

Keep Your Audiences on the Edge Of Their Seats!

*HOW TO MASTER CONTENT, STRUCTURE, AND DELIVERY TO MAKE YOUR AUDIENCES TALL (THINK, ACT,
LAUGH, AND LEARN)*

By Craig Valentine

Author of *The Nuts and Bolts of Public Speaking* and co-author of *World Class Speaking*



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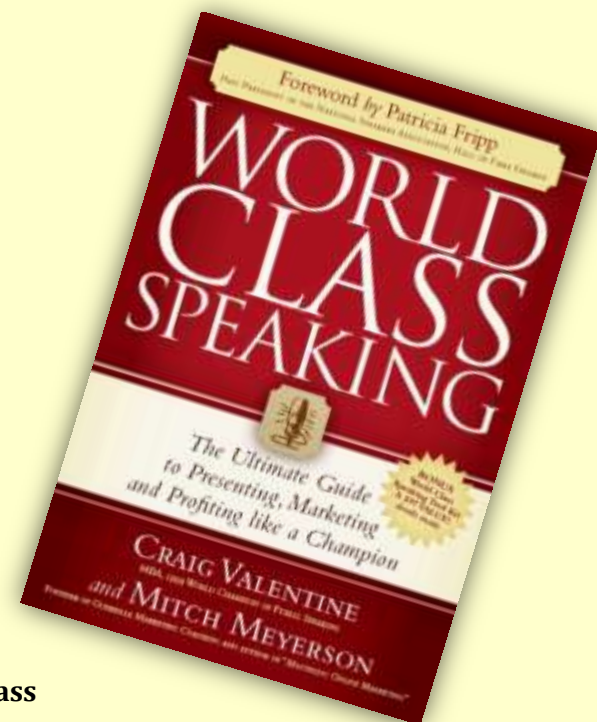
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Keep Your Audience on the Edge of Their Seats: *How to Master Content, Structure, and Delivery to Make Your Audiences TALL*
(Think, Act, Laugh, and Learn) By Craig Valentine

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INTRODUCTION

Dear Platform Partner,

One of the biggest mistakes speakers make is trying to approach the art of public speaking as a whole instead of in parts. When you first learn this art, it is important to get a birds-eye view and only go an inch deep and a mile wide over all aspects of public speaking. However, as soon as you get a theoretical mile-wide understanding, you absolutely must start to dig a mile deep into the three most important pieces of public speaking. I have always said the following: *"In order to create a masterpiece, you first must master the pieces."*

In Golf you must master putting, chipping, driving, and many other aspects. In my basketball history, I had to master dribbling, shooting, passing, defense, rebounding, and many other parts. In public speaking, the three major "pieces" are Structure, Content, and Delivery. Mastering one without mastering the other two is like dribbling down the basketball court only to shoot the ball over the entire backboard! In other words, it will have negative consequences. On the other hand, if you master each of the three pieces of public speaking, I have no doubt that you will create one masterpiece after another. The question is...

...are you willing to dive a mile-deep into the three pieces of public speaking?



If you answered yes, you are in the right place. The following e-book is a compilation of blog entries I have made over the last year. You can look at it as a buffet out of which you can choose what you want and decide what works best for you. You will pick up tools on structure, content, and delivery and they are in no particular order other than what have been the most popular entries based on my blog's comments.

In this small but information-packed e-book, you will find approximately **70 tools or ideas** you can use to keep your very next audience on the edge of their seats and make them TALL (Think, Act, Laugh, and Learn). However you decide to use these tools, just make sure you do one thing: keep speaking up! I look forward to hopefully being in your audience one day.

Your platform partner,

A handwritten signature in blue ink that reads "Craig". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Craig Valentine

1999 World Champion of Public Speaking



3 TOOLS FOR GREATER INTERACTION AND A DEEPER CONNECTION

In this lesson, you will pick up 3 tools to keep your audiences on the edge of their seats using the fine, and sometimes scary, art of audience interaction. As a result, you will be able to interact in ways that will keep the energy high no matter how long your presentation lasts.

The 3 tools are:

1. **Options for answers**
2. **Discuss and debrief**
3. **Audience Dialogue**

1. OPTIONS FOR ANSWERS

You can best utilize this tool when you want to ask your audience a question that needs an actual (not rhetorical) response. Instead of asking everyone, you can walk out to one person, ask him the question, and then wait for his response. However, the key is to anticipate his response so that you will be ready with a handy comeback.

Here's an example from one of my speeches:

"Raise your hand if you have ever been an athlete [pause]. **Raise your hand if you thought you were** [pause for laughter]." [I walk out and address a single person in my audience] **"What sport did you play?"** If he says, **"I played soccer (or any other sport for that matter),"** I look at my entire audience and say, **"Did anyone play any real sports?"** This draws a huge laugh (especially from the person who gave the answer).

Then I say, *"Don't worry, whatever your response was, I was going to say that. So seriously let me ask you, did you ever visualize yourself on the field before you got out there?"* If he says, *"No,"* I immediately say, *"See, that's why you're no longer playing."* That draws a laugh. If he says, *"Yes,"* which they normally do, I say, *"And what did it do for you?"* He goes on to describe the positive psychological effects that visualization had on his game. Afterwards, I can easily transition into my point about using that same visualization process to bring success into business, relationships, and life.

The key to the **Options for Answers** method of audience interaction is to anticipate what their answers will be and have a few **OPTIONS** ready in response to those answers. For example, regardless of what sport they say they play, I have an option to use as a comeback. Then, regardless of whether they say yes or no to visualization, I have an option ready for the comeback. Anticipate their answers and plan your responses. This gets much easier over time when you get more and more responses from your various audiences around the globe. You will rarely be caught off-guard.

Why Does It Work?

This works extremely well for me and it will for you too. Why is it worth doing and why does it do wonders for your speech?

These 3 reasons are just the tip of the iceberg.

- a. Even though you physically walk out into the audience, the audience mentally comes to you. This is because they temporarily live vicariously through this one person that you approach. Therefore, even though you talk to a singular audience member, the rest of the audience thinks about what their own responses would be if they were asked. This is how you can continue drawing them in.
- b. It raises their energy due to the group dynamics of you going into the audience combined with the laughter that occurs with the back and forth conversation you have with your specific audience member.

- c. It makes someone else the **STAR** of your speech. Most speakers make themselves the star but it is much more effective to give the star role to someone in your audience.

Be Careful How You Do This

It is very important to build enough **TRUST** with your audience so they know you are on their side and you are only kidding around with your responses. Therefore, this is not something you should do towards the beginning of your speech. Wait until later after your connection has been made and deepened.

Another key is to only choose people who seem to be good sports. Usually you can tell because they are the first to raise their hands and offer themselves up as volunteers. Also, it is in good taste to offer them something as a reward for diving into the unknown with you. I usually give an audio CD or something else that is valuable. Again, be playful but not cruel. There is a fine line between having fun with someone and making fun of someone. As long as it is playful, it will work wonders and the person you choose will really appreciate you for giving them that experience.

Using the **OPTIONS FOR ANSWERS** tool is great if you are not afraid to stray from a fixed script and you are courageous enough to physically go out into the middle of your audience. I strongly suggest that you use this tool somewhere within any speeches you give that exceed 30 minutes.

Your Preparation for the Options for Answers is Four-fold

1. Think about what questions you can step out into your audience and ask to one individual.
2. Write down the answers you are likely to get.
3. Write down what your response will be for each of those answers.
4. Scope out people who look like they want to be involved in your speech. They are usually pretty easy to find but it does require you to watch your watchers.

Note: Always remember that your audience wants to be heard too!

Give them that chance.

2. DISCUSS AND DEBRIEF

If you want to quickly raise the energy of your audience, get them to remember and buy into your message, and break the monotony of you simply standing there speaking, use the **DISCUSS AND DEBRIEF** method. Most speakers ask their entire audience questions like, "***What are some important factors to successfully undergo change in your organization?***"

Chances are the audience will initially struggle to respond and the speaker will face an awkward silence. Have you ever faced that silence? Although silence is golden in speaking, this is not the time to have it.

The solution is to **GIVE THEM OIL** by loosening up their minds in the following way: *"For 45 seconds, I want you to turn and talk to two neighbors of yours and discuss what you feel are some of the most important factors to undergo a successful change in your organization. You have 45 seconds. Ready? Go."* This is the Discuss part of the Discuss and Debrief method.

