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Chapter

Efficient Conscious Speaking - Live Communication Pedagogical Technique: “Speaker Storytelling Walk 2.0”

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Abstract

Oratory is the art of speaking eloquently, it is the art of communicating persuasively, and being able to generate influence over an individual or a group, with a series of common specific characteristics. It emerged in classical times and is considered a prose literary genre. Preparing a speech is an intensive learning pedagogical process. A great opportunity that allows us to order with a challenge, and systematizes our ideas with concentration, express them from our presence, which invites us to document ourselves and makes us protagonists. The speaker's walk is a very little-known memorization technique, and with enormous efficiency in the public speaking environment; also called the palace of memories or “loci” method, which in Latin means “places” or “locations.” Our publication aims to carry out an innovative and in-depth methodological and pedagogical review of the orator's walk technique. A new version of 2.0 allows a much deeper and more efficient application. Which aims to display infinite and imaginative, pedagogical scenarios of concentration and memory for the speaker, incorporating novel experiential applications in persuasive environments of live communication.

Keywords: live communication, concentration, efficient conscious, speaker walk, mental, mindfulness

1. Introduction

For the optimal definition of the focus of our research, we temporarily centralize the quantitative and thematic coordinates between the years 85 and 86 BC. C. in which an adaptation of the pragmatic Greek teachings on rhetoric was published in the city of Rome. This field was organized into a set of guidelines for the practice of oral discourse for persuasive purposes. An investigation that tried to delve into the essence of the keys to verbal communication with full seduction and connection with the receiver. Scholars identify the development of a rhetorical consciousness in ancient Greece that reached capital importance in all social spheres, and which led to Hellenic oratory as a practice of good speech and good citizenship. It consists of

persuasive deconstruction from the composition of the speech to the brilliant staging. This approach later it spread to the western world [1].

The technique of the orator's walk, the palace of memories, or the method of "loci" which in latin means "places" or "locations", has its main origins in the fifth century BC, when the lyrical poet, Simonides de Ceos, was invited to a banquet in Tesalia (Greece) to recite some poems [1]. The narrative climax of the experience It happened when, during the celebration, they called him to go in the direction of the door of the temple, in order to receive a nominative message. At that moment, a transpersonal event takes place that is embodied as the inspiring backbone of the awakening of the orator's walk technique. While the poet Simónides attends diligently, and expectantly, to the exit of the enclosure, the unfortunate collapse of the ceiling of the dining room of the palace takes place.

This earthly annihilation ends up causing the death of all diners and guests, without having any choice of life, or possibility, of being able to recognize the identity of the corpses after the accident. Simonides found that he was able to remember, and locate, in his mind, very easily, where each of the guests was inside him, allowing the bodies to be identified with virtually no cognitive effort. The exact location of each meal before the accident had been established, and anchored, in a natural and spatial way, in the memory of Simónides de Ceos. With hardly any written records of the methodology, reviews appear in the anonymous Greek book *La Rhetorica* and *Herrenium*, specifically in book III, Section VI on memory [1] and in the work *De Oratore* written by Ciceron [1]. Also, many series and movies mention is made of it as in *The Mentalist* and *The Silence of the Lambs*, among others [1].

The speaker's walk method, "loci" or memory palace is conceived and designed to creatively stimulate human spatial memory. Creating an evocative journey made-up of infinite supra places, in a familiar and recognized environment, such as the home, or a well-known place with well-defined rooms, corners, rooms, chambers, ambiances, anterooms, halls, or rooms.

The primary objective of applying the technique is to stimulate our creative memory through the original creation of a spatial narrative. It is an exercise in memorizing each site of the mental palace through suggestive images, mirrors, surreal, funny, crazy, strange, ingenious, or even lurid. The use of creativity in construction is absolutely vital so that later they can be vividly remembered, and especially so that memory acquires an active but relaxed role [2]. When memory is transformed into compositional creativity, and the receiver appropriates each production, creativity appears, and memory takes on a much more active nature. Passive and demanding memory is disguised as creative and active attention. The rooms are imaginatively designed with a wide variety of well-known, evocative, and easy-to-see references, in such a way that the larger it is, and the more elements and accessories it incorporates, the more information can be accumulated in the memory palace.

Both to memorize and to remember, the method requires making an imaginary "journey" through a mental walk through the familiar place, always on the same route and direction, with the aim of passing and entering the multiple rooms and rooms to extract mentally stored information. A resource-based on the synchronization of data with known reference points, which uses the brain regions related to spatial memory to visualize, associate, and remember. If the technique is followed to the letter, a large amount of information can be remembered by mentally walking through the palace and collecting the objects to which the information has been assigned [2].

The fundamental objective of our research, called the speaker's walk 2.0, is a novel, and innovative, review of this persuasive public speaking methodology.

It consists of the creation of an original and experimental version, methodologically evolved, of the classic orator's walk. The transgressive core of this revolutionary methodology consists in the use of our own body as spatial support for the application of the "loci" method. The fundamental purpose is the use of our own body, with its infinite dependencies, as a canvas and cardinal narrative support for the creation of our technique of the speaker's walk 2.0.

