discussed in the training class. For more practical tips ***The Well-Spoken Woman: Your Guide to Looking & Sounding Your Best*** is available at [www.wellspokenwoman.com](http://www.wellspokenwoman.com) and online.

Best Wishes!  
Chris Jahnke

### THE WELL-SPOKEN WOMAN

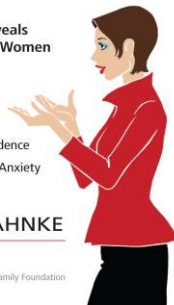
Your Guide to Looking and Sounding Your Best

A Top Speech Coach Reveals  
the Secrets of Powerful Women

- State Your Ideas Effectively
- Be Polished and Prepared
- Be Taken Seriously
- Assert Opinions with Confidence
- Overcome Public Speaking Anxiety

CHRISTINE K. JAHNKE

Foreword by  
BARBARA LEE  
founder and president, the Barbara Lee Family Foundation



# I. Signature Style – Delivery Techniques

## A. The First Impression

Start as strongly as possible! Audience members draw a first impression of a speaker in a matter of seconds. The beginning of a presentation is the time to capture the audience's attention, even imagination.

Make the opening a highlight by greeting the audience visually. When walking into a room, onto a stage, or up to a head table, a speaker is communicating even though no words are spoken. Don't stare at feet or notes. Stand up straight with shoulders slightly back and arms loose. The head should be up and eyes focused on the audience. Use a strong smile to project confidence. President Barack Obama is a master of the visual greeting.

Greet the audience verbally with a quick hello (10 seconds or so), have something prepared such as: "Good morning, everyone. I'm delighted to have this opportunity to talk with you today." This provides a moment to establish eye contact with the audience. Good, steady eye contact communicates confidence and allows the speaker to quickly develop a rapport with the listeners.

### Checklist for the First Impression

- Greet the audience visually and verbally
- Make eye contact with the audience
- Stand up straight with shoulders back and a smile
- Say hello and introduce yourself

## B. Podium Presence

"What you are, speaks so loudly that I cannot hear what you say." This Ralph Waldo Emerson quote illustrates the importance of delivery style. Delivery techniques include nonverbal and vocal components. The nonverbal elements are hand gestures, eye contact, body movement, foot stance, and facial expression. The vocal elements are pace, pause, pitch, projection, and pronunciation.

## **Importance of Silent Messages**

Audience members form an opinion about a speaker based on body language and tone of voice, more so than content. In fact, the audience can be so preoccupied with nonverbal messages that while they do 'hear' the words, they rely on the actions of the speaker to interpret what is being said. Psychologist Albert Mehrabian writes, "our silent messages may contradict what we may say in words; in either event, they are more potent in communication than the words we speak.... Audiences weigh our actions more than our words as they try to understand what we feel."

According to Mehrabian, the audience's initial impression of the speaker is drawn most heavily from what they see. Visual information accounts for 55% of what the audience takes in. Voice quality accounts for 38% of the audience's reaction. The remaining 7% of the impact comes from the words.

Visual	55%
Vocal	38%
Verbal	7%

These findings underscore the importance of creating a strong first impression by using effective body language. A speaker must appear enthusiastic about what is being said.

## **Nonverbal Delivery Techniques**

Elizabeth Dole used a variety of nonverbal delivery techniques to give a masterful performance at the 1996 Republican National Convention. Dole's style was unconventional. She left the lectern and strolled across the convention floor, literally reaching out to the people seated in the auditorium. Her highly interactive approach won rave reviews. The delivery techniques outlined in this section, will help every speaker develop a winning style.

### **Facial Expression**

Always start with a positive facial expression. Many presenters mistakenly believe it is inappropriate to smile in a professional setting. There are some smiles that are always unsuitable -- the nervous giggle or the closed-mouth smirk. However, a full smile projects confidence.

## **Eye Contact**

Good eye contact is essential to connect with the audience. The lack of eye contact creates the impression that the speaker is unprepared or is unfamiliar with the subject matter. Thus, the speaker loses credibility. Eye contact also provides the speaker with important feedback. If the speaker is reading from a manuscript or staring at PowerPoint slides, it is impossible to know whether or not the listeners are engaged.

The key to solid eye contact is to look at individuals. Keep eyes steady on one person until you finish a sentence or a thought. Then, look at another person seated in another area of the room and again maintain eye contact until the thought is finished. Use the quadrant system discussed in the training session. The quadrant system allows the speaker to establish meaningful eye contact with everyone in the room.