Immediately the energy rises as bodies move and people start communicating. The modality changes from you speaking to them speaking, thinking, and listening to each other. Remember, your audience wants to be heard too and this is a great way to accomplish that.

Finally, after the 45 seconds are up, you say something like the following: *"Okay, please turn back around up front. Let's hear what you had to say. What are some of the most important factors for having a successful change?"*

At that point, it might even surprise you how rapidly and effortlessly they shoot out responses. This is because they have loosened up their minds. They have gone from listening mode (when they listened to you) to **THINKING MODE** and their responses will most likely align with your point.

Therein is the genius of this method. If you **GET THEM TO SAY IT**, rather than simply saying it yourself, they end up buying into your message much more fully and quickly. Plus, they have fun doing so. This is the Debrief part of the Discuss and Debrief method.

Why Does this Work? These are 4 Reasons to use This Method

- a. It loosens up their minds so they can easily give answers during the Debrief section
- b. It breaks up the speech and changes the modality
- c. It facilitates movement into a more kinesthetic experience, which is how some people learn best
- d. It raises their energy

3. Giving Your Audience Dialogue

Now that you have the **Options for Answers** and the **Discuss and Debrief** tools, it is time to pick up one of my all-time favorites. Many speakers do not usually think of this next tool as interaction but it absolutely is because you actually interact with the audience members' minds and you cannot get much closer to them than that. I call it **GIVING THE AUDIENCE DIALOGUE**.

The heart of a story is dialogue, because dialogue pumps life into it. In your speeches, it is important to have characters speak back and forth in dialogue to each other when you tell your stories. However, have you ever thought of the following point?

Your audience is a character

That is correct; your audience is a character in your story. Therefore, from time to time, you should give them dialogue. Here is an example of how I do this in the middle of an activity:

I say to my entire audience, ***"I want you right now to stand up and change 12 things about your own appearance."*** Then I walk over to one person and say, ***"Janet, you are looking at me as if to say, 'But Craig, I don't have 12 things on! I did not know it was that kind of workshop.'"*** That gets a big laugh.

Remember, **SHE** does not physically say it; I give her the dialogue. In other words, I say it as if she is saying it to me.

Here are some other lines I use when giving the audience dialogue:

"You're looking at me like, 'Come on Craig, what do you know about stepping on a scale; you're built like a Greek statue.'"

- *"At what point did you get intrigued by that story? [I then look at one person]. You've got that look like, 'Who said I was intrigued?'"*

Here is the key that you absolutely must remember in order to make this work:

When they think it, you should say it.

I usually give my audience dialogue at least 4 times during a 45-minute speech.

Here are 3 steps to making this work:

Step 1: Anticipate what your audience is thinking at various times in your speech

Step 2: Tell the audience what they are thinking

Step 3: Feel free to exaggerate what they are thinking (i.e. *"I didn't know it was that kind of workshop!"*)

Three things will happen when you tell your audience what they think and use their own dialogue to do it.

1. You will make them laugh
2. You will make them think
3. You will deepen your connection with them. Why? It is because they will think, ***"Wow, he is reading my mind!"*** That gets you closer and closer to them until you feel joined at the hip (or heart).

FINAL THOUGHTS ON THE 3 TOOLS FOR GREATER INTERACTION AND A DEEPER CONNECTION

You just picked up the following 3 tools for greater interaction and a deeper connection: **Options for Answers; Discuss and Debrief;** and **Audience dialogue.** Now, speaking of audience dialogue, I will give you the last word. Hopefully you are saying, *“Craig, I can use these tools in my very next speech!”*

- **Note:** As you can see from the final thoughts, you can even give your readers dialogue!



A FIVE-PART FORMULA FOR MAKING A CONTENT-RICH SPEECH

If you want to be known as a content-rich speaker, you will want to follow my **PARTS Formula**.

P = Phrase

Have you ever seen a story or speech that was all over the place? Have you ever given one? Chances are this is because the speaker did not start creating the speech in the right place. You should start creating each story by writing out your Foundational Phrase. This is the phrase upon which that entire story is built.

For example, I tell a story about a boss who tried to keep me with the company by offering me more money. The Foundational Phrase to that story is **“YOUR DREAM IS NOT FOR SALE.”** This is the point my audience walks away remembering. If you want your audience to remember your point, then leave them with powerful Foundational Phrases for each anchor you use. Make sure these phrases are fewer than 10 words.

A – Anchor

Every point you make should be anchored by an illustration of some kind. I use 4 kinds of anchors in almost every speech I give. I call these my **Four as for Anchors**.

They are:

Anecdote (a story)

Activity

Analogy

Acronym

You probably already know that the essence of public speaking is to “tell a story and make a point (i.e. Bill Gove).” However, in longer speeches, you should mix up your anchors and use activities, analogies, and acronyms along with your anecdotes. Just make sure every single point you make is illustrated with an anchor. When your audience remembers the anchor, they will not forget the point, especially if the point is made using a strong Foundational Phrase. When you know your point, always ask, “What is the best way to illustrate this message?” Then figure out which anchor works best. I use all 4 in nearly every speech I give.

R = Reflection

It is not good enough for our audience to listen to us. Our job is to get them to **LISTEN TO THEMSELVES**. Through our speech, they should think and realize how they will use the tools (processes, formulas, recipes, steps, etc.) to improve their own lives.

To do this, we must get them to reflect rather than just listen. You can do this by asking questions before, during, and after your anchor. For example:

- Before getting into the story I mentioned above (i.e. Your Dream is Not for Sale), I ask, ***“What do you think is the number one thing that stands between most people and their dreams.”*** My audience reflects.
- During the story, I talk about how we sometimes let the good get in the way of the best. I then turn to my audience and ask, ***“When it comes to your goals and dreams, are you too good to be great?”*** I pause and let my audience reflect.
- After the story, I ask my initial question again by stating, ***“So let me ask you now, what is the number one thing that stands between most people and their dreams?”***

Hopefully they have changed their perspective a bit because of the anchor.

Another example I use is in regards to imagination as I explain how I stepped on the world championship stage at least 1000 times in my mind before I ever got there physically. To get them to reflect on their lives, I ask my audiences, ***“What stage are you stepping on mentally at least 1000 times?”*** The key is to allow enough silence for them to be able to answer (in their own minds of course).

How are you currently getting your audiences to go beyond listening and to start reflecting?

T = Technique

If you want to have a long-lasting impact on your audience, then it is not enough to just give them theory. You must give them a way to turn that theory into a **PRACTICE**. For example, when I extol the benefits of using your imagination, I cannot

simply just stop there. I must give them a technique for doing so. So I say to my audiences, ***“Write down your ideal day. Use all your senses, etc.”*** This gives them a way to turn the theory of imagination into something they can actually do.

When I talk to managers about innovation, I give them a process for using a WIP (Weekly Improvement Plan). Whenever the managers use the WIP, or my other audience members write down their perfect day, guess what? I am still speaking to them! What techniques (processes, tangible things to do) are you giving to your audiences?

S =Sale

Finally, it’s important to understand that when you are in speaking, you are in sales. We must learn to sell our messages and a great way to do this is to use “If...then” statements. For example, you might use the following:

“If you write down your ideal day, then you will find yourself moving towards your goals, dreams, and aspirations, even while you are sleeping.” [Opportunity for gain] Show people what they can get by acting on your suggestions.

Here is another example:

“If you don’t embrace this change, you will put your entire team at risk.” [Fear of loss]

Show them what they might end up with when they do not act on your suggestions.

Final thoughts on the 5-Part Formula for Making a Content-Rich Speech

This is the tip of the iceberg to the PARTS Formula. There are many dos and don'ts that go under each of these 5 keys. However, if you start reflecting on them now, then you will see areas you can immediately improve with your very next speech.



5 WAYS TO MAKE YOUR SPEECH STICK

What good is giving a speech that is quickly forgotten by your audience? In this lesson, you will find 5 tools you can use to make your speech stick in the minds and hearts of your audience members. As a result, you can get rehired time and time again. As I always say, "**WHEN YOU GET THE BUZZ, YOU GET THE BIZ.**" If you want more business, make your speech create a buzz that lingers even when you have left the speaking platform.

1. USE A RULE OF THUMB

Too many speakers try to get across too much information in too little time. The old speaker proverb states "When you squeeze your information in, you squeeze your audience out." There is no time to connect or really relate when you are rushing through your material. Plus, when you try to get across too many points, you end up accomplishing nothing because your audience gets overwhelmed.

My rule of thumb is this: For every 10 minutes I speak, I feel I can make one major point, illustrate it effectively, and make it palatable for my audience. Therefore, in a 45-minute speech, I make 4 points. In a 30-minute speech, I limit myself to 3 points. It is far more effective to deliver fewer points in a mile-deep fashion than to deliver several points by just scratching the surface. Perhaps your rule of thumb will differ, but just make sure you realize less is more when it comes to driving home points and making them stick.

2. BE SPECIFIC SO YOU CAN BE MEMORABLE

Whether you give hints about how your characters look or you set your scene with the Visual, Auditory, Kinesthetic, and Smell (VAKS), you should be specific. Here are some things that should be specific in your speech.

Time: Instead of saying, "A while ago" say, "On August 21st of 1999, I stood on the stage at the world championships."

Weight: Instead of saying, "That package was heavy" say, "That package had 34.5 pounds of plastic."

Places: Instead of saying, "I went to a hotel" say, "I was in room 437 of the Suncoast Casino, which is about 20 miles off the Las Vegas strip." Believe it or not, many audience members will actually picture the 437 sign and your hotel room door in their minds.

Giving specific references helps audience members not only **SEE** your speech but also builds the **CREDIBILITY** of your story. How? Well, if you say 34.5 pounds, then we (as the audience) know you really weighed it. If you say "August 21st 1999" we automatically feel it must be a very important date and event in your life because you were able to remember it.

Be specific so you can be memorable and build your credibility with your audience.

3. GET YOUR AUDIENCE MEMBERS TO SAY IT

Tom Hopkins, author of *Master the Art of Selling*, said, "If I say it, they can doubt me, but if they say it, it is true to them." Getting your audience members to say pieces of your message does wonders for making those messages stick with them. For example, during my 3 Gs to Greatness keynote, once I finish each point, I call back to them by saying, "Use your Unique

_____” and then I put my hand to my ear as if I want them to finish the sentence. The audience says, *“Gifts!”* Then I say, *“Set your _____”* and they say, *“Guide!”* When **THEY SAY IT**, they recall it easier and buy into it quicker. The law of consistency says that people will act in alignment with what they verbally declare. Therefore getting that declaration goes a long way in having your audience remember your message and even act on it. Plus, people buy into what they help create. Having your audience help create your speech almost guarantees their buy-in.

The way to get your audience members to say it is for you to first repeat the phrases a few times within your speech. Then, by the end of each section, they will be able to pick up on the cadence and then content of said phrases. For example, after a few times of repeating *“You are either on the way or in the way,”* all I have to do is say, *“You are either on the way or?”* and my audience automatically finishes the rest. That's an effective and persuasive partnership.

4. REPEAT YOUR MESSAGE IN DIFFERENT WAYS

Although it is fine to repeat the same Foundational Phrase (and you should) as you call back to them throughout your speech, you can also use different phrases to drive home the same message. For example, I have a Foundational Phrase that *“Your Dream is not for sale.”* However, I also repeat, *“Do not let the good get in the way of the best”* and this second phrase helps drive home the same fundamental message as the first phrase. You do not have to use the same exact words to drive home the same message.

5. SILENCE

The reason many ideas do not stick with audience members is because these audience members are not given adequate time to **PROCESS** and **REFLECT** on the ideas. If they cannot reflect on how they will use these ideas in their lives, they will likely

forget them. Whenever you state your core messages (your Foundational Phrases) ask your audience a question to get them to reflect on the message and then be **COMPLETELY SILENT** during that reflection.

Let's take the example I shared with you earlier. I say to my audiences, *"Sometimes the enemy of the best is the good. So let me ask you a question, when it comes to your dream, are you too good to be great?"* I see audience members jolt as if they were hit with a shot of reality when I ask that question. This is not the time for me to speak up. It's the time for me to hush up. I should give them several seconds to reflect on this question. It's critical to understand that a well-positioned question can help someone change his or her life almost immediately. Find strategic times throughout your program to give these major periods of silence (several seconds at least) and let the repetitive messages seek through.

FINAL THOUGHTS ON THE 5 WAYS TO MAKE YOUR SPEECH STICK

Each one of the above-mentioned tools helps your speech stick. However, they work best when used in conjunction with the other tools. For example, if you repeat your phrases throughout your speech, your audience will be able to say them. If you grant silence after those repetitions, your audience will be able to reflect regularly throughout the program. If you have too many of these phrases and points, your audience will get overwhelmed and tune out. Therefore, it is important to use all 5 of the tools above. When you do, you will **GET THE BUZZ THAT GETS THE** _____.



8 KEYS TO AN EFFECTIVE Q&A (QUESTIONS AND ANSWERS) SESSION

A wonderful speech can be ruined by a lousy question and answer (Q&A) period. However, when done effectively, a great speech turns into an even greater experience. The key is to prepare for the Q&A period in a way that builds your credibility rather than breaks it. The following 8 keys will help you do just that.

However, before you dive into the 8 keys, you should understand the biggest mistake most speakers make with their Q&A sessions. Here it is: *they leave it for the end!* Ugh, that's a huge mistake. If you remember one thing about the Q&A, please remember this:

Do not end your speech with the Q&A

Why do you think this is potentially a very poor way to end your speech? It's because you are leaving the last thing your audience hears up to the whims of your questioners. What we must always remember is that people remember what they

hear first and what they hear last. Yours must be the absolute final words ringing in their ears. Therefore, you can have a Q&A period, but just do not end with it.

If you do have the Q&A period, following these 8 keys will build your audiences' confidence in you and your credibility with them.

Here they are:

Key 1: Set expectations as to how many questions you will take or how long you will entertain questions.

For example, I usually say, ***“WE’LL TAKE 4 OR 5 QUESTIONS AND THEN I’LL WRAP UP THE MESSAGE.”*** Or I might say, ***“WE HAVE 5 MINUTES FOR QUESTIONS AND THEN WE’LL PUT A BOW ON THE MESSAGE FOR TODAY.”***

Along with setting expectations, you should also let your audience know that this is not the end. This is why I add ***“AND THEN WE’LL WRAP UP THE MESSAGE.”*** Otherwise, because audiences are used to most speakers ending with the Q & A, they might think you are at the end, which could prompt them to start packing up their papers and shuffling around in anticipation of leaving. That can be disruptive. You can solve this by setting the right expectations at the beginning of the Q and A.

Key 2: Do not ask, “Do you have any questions?” or “Are there any questions?” People might not respond. Instead, ask, ***“WHAT QUESTIONS DO YOU HAVE?”*** This is no longer about whether or not they have a question; it is about what questions they have and how many. Questions will flow out if you prompt in an open-ended way rather than using the yes or no question. On that note, make sure you tell your audience members at the beginning of your program that you will be taking questions later on in said program. This stimulates them to think of questions because they understand

they will have an opportunity to ask them. If you do not let them know early on, you'll be stuck with silence once you ask what questions they have.

Key 3: Rephrase the questions. This accomplishes the following three things:

1. It affirms the person who asked the question and makes him or her feel understood.
2. It helps the other audience members understand what was asked because many times the questioners do not have a microphone and the audience can't hear them
3. It gives you time to formulate your response.

Key 4: Frame your responses. For example, if it is going to be a 3-part response, let them know. You might say, ***“THERE ARE 3 CRITICAL STRATEGIES YOU CAN USE. FIRST, SECOND...AND FINALLY...”*** This way, even if you do speak a little longer than you want, it will not feel like you are rambling. It will still be a structured response.

Key 5: Make sure your answers are brief. Anticipate what they will ask and prepare for those answers in advance. The longer you take to answer, the quicker they will stop believing you.

Key 6: Try to call on questioners from all 4 major sections of your audience. Call on someone in the front, the back, to the left, and to the right. Make them all feel involved. Also, don't just call on the "friendly faces."

Key 7: Acknowledge the importance or validity of the question. I know some speakers say, ***“DON'T TELL PEOPLE THEY ASKED A GOOD QUESTION BECAUSE THEN EVERYONE ELSE YOU DIDN'T SAY THAT TO WILL GET OFFENDED.”*** Let them be offended. If somebody gets offended because you praised someone else, that's their personal

problem not yours. Occasionally saying, **“Great question”** does much more good than harm. However, only say it if you mean it.