## **Posture and Movement**

In most public forums it is better to stand and deliver rather than to sit. Standing posture presents a more commanding presence and gives the speaker better control of the audience, particularly if there is a question and answer session. Stand tall, but not stiff. Adapt the technique used by tennis players and downhill skiers, keep knees loose and relaxed.

Movement around the room should be purposeful, not random. Otherwise, the speaker may appear to be pacing back-n-forth like a lion trapped in a cage. Purposeful movement can convey enthusiasm about a topic and it can be much more interesting for the audience to watch. Plus, a speaker who is comfortable moving away from the lectern, closer to the audience will feel more connected.

In some situations it may be more appropriate to remain seated, such as in a panel discussion. On those occasions, sit up straight, shoulders back and then tilt forward from the waist leaning toward the audience. When seated behind a table or desk, put hands and forearms on the table. Keep the hands still unless gestures are being used. Never lace the fingers or twiddle the thumbs.

## **Hand Gestures**

Use hand gestures to emphasize important points, externalize anxiety, and add vocal inflection. Don't hold anything in the hands such as loose pieces of paper or pens. These items are distracting, particularly when waved around. If hand gestures feel uncomfortable, try holding the hands at waist level and using rounded, smooth movements.

Try to avoid pointing at specific members of the audience. Pointing makes a speaker look like a scolding school teacher. Also, avoid flipping the hands from the wrist or the karate chop. Movement should be smooth and relaxed.

### **C. Vocal Gravitas**

Interesting voices create impact. Some voices are instantly recognizable such as Terry Gross of NPR or actor James Earl Jones. There are five voice characteristics that every speaker can control to increase vocal capacity and to make the voice sparkle.

#### **Pitch**

A voice that lacks any change in pitch is monotone. A dull, flat voice can lull an audience to sleep particularly after a heavy meal or at the end of a long conference. Add interest by purposefully changing the pitch, adding inflection. Raise and lower the pitch using a full range of musical notes. But, avoid a sing-song pattern such as an up-lilt at the end of a sentence. Repetitively raising the pitch will sound like you are asking a question versus making a declarative statement.

Some voices break into a high-pitched squeak when a speaker is nervous. At moments of high stress the normal adult speaking voice can undergo a sudden change or pitch-break into a falsetto. When First Lady Eleanor Roosevelt first entered public life, she suffered from shyness and dreaded speaking in public. Her voice would rise until it hit the highest notes and then would often end in a nervous laugh.

Women have a slightly higher pitch because the female vocal cords are shorter in length. High tones can connote nervousness or uncontrolled excitement. Lower tones are warmer and connote control, authority, expertise. A higher pitched voice can be softened by purposefully lowering the pitch on key words and phrases. Eleanor Roosevelt eventually improved her voice by controlling the pitch.

Warming up the voice, can do wonders for the quality of the tone. Use deep breathing techniques to relax before you go on stage. Avoid drinking ice water because the cold temperature constricts the vocal cords. Drink warm tea or room temperature water to soothe the throat.

#### **Pace**

An ideal pace is a conversational rate. This rate is pleasing to the listeners and provides the speaker with time to breathe properly. For fast talkers, slowing down requires concentration and practice. A moderate rate of speech is approximately 130 to 145 words per minute.

With an overall conversational rate, the speech will be much more dynamic if the rate changes from time to time. Varying the speed prevents a sluggish tempo. Vocal theorist Max Atkinson found “by combining these different techniques to package and deliver their messages, orators can communicate to their audiences that a change of mood or tempo is taking place. They can signal that they are, as it were, ‘changing gear,’ and launching into a sequence which will be worthy of closer examination.”

## **Pause**

If there is a vocal technique that is under used, it is the pause. Use the technique to dramatically highlight key words and phrases. The pause serves as a vocal signal to the audience to pay attention because what is coming next is important. The Reverend Martin Luther King, Jr. used pauses to punctuate his “I Have a Dream” speech.

The pause can be used as a transition from main idea to main idea. The pause signals that the speaker is moving on to another topic. Pauses also allow audience members to take in what is being said. The silence gives the listeners a quick moment to synthesize the meaning of the words. Sometimes it is tempting to hurry through a presentation, particularly if the speech has been given before. Bear in mind that the information is brand new to the audience. Pauses allow the audience time to hear and remember.