Key 8: Occasionally ask, “Does that make sense?” Do not overdo it, but do use it especially if you are not sure you addressed the person’s question adequately or you read uncertainty on the person’s face (or hear it in the person’s voice). It does not hurt to check.

Final Thoughts on These 8 Keys to an Effective Q&A Session

If you incorporate these 8 keys into your question and answer period, you will keep deepening your connection with each response without destroying the flow of your speech.



3 LITTLE-KNOWN WAYS TO GET YOUR AUDIENCE TO TAKE ACTION

Average speakers give speeches that get a good response, but exceptional speakers give speeches that move their audiences to **TAKE ACTION**. Exceptional speakers help change lives long after they have finished speaking. That is why they get rehired time and time again. How do speakers become exceptional? They learn the tools necessary to prompt their audience members to go beyond listening and to take action. Here are 3 tools to help you do just that:

1. Say "Most People"

"Most people live their lives on get set. They take their marks, get ready, get set, and then never go. Unfortunately most people die on get set and they take their dreams, ideas, innovations, and inventions to the grave with them." Those are a couple of lines I have used in one of my keynotes for many years and they usually resonate deeply with my audiences. Why? This is because of one very important understanding we must have as speakers:

"MOST PEOPLE DO NOT WANT TO BE MOST PEOPLE"

The words "most people" are extremely influential because, if used correctly, they immediately create a comparison between something the audience does not want to be (or have) to something they do want to be (or have). For example,

once they get the message about "*most people living on get set,*" they immediately want to avoid being placed in that "get set" category.

One of the greatest ways to get people to take action is to use the compare and contrast method in many different ways. For example, for years **ZIG ZIGLAR** has compared being a "wandering generality" to being a "meaningful specific." Once we realize that most people are wandering generalities, we immediately desire to become a meaningful specific. This method works so well because it simultaneously moves us away from what we do not want (wandering generality) and moves us towards what we do want (meaningful specific). This method pushes and pulls you at the same time. Do me a favor and scan back up and read the very first sentence of this chapter and you will see another example of the compare and contrast at work.

In your next speech, what two things can you compare and contrast?

FYI - Here is a quick advanced tool for you. When you compare two things; split the stage floor in two. Whenever you talk about the unwanted thing, either stand or point to your right (the audience's left) side. That side represents the past. When you speak of the wanted thing (i.e. meaningful specific), stand or point to your left side of the stage (audience's right side) because that side represents the future on the timeline. Of course we want good things for our future. Splitting the stage makes this message even clearer for your audience.

2. Put the Process, Not the Person, on a Pedestal

Did you take the SAT? If you're not from the USA, this is the test students take in an attempt to get accepted into colleges. When I was growing up, the highest possible score was a 1600. Think back. Did you know anyone who got close to an 800 on

the math portion or an 800 on the reading comprehension portion of the SAT? Well I scored a 730 on, well, the entire SAT! You read that correctly, I got a 730 the first time and an 890 the second time. Counselors said, "**Craig, that is not very good. You might not do that well in college.**" Actually, I went on to win the Top Scholar Athlete for the University and made the All-Academic Team for all the schools on the entire East Coast (including Princeton).

The question is why do I share my SAT score with my audiences? It is because I know that the **QUICKEST WAY TO CONNECT WITH YOUR AUDIENCE IS TO SHARE YOUR FAILURES AND FLAWS.** Think about it. When speakers share success after success, what do their audience members begin to think? They think, "**Well of course these tools work for him, he is just special. I do not think these same tools will work for me.**" They then cast off the tools and the message. This is why the very last thing you ever want your audience to think is that you are special. The very first thing you want them to think is that you are **SIMILAR.** In other words, you are similar to them. You do that by sharing your failures and flaws.

If you want to take it further, here are two more Fs: share your frustrations and your firsts. My friend and 2001 World Champion of Public Speaking, Darren LaCroix, shows many of his audiences his very first time on stage as a comedian. Believe me, by the time they finish watching that, they all feel better about themselves and their potential. Darren does a very effective job of making himself similar rather than special. That's what makes his message resonate so well.

When I share my poor SAT score, guess what my audience begins to think? First of all they take me off of any intellectual pedestal they might have put me on. Then they think, "**Well if these tools work for HIM, they will surely work for me.**" That is exactly what I want them to think because then they will take action. As a speaker, your job is to put the process, not the person, on a pedestal. Show that what they are getting is a **SPECIAL PROCESS** from a **SIMILAR PERSON** that can lead to **SPECIAL RESULTS.** Your success is simply the proof of the process. Share your failures, flaws, frustrations, and firsts.

3. Use the EDGE Formula

When you want your audience members to take action, it is important to understand that individuals are motivated by a variety of desired results. Some are motivated by making money. However, if you design an entire program around just making money, and you neglect the other results such as less stress, more time on their hands, and the ability to get more done, then you will only motivate a small fraction of your audience. This is why I use the EDGE Checklist with every presentation. When giving at least a 30 minute presentation, I make sure my audience knows that they can achieve results that help them do the following:

E = ESTEEM MORE. In other words, they will get recognized, gain attention, feel more confident, radiate, become known as a great leader, etc.

D = DO MORE. For example, they will be able to generate more leads in one hour than most entrepreneurs can do in one day.

G = GAIN MORE. This means they will either gain more money (or save more money) or free up more time (or save more time)

E = ENJOY MORE. In one of my speeches I make the following promise: *"If you follow this system, not only will you get what you want (if you know what you want) but you will also immensely enjoy the process. I am talking about the process of life."*

Whenever you develop your presentation, use this EDGE Checklist and make sure you are promising results from all four categories. You will leave no audience member unmotivated.

Final Thoughts on the 3 Little-Known Ways to Get Your Audience to Take Action

When you use these 3 little-known ways, you will find your audience members taking action on your message and e-mailing (or calling) you down the line to tell you about their results. That means you will touch their lives long after you have left the platform and that is a wonderful feeling. Use these tools. Most people don't.



5 WAYS TO IGNITE YOUR AUDIENCE WITH YOUR INTRODUCTION

Important Note: This lesson is about the introduction you provide for your introducer

HERE IS A TRADITIONAL INTRODUCTION FOR A SPEAKER

Do yourself a favor and read the following paragraph out loud as if you are using it to introduce the next speaker for an event. Really get into it.

Our Next Speaker is the 1999 World Champion of Public Speaking. With more than 175,000 Toastmasters in 68 countries, and over 25,000 contestants, he came home with the first prize trophy and a significant amount of national and international recognition. In addition, our speaker is absolutely oblivious to the fact that we could care less what he has done and that we are much more interested in what we will be able to do after hearing him. Moreover, our speaker seems to have no idea that we are simply hoping for his autobiographical introduction to end so we can start clapping as if we are interested.

Finally, he does not realize that we are beginning to say to ourselves, "His entire introduction is about him; therefore I bet his entire speech is about him also. Why did I even come here today?" So, with that said, please help me welcome the person who would have the least effective introduction in history if it were not for the

thousands of other presenters who have introductions just like his; the 1999 World Champion of Public Speaking, Craig Valentine.

WHAT'S WRONG WITH THAT INTRODUCTION?

Do you get the point? How similar is your introduction to my old one that you read above? Is it about you or is it about what your audience will get out of your speech? Everything you do should be about the audience, including your introduction.

Your introduction flavors your entire speech. You can use it to get the audience fired up and excited about what they are going to hear, or you can use it to boost yourself up in their eyes. You can use it to whet their appetite with the valuable tools they are sure to get from your presentation, or, again, you can use it to boost yourself up in their eyes. Here is one thing I know for sure; once I changed my introduction from me-focused to you-focused; I gave myself an extreme advantage before I even said one word. You will too.

5 WAYS TO FIRE UP YOUR AUDIENCE WITH YOUR INTRODUCTION

An effective introduction is the difference between starting off in a hole or on solid ground with a head start. Here are some nuts and bolts tools you can use in your introduction to get off to a great start with your very next speech. Do not go into your next speech without them.

- 1. START IT OFF ABOUT THEM.** Make your very first sentence about them. Instead of starting off with *"Our next speaker today is the 1999 World Champion..."* start with something like the following:

There is a definite process for keeping your audiences on the edge of their seats. It is not easy to come by and it is not easy to use. However, once you master it, you will find doors opening for you that you never even knew existed.

You might have noticed there were 5 you (or your) words used in those two sentences. Make it you-focused first. Start with them not with yourself.