Speakers who don’t pause may fall in the habit of using gutter words such as, “um,” or “uh.” Don’t fill what should be silence with noise.

## **Pronunciation**

It has been said, “when in doubt, mumble.” But as author Jeff Scott Cook writes “people who speak softly and with poor diction are regarded as less decisive, less intelligent, and more poorly informed than those who speak with round vowels and crisp consonants.”

Another good reason to use a moderate rate of pace, is that a slower pace allows the speaker to clearly pronounce each word. If the speech is rushed, it is easy to drop the hard consonants like “t” and “d” at the ends of words, creating a slurred sound. By fully articulating each syllable of each word, pronunciation will be clear.

## **Projection**

Purposefully, changing the projection or volume is another way to add interest. Never shout or scream especially when using a microphone but raising or lowering volume can help draw attention to important points.

Some speakers are unable to fully project their voice, particularly when talking before large groups in large rooms without audio amplification. Sometimes breathing problems can be the reason for a lack of volume. Some people have softer voices. If you have a soft voice, always request a microphone when speaking before groups larger than 25 people, in large rooms, or outside.



## **D. Appropriate Appearance & Attire**

Wear professional, stylish clothes that are comfortable and well-tailored. Don't allow clothing or accessories to become an issue. Eliminate styles and accessories that will distract the listener from the message. Plan the outfit in advance so you aren't caught in a bind: "It's the night before and your skirt has a stain or the hem on your slacks is ripped."

Without fail, the room temperature will either be too hot or too cold. Layering gives you options. Check out the backdrop of the auditorium, studio set, or debate stage. If it is a light-colored room with beige furniture, wear a darker color so you don't fade into the background. If there are lots of busy graphics and TV monitors, wear a dark color so you will stand out.

Here are some special considerations if the event will be live-streamed, taped for YouTube viewing, or broadcast:

### **What to Wear On-Camera**

- Business suit, dress, or pantsuit
- Fabrics with texture: wool, linen, cotton
- Rich solid colors: turquoise, royal purple, red (choose flattering colors)
- Light colored blouses (cream, pastels)
- HDTV foundation, powder, and matte lipstick
- Dull finished jewelry (pearls, beads)
- Eyeglasses with rimless or light frames and nonreflective lenses
- Contemporary, flattering hairstyle

### **What Not to Wear On-Camera**

- Black, white, and shiny fabrics can be unflattering under intense studio lights
- Busy patterns such as paisley, stripes, plaids, florals
- Pleats will make you look larger
- Low necklines and too short skirts or dresses
- Flashy, expensive jewelry can send the wrong signal
- Bright gold or silver jewelry which will reflect lights
- Keep hair out of your face so viewers can see both eyes

## II. Synchronized Message – Preparing the Remarks

### A. Advancing the Event & Audience Profile

Gather information about the speaking event well in advance, so preparation can begin early. Start by contacting the person who sent the invitation to get an overview of the audience, program, and the occasion. Ask questions before you accept an invitation. That way you can make a decision about whether the event is worth the investment in preparation time before you commit. Are you speaking to five decision makers in a board room, 50 video conference participants, or 500 annual meeting attendees? Is the agenda well-organized and likely to put forward a program that you are excited to participate in?

Each occasion is unique in tone, setting, audience, room arrangement, visual aids, and planning approach. Understanding the nature of the event will determine the type of talk to give. Use the following list of event profile questions to ensure you have a thorough understanding of the program and your role.

#### **Getting Ready**

1. What is the speech topic?
2. How much time is available to speak?
3. How many people will attend?
4. Where will the event be held?
5. How large is the room and how will it be arranged?
6. What audio/video equipment is available?
7. Who will give the introduction?
8. Will there be other speakers on the program?

9. What attire is appropriate?
10. Will food be served?
11. Will the audience be able to ask questions?
12. Will photographers or the news media be present?

### **Who's in the Room?**

Always consider the speech from the perspective of the audience members so that you can tailor the remarks to them. Find out in advance their level of understanding and familiarity with the topic. Additionally, consider possible points of disagreement or contention. The following questions will help you think through who will be listening.

Who are they?

- Profession/occupation
- Level of education
- Demographic make-up

Why are the audience members attending the presentation?

What is the audience's level of experience/familiarity with the topic?

What is your relationship to them?