How many you-related words are in your introduction?

Count them and make sure there are many more you-related words than there are I-related words.

2. MAKE A PROMISE. Let them know not only what they will get, but also what those tools will empower them to do and to receive. In the example above, I tell them they will get a process that empowers them to keep their audiences on the edge of their seats and rewards them with more open doors and opportunities. That is a pretty compelling promise. What compelling promise do you make with your introduction?

3. BUILD YOUR CREDIBILITY BUT ONLY WITH YOUR RELEVANT CREDENTIALS – For example, I have a specific introduction for my teambuilding workshops. This specific introduction includes a piece that mentions how I won 3 consecutive East Coast Conference Championships and played in 2 NCAA March Madness tournaments as a college basketball player. Because this part of my history relates to teams, it belongs in this introduction on teambuilding.

However, as proud as I am about those basketball accomplishments, do you think they belong in my introduction if the speech is about presentation skills? If I was sitting in the audience and I heard the introducer say, "***Our presentation coach today was also a college basketball player,***" I know I would be thinking, "***Well, while he was dribbling up and down the court, was he giving speeches? If not, why do I care about his basketball past?***" Only use the relevant information no matter how well-rounded you are. Even if you are extremely proud of something, if it does not fit, do not force it. Instead, leave it out.

Is all the information in your introduction relevant to the subject at hand?

4. USE THE INTRODUCTION TO SET UP SOMETHING IN YOUR SPEECH - For example, when I begin speaking, I often call back to my introduction by saying the following:

"Do you know, that even with all those accolades, people still do not like me? Do you know why they do not like me?"

Then I go into a humorous story about why they do not like me, but it all is set up by the accolades (relevant ones) in my introduction. Find ways to make your introduction seamlessly feed into your speech.

How do you currently tie your speech back into your introduction?

5. TAKE EVERYTHING ABOUT YOU AND TURN IT INTO EVERYTHING FOR THEM. If you do this, your audience will be ready and excited to receive your message. For example, instead of stating ***"Craig Valentine is the 1999 World Champion of Public Speaking"*** I could make that actually matter to them by saying, ***"The process you will pick up today helped our speaker become the 1999 World Champion and you can use it to become a speaker in high-demand."***

Do you get it? Turn everything about you into everything for them. Doing this will get them fired up to hear your message. It tickles me now because when the introducer gets to the end of my introduction, he or she usually says, ***"Are you ready for the process?"*** At this point people actually begin yelling out, ***"Yes!"*** That is great energy to walk into for a speech.

Are you turning everything about you into everything for them?

Follow the 5 guideposts listed here and watch as your audience members' lean forward in their seats and anxiously await your presentation. That is how you ignite your audience with your introduction.

FINAL THOUGHTS ON IGNITING YOUR AUDIENCE WITH YOUR INTRODUCTION

What you say after you are introduced is obviously critical as well and using a powerful story is a great way to begin your speech. In fact, being able to tell your story and sell your point is the essence of powerful public speaking. Therefore, if you're ready for some ongoing storytelling strategies as well as how to continue creating great content, a solid structure, and dynamic delivery, sign up for my Edge Of Their Seats Newsletter. It's free at <http://www.craigvalentine.com/>

MASTERING THE 3 PIECES OF PUBLIC SPEAKING

If you want to create a masterpiece, you first have to master the pieces. Just like in golf, professionals have to master chipping, putting, and the long game; speakers must master pieces of speaking as well. The three major pieces of public speaking are **STRUCTURE, CONTENT, and DELIVERY**. Mastering one means nothing if you do not master the other two. That is why it is critical to not just study speaking as a whole, but also to dive a **MILE DEEP** into each of these 3 pieces. Below you will pick up one tool from each of the three pieces of public speaking. Then, just as a bonus, you will get one very substantial idea if you plan on using speaking to grow your income.



THREE TOOLS (PLUS ONE) TO HELP YOU CREATE A MASTERPIECE

A STRUCTURE TOOL – To be a masterful speaker you must become a masterful **TEASE**. It is imperative to become skilled at teasing your audience so that they want to know more. Legendary Motivational Speaker [Lou Heckler](#) once said, *"Don't tell them; take them."* In other words, don't just tell them what happened in your story; take them into it by establishing a scene, using dialogue, etc. Here is one of my foundational phrases that I keep in mind when structuring a speech: **"IF YOU CAN'T TEASE THEM, YOU CAN'T TAKE THEM."**

Here are three examples of teasing your audience to want to know more:

- *"If you understand this next point, you will find yourself moving towards your goals, dreams, and aspirations, even while you are asleep. The providence, serendipity, and grace will all be on your side pushing you toward the life you have imagined. The wildly successful people in life use this tool and it is yours for the taking."*
- *"What do you think is the number 1 thing that stands between most people and their goals? [Wait for answers]. Those are all great answers and they're all wrong. [Laughter]. Actually, they are not wrong, but they are not the number 1 thing that stands in the way. The number 1 thing is not what you think."*
- *"Have you ever worked with a StatusQuoaholic? You know these people, right? They are averse to change and they say things like, 'This is the way we've always done things around here. Why change? I wish for the good old days again.' What do these people do to your team? [Wait for answers and the buildup of frustration]. What if you had a way to turn even the biggest StatusQuoaholics into positive forces for your team? Well, you can, but only if you implement the following tool. "*

Do you see how these statements tease the audience into wanting to hear more? When you pick up a newspaper, what makes you decide whether or not to read an article? Chances are it is the headline. That is exactly what these tease-based statements do. They act as headlines and are designed solely to get your audience to want to hear the next words. When you become a great tease, you generate interest with ease.

A CONTENT TOOL – As soon as you introduce your characters in a story, **ESTABLISH THE CONFLICT** right away. Get the Titanic to hit the iceberg early on because the conflict is the hook to your story. Most speakers have too much preamble before they get into their story and then they have too much unnecessary information before getting to the conflict.

Once you establish the conflict, **ESCALATE IT!** Look at your conflict like the water rising on the Titanic. If the water never rose on the Titanic, we would have thought it was a terrible movie. Once you establish your conflict, it is critical to ask yourself, ***"How can I escalate this conflict to a point of desperation? How can I raise the water on my Titanic?"*** When you establish and then escalate your conflict, your story keeps your audience members riveted to see how it turns out.

For example, I tell a story about wanting to follow my dream of being a full-time professional speaker. However, the Vice President of the company I worked for says, "I'm happy you have a dream Craig, but you can't leave the company." That is the conflict. Then the Vice President takes it a step further by offering me several financial incentives and salary raises to stay with the company. Each pay raise is also a raise in the conflict and it comes to a point where something has to give.

As the conflict escalates, so does the connection with my audience.

Always ask yourself two questions about the conflict:

a. How will I establish it?

b. How will I escalate it?

A DELIVERY TOOL – Establish a story space and a conversation space on your stage as you speak. The story space is where you tell your stories and the conversation space is where you physically step out of your story and speak directly to your audience. My story space is usually a step back from my conversation space because I like to step up to make my point.

In your story space, you can be as wild and crazy as the story and its characters take you because, after all, you are **RELIVING** what happened. However, when you step up and out of your story into the conversation space, it should be just that; a conversation with your audience members. This conversational style should be similar to the one on one conversations you have with people and it should not sound preachy, forced, or come across like you are still in your story. **THE STORY CREATES THE EMOTION BUT THE CONVERSATION KEEPS THE CONNECTION.** Having physical spaces for each helps clarify for your audience whether you are still in your story or you are now addressing them.

A BUSINESS TOOL – One of the most important marketing strategies we can ever use is to give our recipients a specific **NEXT STEP** to take and make sure we are part of that next step. Here are some examples based on various marketing tools I use:

- When people visit my website, the next step is to sign up for my FREE Masterful Speaking Toolkit.
- When I speak to speakers, their next step is often to invest in a certain product or service.
- When meeting planners visit the Motivation side of my website, their next step (after reviewing my Meeting Planner section) is to download a special report and/or fill out the "Request Craig" form.
- When I speak to managers, their next step is often to bring me in for Part 2 or Part 3 of that program. Having this kind of next step will get your rehired time and time again.

Whatever your next step is, just make sure you have one. Also, do not give several options. It is best to give **ONE SPECIFIC NEXT STEP** for each audience (or recipient) and design your entire speech (from your very first word) or marketing piece to drive them towards that next step. A confused mind says, "No", but a clear mind says "Go."

FINAL THOUGHTS ON MASTERING THE 3 PIECES OF PUBLIC SPEAKING

If you want to create a masterpiece, I strongly suggest that you dive a mile deep into each one of the **PIECES OF PUBLIC SPEAKING**; [structure](#), [content](#), and [delivery](#). What you read above is the very tiny tip of the iceberg. I have created 3 courses (1 for each piece) to help. If you do not have them yet, you can get them piecemeal or get them together for a substantial discount (through The Whole Kit and Kaboodle) at <http://www.craigvalentine.com/speech/products.php>

10 REFLECTION STATEMENTS YOU ABSOLUTELY MUST INTERNALIZE



Wisdom comes from reflection, and reflection makes you dive within.

Therefore, you're not supposed to simply read the statements below. Instead, reflect on them.

I suggest contacting 1 or 2 other speakers to discuss all 10 statements.

These are statements I use often when coaching speakers and the more you reflect on them, the better speaker you will become.

Once you internalize these statements, you will find yourself automatically speaking at much higher levels.

This is Part 1 of 2 as I have 10 more statements at the end of this book. Do this mental work; it will pay off!

10 Reflection Statements

1. You can't affect if they don't reflect
2. Don't restate your story, relive it, and invite your audience into your re-living room
3. When you lift yourself up, you let your audience down
4. What's loose is lost (hint: this is about content)
5. Speak to one but look to all
6. Promise something at the beginning that makes them stay until the end
7. Too many speakers try to get across too much information in too little time
8. Don't add humor; uncover it
9. What gets recorded gets rewarded
10. Perfection stinks



10 WAYS TO DELIVER YOUR SPEECH WITH GREAT IMPACT

Below are some well-known and some not-so-well-known tips for **DELIVERING** your speech. The key is not whether you know these tips; it's whether you put them into practice.

- 1. DON'T FORGET ABOUT YOUR FACE.** Your facial expressions are more important than all your arm and hand movements combined. The eyes are indeed the windows to the soul. What you do with them can make or break your entire speech.
- 2. USE YOUR CHARACTER'S GESTURES.** Keep in mind that speaking involves utilizing captivating stories to make your unforgettable points. Each story has its own characters and each character probably has his or her own way of gesturing. When you take on the role and persona of that character, you should use his or her gestures. While rehearsing your speech, consistently ask yourself, "How would this character say this?"
- 3. LET THE EMOTIONS DRIVE.** The emotions in your story and in your points will drive your movements. If you are intoxicated with your emotions while telling your story or making your point, the appropriate gestures will come. They will be effortless.

When you're really angry at someone or something, do you have to think about what gestures to use? No, they come automatically. **IF YOU BUILD THE EMOTION, THE GESTURES WILL COME.**

4. GESTURE 360 DEGREES. Many speakers gesture in front of them and on the side. World Class Speakers realize there is an entire area around them and they utilize it. Feel free to gesture down for the lower dimension. For example, when I speak about a swamp tour my wife and I took, I talk about the alligators that surrounded the boat. At that point I gesture downwards with the open hand. Then I describe the trees that were hanging down as if they were trying to grab onto us. At that point I gesture upwards to the upper dimension using my hands to emulate how the trees hung and swayed. At times I point behind me to the back of the stage or in front of me out into the audience. I might point to my right to signify the past and point to my left to signify the future as I use the stage as a timeline. The key is to go up, down, back, forth, and side to side in order to paint a whole (surround-sense) scene for your audience in order to invite them into it.

5. DON'T USE THE SAME GESTURE OVER AND OVER AGAIN. This is evidence of a habit and most likely distracts from your presentation.

6. WATCH OUT FOR YOUR RESTING POSITION. This is the position your hands fall to when you're not using a gesture. For example, my hands used to fall together in front of me with my fingers interlocking. It was distracting.

7. DON'T MOVE ALL THE TIME. If you are always moving then no movement will be meaningful. Your audience will never know what's most important. **MOVE WITH A PURPOSE.** When there is no reason to move, don't.

8. USE AN OPEN HAND. It's better to point to your audience with an open hand rather than an index finger. It's less threatening and more inviting. The open hand is also effective when calling back to spots on the floor as you revisit the points, characters, and stories you previously used.

9. USE BIGGER GESTURES FOR BIGGER AUDIENCES. Don't mismatch the size of your audience with the size of your gestures.

10. SMILE.

Final thoughts on These 10 Delivery Tools

You can have all the storytelling tools and speech structure strategies in the world, but if you can't deliver them with impact, they are all for naught. The 10 tools you just picked up are again only the tip of the iceberg and are the easiest to describe in print. However, for the advanced delivery tools, video is needed. Therefore, if you want 40 of the most advanced delivery tools visit <http://www.dynamicdeliverydevices.com/> and learn not just to give a speech but to create an experience.



CAN YOUR AUDIENCE SEE YOUR SPEECH? 3 TOOLS FOR VISIBILITY

Patricia Fripp once said to me, "**Craig, people will not remember what you say as much as they will remember what they see when you say it.**" In other words, we have to make our speeches very visual in order to have the deepest impact. Here are 4 ways to accomplish this:

1. PUT YOUR AUDIENCE MEMBERS SOMEWHERE IN YOUR SCENE

Storytelling is not about re-stating what happened. It is about reliving what happened and inviting your audience into your "re-living room." For example, take a look at the following excerpt from one of my speeches:

If you had been sitting beside my wife and me, on our old beat up black leather sofa, with the chocolate chip cookies baking in the background, you would have heard my wife say something that can absolutely change your life.

Question: Where are you in my scene?

Answer: You are sitting on the sofa beside my wife and me.

I set the scene up so that **YOU ARE ACTUALLY IN IT**, hearing what was said and re-living it with me. Re-stating (narrating) always puts your speech in the past. However, when you put your audience into your re-living room, it is as if they are actually in the **PRESENT** as the story unfolds.

HERE ARE SOME OTHER WAYS I BRING AUDIENCE MEMBERS INTO MY SCENE:

- *Imagine being in my passenger's seat as I drove up to the KFC (you are in my passenger's seat)*
- *If you had picked up my phone in the year 200 (you are on my phone)*
- *You should have been with my wife and me as we took our 6 month old daughter Tori to the doctor's office (you are walking into the doctor's office with us)*
- *If you had been walking towards me in the Chicago airport (you are in the terminal)*

IMPORTANT NOTE: You do not always have to make bringing them into the scene the first thing you do in the story. Sometimes I introduce characters and tap into my audience with a question before I actually bring them into my scene. However, when you put a story together, always ask, "Where in my scene will I place my audience members?"

2. CHECK THE VAKS

When you create a scene, it is important to engage your audience members' senses. VAKS stands for **V**isual, **A**uditory, **K**inesthetic, and **S**mill. When you invite your audience members into your scene, you want to make sure these VAKS are present. Here is the same excerpt from my sofa speech. Read it and then answer the questions below it.

If you had been sitting beside my wife and me, on our old beat up black leather sofa, with the chocolate chip cookies baking in the background, you would have heard my wife say something that can absolutely change your life.

Visual question: What could you see in that scene?

Answer: The black sofa.

Auditory Question: What could you hear?

Answer: You could hear my wife. That is why I specifically used the word **HEARD** so that I could reach the auditory learners.

Kinesthetic question: What could you feel?

Answer: My audiences usually say, *"I could feel the leather."* Sometimes they say, *"I could feel the love."* Using the **OPTIONS FOR ANSWERS** formula that you can find in the chapter above on Greater Interaction, I usually respond with, *"Love and leather always go together."*

Smell question: What could you smell in my scene?

Answer: The cookies. In fact, you might even have been able to taste them, which of course is another sense. So I checked the VAKS in this story. Make sure you do the same with your scenes.

Two Important Caveats about Checking the VAKS

Make sure you set your scene quickly so you do not take away from your story. If you drone on and on about the VAKS, you will lose your audience because you will not get to the conflict (the hook) of the story fast enough.

Also, try not to make the VAKS too poetic. Poetic is fine for a novel, but a speech needs to sound more realistic and personable. In other words, use words you would use in everyday conversation, as if you are talking to a friend.