What do you have in common?

What is the audience's attitude towards the subject matter?

What potential impact could the subject matter have on the audience?

What are the sensitive or controversial issues about the topic?

How will they benefit from the talk?

What do you want them to take away from the presentation?

Have you spoken to them before?

## B. The Message

The initial strategic considerations for message development include four steps: (1) framing the topic; (2) identifying the target audience; (3) defining your goals; and (4) considering how your goals benefit the audience.

Careful consideration of the composition of the target audience is a fundamental element of the overall strategy. The message must be developed with the real audience in mind. Who are the stakeholders? Is the audience made up of on-line bloggers or citizens attending a community meeting? The more that is understood about them, the more successful the message strategy will be.

Once you know who you want to talk to, then you must analyze how much the audience knows or understands about your topic or issue. Are they well-versed or unfamiliar? Is the issue controversial or sensitive? Are they on board or will they need convincing?

The following questions provide a road map for creating a message that is attuned to the target audience.

- Who comprises the key audience?
- Why are they important?
- How much do they understand about the topic?
- What do they care about?
- How is your topic relevant to them?
- What do you share in common with the stakeholders?

Most importantly, factor in the impact of the goals on the audience. **Every member of the audience wants to know “what’s in it for them.”** Detail the benefits the audience will gain by the attainment of the goals. This ensures that the message is relevant to them because it has meaning in their lives.

With a well-defined goal statement and an understanding of the audience, the process of developing the message stays focused on achieving concrete ends. It is then possible to prioritize what must be said as well as what is best left unsaid. The following principles of message development should be used to guide the process.

## C. Message Development Principles

### Clarity

This is the age of information overload. Consider the proliferation of information channels and apps including: social media; e-mail; mainstream media; advertising; voice mail; scientific reports; academic research; advertising; and conversations. It is estimated that the average person is hit with 3,000 messages daily. This clutter is overwhelming and often bewildering.

Given the overload, clarity is achieved with a limited number of messages. **A message should be condensed into three or four main points.** Three or four – no more. A ten-point agenda contributes to message static. The short list of points should be used to support the central theme. A narrow agenda also helps the audience retain the most important information. They are better able to remember what you want them to remember.

### Connect

A limited message agenda requires a strong editing pen. It isn't possible to say everything, so decide what fits and what doesn't. Begin the process of prioritizing by asking two fundamental questions: "Who is my audience?" And, "what do my audience members care about?" Don't attempt to talk to everyone. Trying to talk to everyone runs the risk of not talking to anyone. The message must have relevance or real meaning in the lives of the audience members.

Tailoring the message so that it revolves around what the audience cares about will help ensure that the speaker will connect with the audience in a meaningful way. In January 2015, a measles outbreak at Disneyland spread to several states. Public health official Dr. Anthony Fauci reassured parents that vaccines are safe. And, appealed to them to protect their own children and community health. If the message does not have immediate personal utility to the listener it will be rejected as irrelevant.

*Words matter.* The phrase "death tax" entered the lexicon after careful testing by pollsters. Focus group research reframed the somewhat benign "estate tax" into the much more ominous sounding death tax. Additionally, be wary of jargon and inside baseball terminology. Technical language loses its utility and precision when you are speaking to external audiences.

## **Compelling**

Tea Party activists opposed the passage of the Affordable Care Act by claiming the federal legislation would result in “death panels” designed to limit care. A message must grab the audience’s attention if you want to motivate them. However, it doesn’t have to be misleading. #blacklivesmatter riveted a national audience on the problem of police brutality in the wake of the shooting of Michael Brown in Ferguson, Missouri.

Craft quotable quotes by utilizing: (1) specific examples to create real, immediate message points; (2) homespun analogies to simplify complex ideas; (3) personal experience to illicit an emotion response; (4) a startling number to captivate; (5) a fact to position the spokesperson as an expert; and/or (6) a quote from an individual the audience admires to create a common bond.

## **Concise**

Less is always more. Thomas Jefferson said, “speeches measured by the hour, die by the hour.” Today, most adult audiences can handle about 20-30 minutes. If a speech runs longer, the speaker risks losing the audience’s attention and wasting everyone’s time.

Less is particularly more in the news media. Print and broadcast media want sound bite answers. The average sound bite on network TV is 7.2 seconds. Local reporters will give a little extra time – 10 to 30 seconds. Shorter responses also reduce the likelihood of being edited out of context.