3. GIVE YOUR CHARACTERS A HINT

Your characters are the stars of your speech and it is difficult for an audience to connect with characters they cannot envision. The key as a speaker is to just **GIVE A HINT** to what your characters look and act like. For example, check out the following excerpt from one of my stories:

This petite lady in a pink dress runs up to me and starts reading the bottom of my trophy

How do you see her in your mind? **PETITE** and **PINK** are just small hints that give the audience momentum to start mentally filling in the rest of her. That is the key. In order for your audience to own a piece of your character, they need to create part of that character. If you give too much descriptive information, you take away your audience's ownership. People buy into what they help create, so let them buy into your characters by co-creating them. On the other hand, if you provide little information (i.e. no hint) your audience will not have much to go on and probably will not see anyone in their mind.

Here are Several Creative Ways to Give a Hint

Give it in dialogue: You can have one character say, *"Oh wow, I like the new look. When did you become a blonde?"*

Give it in posture: Give your character a certain posture or specific gestures while he or she speaks. For example, for the old homeless lady I have in one of my stories, I take a posture that is slightly bent at the waste and speak almost as if I am lecturing in a grandmotherly way. Your audience will remember what they **SEE** so make sure you take on the physical characteristics of your character.

Give it in the voice: The way your character sounds will help your audience see him or her. When you talk to someone on the phone that you have never met, you probably form a picture of that person in your mind, right? The voice helps. I have a story about when I am 10 years old and I run into a man I call Mr. H. Mr. H is a father of one of my friends and I give his lines in a slightly raspier voice than normal. Of course he also takes a posture of an authority figure in my life at that time. Later on in the story, as I fast-forward 18 years, it becomes rather amusing that I now take the authority stance as I tower over him when I speak. The voice I give him helps my audience picture him because they probably have people in their lives who speak like him. I do not care exactly how they see him; I just care that they **DO** see him.

The key is to understand that you can give more than verbal hints in order to help your audience see your characters.

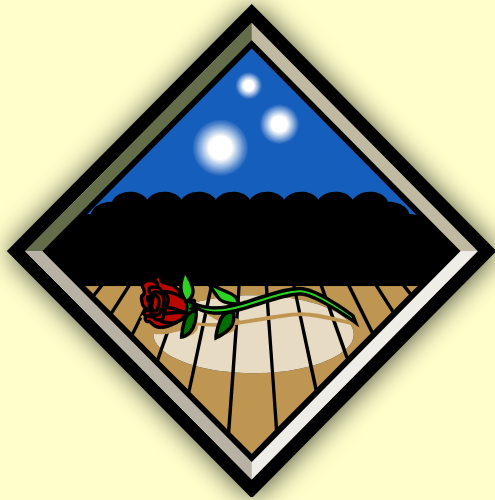
FYI – For Mr. H., I also use dialogue to give a hint of his description but it is way more subtle than *"How did you become a blonde?"* For example, I have him say to me, *"I saw you in the newspaper. Brother that is wonderful what you were able to accomplish."* The key word in that sentence is **BROTHER**. The combination of the word brother and Mr. H's voice and dialect gives my audience the impression that he is an African-American man about 25-30 years my senior. My audience is right.

One Caveat Regarding Posture and Voice:

Do not go overboard with the posture or with the voice. It is distracting and annoying when a speaker takes on the character of a child and speaks in the child's high-pitched voice. Instead, **MAKE EVERYTHING SUBTLE**. You can speak in a slightly higher pitch and you can look up slightly too as a child would when speaking to a standing adult. The actual use of words and **EXPRESSIONS IN YOUR EYES** can be that of the child but there is no need to take on that child's actual voice. Remember, the **EYES TELL THE STORY**.

Final thoughts on Getting Your Audience to SEE Your Speech

If you use these 3 tools, not only will your speeches become more visual, but you will also become more visible because more and more audiences will want to see you speak.



ARE YOU USING THE STAGE TO MAKE YOUR POINTS?

Many speakers give absolutely no thought to how they use the stage. They are missing out on a grand opportunity to pull on the audience's emotions, clarify their message, and paint a lasting picture in the minds of their audience members.

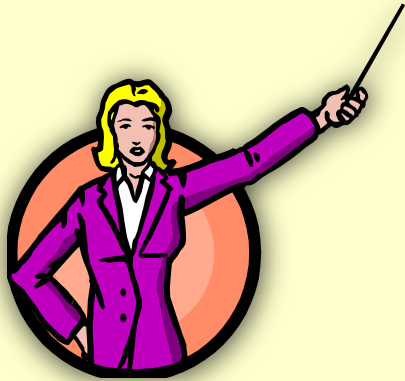
Here's a quick solution:

Designate a spot on the stage for **each** story you tell within your speech. Then, when you get to the end of the entire speech, you can verbally call back to those stories while visually calling back to those spots on the stage. For example, at the end of my speech, while I say, "**...and just like Jermaine Williams Jr. would not let go of his old ways...**" I also hand-gesture to the spot on the floor where I originally told the Jermaine Williams story. When you do this, you'll evoke much more emotion in your audience because they will still "see" the story (happening in that spot on the stage) in their mind.

How else can you use the stage?

- If you have 3 major points, you can designate a spot on the stage for each point. For example, with my 4 Rs to Remarkable Results, I have spots on the stage for Reality, Relinquish, Rely, and Reform. Whenever I speak on one of those points or call back to it, I stand on that specific part of the stage.
- If you have a problem/solution speech, one side of the stage should be the problem and the other should represent the solution. Put the solution side in the future of your timeline, which is to your left and your audience's right side of the stage.
- If you have a past vs. future speech, you can split up the stage. Again, the future goes on your left (the audience's right) for timeline purposes.
- If you have a good behavior vs. bad behavior, you can split up the stage. Again, put the good behavior on your left (audience's right) and vice versa for the bad.

I'm sure you get the point by now. It's up to you how you use the stage, but just don't forget to use it intentionally!



CONFLICT IS THE **HOOK**, DIALOGUE IS THE **HEART!**

You already read about conflict and by now you understand it is the hook for your story. However, let's do a quick review. Nobody will be drawn into your story without a conflict. I suggest that you establish the conflict very early on; as soon as your characters are introduced. The earlier; the better. Throw your character into a problem right away and then turn the heat up on that problem.

Once again, let's look at the "Titanic" for an example.

When the ship hit the iceberg, the conflict was firmly established. Then the water rushed in and the conflict intensified. Now, what if the water never rose past the level of their feet? The movie would have been boring. Likewise with your story, you can't simply establish the conflict, but you need to intensify it too. It has to reach a level where something has to give, where the water is up to their necks and a decision needs to be made. When you do this, you will be able to watch your audience members lean in closer as they get completely wrapped up in your story.

The Heart of Any Story

If conflict is the hook to your story, then dialogue is the heart. It is the heart because this is what pumps life into your story and makes your audience come alive. Dialogue benefits your story in so many wonderful ways; I could write an entire volume set based on it. However, let's just take a cursory glance of the difference between dialogue and narration and what using more dialogue will do for you.

In the story I have been referencing about the Vice President offering me more and more money to stay with the company, I end up going home to talk to my wife about this VP's sudden generosity. My wife eventually sits me down and says, "*Craig, this is all you've ever wanted. I don't care how much they try to compensate you; your dream is not for sale.*" That line of dialogue hits many audience members in the gut. However, what if I said it in narration instead? What if I said, "*My wife turned to me and told me that my dream was not for sale.*" I don't know if you could feel the difference in print, but my audience would definitely feel the difference in person.

When I say it in dialogue, my audience hears the "my wife's" line how I originally heard it. They hear her exact words and feel the energy behind them as I deliver them under her emotions. Plus, rather than hearing about something being relayed from a long time ago (i.e. my wife told me that my dream was not for sale) my audience actually experiences it in the present moment (i.e. your dream is not for sale). In a way, my wife is speaking to them too! Dialogue does the following:

- a. **Immediately brings audience members into your scene**
- b. **Puts audience members in the present moment**
- c. **Allows you to get across the emotions of your characters**

- d. Gives you the opportunity to let the reactions tell the story. In other words, how I react (facial expressions, posture change, smile, etc.) to my wife's words is what really tells the story
- e. Gets your audience to more readily and easily see your characters and feel that they are real
- f. Uncovers humor in your speech
- g. Hits home with your audience at the gut level
- h. And much more

FINAL THOUGHTS ON THE HOOK AND THE HEART OF YOUR SPEECH

So often people ask me what the most important tool is for public speaking. Normally I say being able to master storytelling. However, if we dig deeper, we see that mastering storytelling has so much to do with mastering the art of establish (and escalating) conflict and using dialogue. If I had one mantra to choose, it would be this:

Dialogue, dialogue, dialogue

10 MORE REFLECTION STATEMENTS YOU ABSOLUTELY MUST INTERNALIZE

Reflect on these statements. The more you internalize them, the better speaker you will become. All of these statements are mine unless otherwise attributed.