## **Continual**

Repetition of the message is crucial to truly connecting with the audience. Repeating key points helps the listeners understand and remember what’s important. “We are a nation of immigrants,” is a phrase often used by pro-immigrant advocates. Audience members need to hear, see, or read a message between seven and twelve times to remember it. **Repetition helps the audience retain what is important.**

A classic way to build repetition in a speech is to use the introduction to tell the audience what the speech is about. The body of the speech is the telling. The conclusion is a retelling of what was just said. In media interviews repeat the message several times during the interview to ensure more control over the editing process. Repetition helps the audience retain what is important!

### **III. Self-Assured – Confidence and Control**

#### **A. Conquer Stage Fright**

*The Book of Lists* undertook a survey asking adults in America what they most feared. Overwhelmingly, the respondents listed the fear of speaking in public as number one. It ranked higher than the fear of spiders and snakes, even the fear of death. Nervousness can cause any speaker to freeze or 'go blank.' Many celebrities have been crippled by the physiological as well as the psychological effects of stage fright. Performers Barbara Streisand and Carly Simon have from time to time avoided giving concerts because they suffer from severe nervous anxiety.

The physiological reaction to stage fright is called the 'fight or flight syndrome.' During times of high stress, the body reacts by preparing to stand and fight or take flight -- adrenaline surges, the heart rate speeds up, blood pressure increases. These physical changes can have a devastating effect on the speaker. The face may turn red, hands sweat and tremble, knees knock, and breathing becomes short and shallow.

It has been said that, "The best antidote to fear is preparation and practice." The most accomplished orators spend a considerable amount of time writing, rewriting, and practicing their presentation before they face an audience. It is imperative to schedule plenty of time for the drafting and rehearsal of the talk.

Stage fright immediately prior to a speech can be minimized through relaxation and breathing exercises. Before walking on stage, warm up the body. Pace, swing the arms, slowly roll the head side-to-side, and roll the shoulders forward. This will help calm nerves and improve posture. Deep breathing will do wonders to alleviate nervous tension. Take a deep breath in through the nose, hold it for two or three counts, then audibly exhale. Repeat this exercise two or three times very slowly. The nervous tension immediately begins to drain away.

## Top Ten Ways to Conquer Stage Fright

1. Schedule plenty of time to write and rehearse the speech.
2. Analyze the audience and tailor the speech to their interests.
3. Be sure you can read your notes or text.
4. Add delivery reminder cues to notes.
5. Be very familiar with the content but don't try to memorize it.
6. Arrive early the day of the event to get the lay of the land.
7. Test the audio/video equipment beforehand.
8. Do relaxation exercises and deep breathing to get physically set.
9. Use the power of positive thinking to calm nerves.
10. Videotape the performance for later review

"The mind is a wonderful thing, it starts working the minute you are born and never stops until you get up to speak in public," says Roscoe Drummond.



## **B. Handling Questions & Answers**

The questions and answers (Q&A) session is the time for direct audience interaction. Seize the opportunity to reinforce the key message by repeating message points when responding to the questions. Repetition is essential to the audience's ability to retain the important information. Don't allow off-the-wall or hostile questions to lead the presentation astray from the central message.

The Q & A session is an excellent time to include information that was inadvertently missed during the speech. And, Q&A provides time to clarify any misconceptions or misunderstandings.

### **Set Ground Rules**

1. Advise the audience if questions will be taken during the talk or at the end.
2. Request audience members to provide their names and affiliations prior to asking a question.
3. Limit the amount of time available for questions.

### **Strategy and Tips**

1. State the ground rules prior to taking any questions.
2. If possible, move from behind the lectern.
3. Always have a prepared question to break the ice, such as, "A question often asked is..."
4. Be sure the question is understood before giving a response.
5. Address each individual with courtesy and respect.
6. Do not judge the question, "that is an excellent question."
7. Use a strategic pause - silence is an excellent technique to help maintain audience attention.
8. Maintain eye contact during the initial response to the questioner then pull in other audience members by using additional eye contact with them.
9. Keep your answers short and to the point.
10. Emphasize key points with statements such as "What's really important here is" or "The most critical point I want to make is..."
11. Bring the Q&A session to a close by saying, "I have time for one or two more questions."
12. Close with a mini-summary that includes a key message.