1. Give the Visual before the Verbal
2. Put the process, not the person, on a pedestal
3. If you are always dynamic, you are no longer dynamic
4. People won't remember what you say as much as they'll remember what they see when you say it (learned from Patricia Fripp).
5. Share your story and sell your point
6. Give your audience hints and let them mentally fill in the rest
7. Don't speak for standing ovations; speak for standing invitations
8. Never sell your product or service; always sell their story
9. "Speaking is a dialogue not a monologue." Bill Gove
10. "You can't create a message without first creating a mess."



NEXT STEPS

Now that you have been through the content in this valuable e-book, what is the most important next step you can take as a speaker? Consider this.

In the year 2000 a lady from a Michigan organization called and said, "*Craig, we want you to come speak to us and, for 45 minutes, we're going to pay you \$3,500.*" This was going to be my first high-paid keynote speech so I was very excited but also quite nervous. To make things worse, they flew me out first-class. Then they picked me up in a black limo, took me out and wined and dined me, and finally drove me over to a 5-star hotel. The next morning they swept me up in that same black limo and drove to the event.

As I was walking on stage, the lady who initially telephoned me, tucked into my jacket pocket a check for \$3,500. I was going out of my mind! I stood up in front of that audience, looked them in the eyes, and gave them a \$150 speech. That's right, I failed. It was miserable. It was so bad that the lady who convinced all her "higher-ups" to hire me would not even look me in the eyes. I was absolutely devastated. Even the limo driver looked at me as if to say, "*Wow, do you mean I still have to take YOU back!*"

That was the year 2000. Now fast-forward with me several years to today. My rehire rate today exceeds 92.5%. That means if you hire me once, chances are very good you will hire me again. But that begs a question doesn't it? What made the difference between today and that awful experience in the year 2000?

It's not just about practicing. After all, what if you get all the stage time in the world but are practicing the wrong things? Could you build destructive speech habits? Absolutely!

Here is what made the difference between the year 2000 and today. After that embarrassing situation (that you should not have to go through), I rededicated myself to the **art** of public speaking, even though I was already the World Champion. I invested thousands and thousands of dollars in coaching (up to \$4000 per day for one of my coaches) and went through year after year just trying to figure out a process that works. Thankfully I can say today that I uncovered a process that works virtually all the time.

The best part is that I have since bottled up that process and put it into a system called **The Edge of Their Seats Storytelling Home-Study Course for Speakers**. Everything that made the difference for me between the year 2000 and today is in that course. What can make a tremendous difference between where you currently are and where you want to go in speaking is in that course. It is \$297 USD. However, to reward you for putting in the effort to get the tools from this e-book, you can get this course for **\$100 off** if you invest within 30 days after downloading this e-book. All you have to do is use the following Coupon Code when you place your order: **152535**. Again, this will automatically give you **\$100 off**. You will get this process for **just \$197**. Enter that number into the **COUPON CODE** field during your checkout. Here is the link to see just what you'll get from the course: <http://www.edgeoftheirseats.com/>



ABOUT THE AUTHOR

Craig Valentine, an award-winning speaker and trainer, has traveled the world helping thousands of speakers build powerful presentations that bring profitable results. He is the author of *The Nuts and Bolts of Public Speaking*, co-author of *World Class Speaking: The Ultimate Guide to Presenting, Marketing, and Profiting Like a Champion*; and producer of several best-selling home-study courses for speakers.

Craig is also a motivational speaker and has presented in 10 countries giving as many as 160 speeches per year. He is the **1999 World Champion of Public Speaking** for Toastmasters International, winning out of more than 25,000 contestants in 14 countries. In a former life, Craig was the Mid-Atlantic 3-Time Salesperson of the Year for Glencoe/McGraw-Hill. Today Craig is known worldwide as the **Champion of Change** as he helps organizations not only embrace change but also employ it; to make it work **for** them.

RESOURCES

To Get Craig's FREE *Edge of Their Seats Newsletter*, please visit www.craigvalentine.com

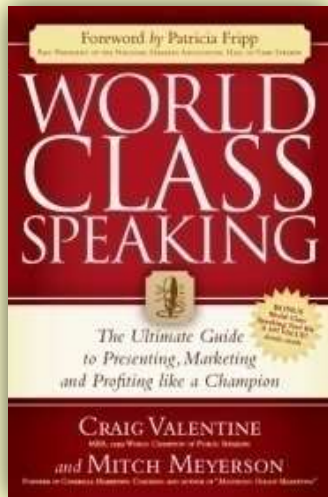
To book Craig to speak at your event, contact him at www.ChampionOfChange.com/

See Craig's *Edge of Their Seats Public Speaking Blog*, visit <http://craigvalentine.typepad.com/>

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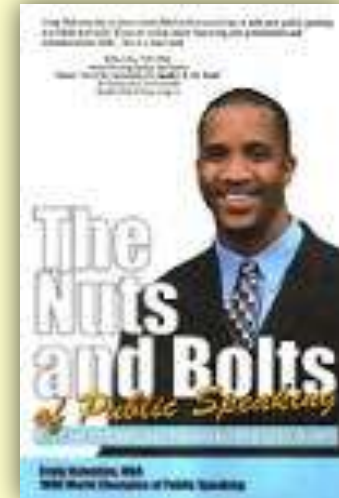
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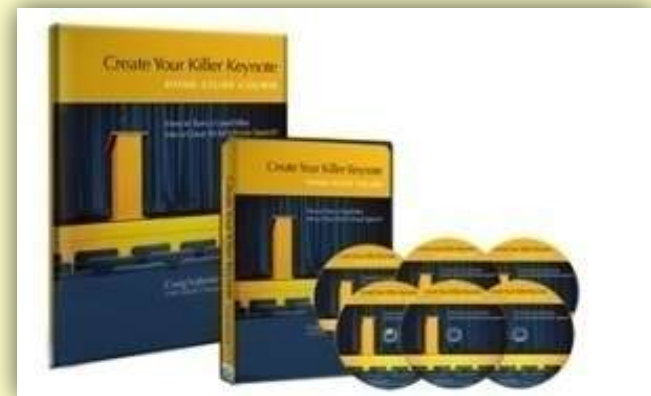


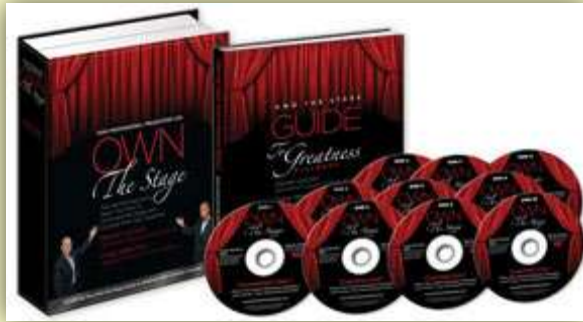
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The Edge of Their Seats Storytelling Home-Study Course for Speakers!

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Own the Stage 10 DVD Set with Craig Valentine and Darren LaCroix

Dynamic Delivery Devices DVD Set



MORE **RESOURCES** FROM CRAIG VALENTINE

Click the links for the following resources:

The Edge of Their Seats Free Toolkit and Newsletter

Get Craig's Top-notch public speaking tips delivered to you on the 7th, 17th, and 27th of each month



Free World Class Speaking Toolkit

Includes audios, videos, and downloadable PDF templates all at no cost from Craig Valentine and Mitch Meyerson

Get a 30-Day Trial to the World Champions' Edge Program for Only \$1

Get immediate access to more than 120 audio lessons and dozens of conference calls from numerous World Champions of Public Speaking and the Hall of Fame Speaker, Patricia Fripp



BECOME A **CERTIFIED** WORLD CLASS **SPEAKING** COACH

- Do you have a passion for public speaking?
- Would you like to help other people and organizations share their messages?
- Could you stand another healthy stream of ongoing income?



If you answered yes to each of these questions, click the link to see how you can become a [Certified World Class Speaking Coach](http://www.worldclassspeaking.com) that stays in demand.