## The Top Ten Trickiest Questions

### 1. Hypothetical or “What if...?”

Never respond to hypothetical questions. Stick to the facts.

### 2. “USA TODAY” or news of the day?

Expect to be asked about breaking news even if it is not related to your topic.

### 3. Third Party or Unknown Source?

Always be skeptical when a reporter asks for a response to a comment or statement from an outside source. It is better not to respond, stick to the facts.

### 4. Wouldn't you Agree?

Don't allow the reporter to cajole you in to something you don't agree with. Respond in a friendly, yet firm manner saying you disagree and explain why.

### 5. Ranking or Choice?

A reporter may ask you to characterize your answer by deciding if something is better or worse or by choosing “A” or “B” or “C.” You can say none of the above.

### 6. Negative Premise?

Don't repeat the negative words or phrases that are often imbedded in the question.

### 7. Personal Opinion?

Don't ever feel like you must give a personal opinion.

### 8. Personal Attack or Cheap Shot?

Ignore the pettiness, calmly set the record straight, and quickly bridge to message.

### 9. False Facts?

Inadvertently, you can get a question based on faulty information. Stick to the facts.

### 10. The Softball?

Sometimes the easy question throws you off balance. Always go straight to your message.

#### IV. Tool Kit

##### A. Sample Typed Speech Page

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**.

(PAUSE)

Now we are engaged in a great civil war, testing whether that nation or **any** nation so conceived and so dedicated, can long endure.

## **B. Sample Speech Outline**

### **I. Introduction**

- A. Grabber
- B. Statement of Topic
- C. Goal
- D. Benefit

### **II. Body**

- A. First Main Point
  - 1. Supporting facts/examples
  - 2. Supporting material
- B. Second Main Point
  - 1. Supporting facts/examples
  - 2. Supporting material
- C. Third Main Point (optional for short speech)
- D. Fourth Main Point (optional for short speech)

### **C. Conclusion**

- A. Summary
- B. Final Thought
- C. Call to Action

## **C. Top Tips for News Media Interviews**

1. Prepare three or four key message points in advance.
2. Know who the reporter is, who they work for, and what the story angle is.
3. Ask the reporter who are their other sources.
4. Stay on message during the interview.
5. Personalize the message with an anecdote.
6. Never say “no comment.”
7. In a YouTube world you are never off-the-record.
8. Keep answers short and simple. Use words and phrases that are easy to understand and jargon free.
9. Treat reporters as professionals, not enemies or friends
10. Practice on-camera beforehand and review the tape.

## D. Books Worth Reading & Videos Worth Watching

“The Elements of Speechwriting and Public Speaking,” Jeff Scott Cook, Macmillan Publishing Co., New York, 1989.

“Eloquence in an Electronic Age, The Transformation of Political Speechmaking,” Kathleen Hall Jamieson, Oxford University Press, 1988. A blend of anecdote and analysis that exposes how the advent of the electronic media has transformed speechmaking.

“Our Master’s Voices,” Max Atkinson, Methuen & Co., London, 1984. Intensive research on how politicians deliver skillful messages to win voters’ hearts and minds.

“The Voice Book,” Michael McCallion, Theatre Arts Books/Routledge, 1988. For any public speaker who wants to make the most of their voice. It contains specific tips and exercises for strengthening the voice and improving intonation.

“We Shall Be Heard: Women Speakers in America,” Patricia Scileppi Kennedy & Gloria Hartmann O’Shields, 1983. Collection of speeches by leading American women.

“The Well-Spoken Woman,” Christine K. Jahnke, Prometheus Books, New York, 2011. How to look and sound your best.

“The Charisma Myth: How Anyone Can Master the Art & Science of Personal Magnetism,” Olivia Fox Cabane, New York, 2012.

“Quiet: The Power of Introverts in a World that Can’t Stop Talking,” Susan Cain, New York, 2013.

“Power Posing: Your Body Language Shapes Who You Are,” TEDTalk by Amy Cuddy, [http://www.ted.com/talks/amy\\_cuddy\\_your\\_body\\_language\\_shapes\\_who\\_you\\_are](http://www.ted.com/talks/amy_cuddy_your_body_language_shapes_who_you_are)

“The Power of Vulnerability,” TEDTalk by Brene Brown, [http://www.ted.com/talks/brene\\_brown\\_on\\_vulnerability?language=en](http://www.ted.com/talks/brene_brown_on_vulnerability?language=en)