2. Memory and communicative rhetoric applied to the method of the orator's walk 2.0

The art of memory is an essential piece in the oral persuasive process. According to the most classical research, there are two types of memory—one is natural memory, and the other, like the one at hand, is a product of technique (orator's walk 2.0). Natural memory is that which appears innately in our minds and is born at the same time as thought. Artificial memory is the memory that has been reinforced by certain learning and a series of theoretical rules [2]. In the same way, as in another aspect, the natural capacities frequently enter into rivalry with the acquired knowledge and the technique consolidates and establishes the natural qualities. The *Rhetorica ad Herrenium* also establishes that natural memory, when it is exceptional in nature, sometimes rivals artificial memory and, concurrently, artificial memory preserves and develops innate qualities thanks to the rules and methodology of art. Therefore, to achieve memory perfection, like natural memory, it must be enhanced with technical learning, the memory that is acquired through experiential learning requires natural qualities.

As in many other spheres of rhetorical efficiency, doctrine shines with the help of natural ability, and natural and innate qualities shine through learning. This bidirectional axiom becomes a *sine qua non* for the optimal application of our method of the speaker's walk 2.0 [2].

The investigatory study with special care of the environments and spaces that we have chosen is very important so that they are recorded and settled in us with clarity forever, since images, like letters, fade and are erased when they are not. Environments are used, but surprisingly, such as canvas or earth must endure. Traditionally, the first investigations indicated that to avoid any type of error in the enumeration of the environments, it was necessary to indicate ten by ten. In the technical process of applying the method, it is important to find semiological narrative connections of the nature of the content, form, cause, effect, color, texture, size, signifier, signified, ... The artistic ability to mesh with suddenly forming the evocative links between the concepts, will result in the natural unfolding of the brilliance of the application of the methodology.

A good memory palace is an imaginary place based on a building, house, or place that really exists and that we know well, with clearly defined rooms that are easy to memorize. Its rooms and corners must provide the necessary game when associating different mental images inside. It is preferable to choose these environments of deserted, open and immaculate places, rather than frequent, since the influx of people and starting decoration, with its nooks, comings and goings, alter, and weaken the features of the images [2].

On the other hand, in deserted and immaculate detail environments, they preserve their forms intact and the efficiency of memory lucidity is clearly increased when it comes to mental travel. It is highly recommended to choose environments that differ

and discriminate in appearance and nature so that they can be easily distinguished by their expressive diversity. For example, if someone chooses several cubes of bright color, in three dimensions, that represent an idea of segmentation of markets of a star product of a brand x, the resemblance will create such confusion that they will not know since they have placed in each environment and each space [3]. In this way, the mind will end up cognitively fusing the appearance of the concepts in each environment, and narrative confusion will be present.

When choosing a macro environment for creation, it is important to note that the environments must be small in size, but not excessively small. There is no direct relationship between the dimensions of the canvas space and the possibilities of spatial profitability of the concepts. There is no such space-efficient relationship since the important thing is the clear and meridian perception of the finite dimensions of the environment or the original canvas by the creator. With practice in the application, the longitudinal dimensions of the base environment do not matter so much, and the transverse depth allowed by the interspaces is much more important [2]. Therefore, if we choose an imaginative giant soccer field, as the primary environment for the creation and establishment of concepts, we can think in the first instance that it is a tremendously vast space to be able to include all the images-concepts that we need.

But it is a false perception, because the reality is that since the large dimensions of the environment do not contain potential discrimination, or morphological contrast in their environment, (far from the field lines) the possibilities to be able to anchor many concepts efficiently and lucid decline considerably. We must put the focus on an environment that is not excessively broad, but that, especially, that allows a clear and sharp divergent path for his rote storytelling in the execution of the oratorio [2].

This assumption is the conceptual basis on which the possibility of incorporating our body as a base canvas for discourse is based, and it is one of the vital factors of our method of the speaker's walk 2.0. It is also not advisable to select environments that are too small since, apparently, they will not be able to contain quantitatively too much image content. The surroundings should not be too bright, nor too dark so that the darkness does not obscure the images and the glare does not dazzle the mental journey [2]. For this reason, it is important that we use a medium luminosity so that the concepts can be anchored and settled, in a clear and lucid way. For example, if we choose the soccer field as the space or base environment, it is recommended that we choose brightness during the day and not at night; and if we apply it to our body, we better consider a medium-light that allows the clear drawing of our conceptual images in it [2].

On the other hand, to enhance our memory in this technique it is highly recommended that the intervals or the interspaces between the environments should be of medium dimensions, about 10 m if we make a forced adaptation to physical dimensions. Thought is like sight, which has less force when it moves away or when it gets too close to the object that it must contemplate [2].

Although it is easy for those who have a relatively broad experience to obtain as many environments and as appropriate as they want, however, those who think that they will not find sufficiently appropriate environments will be able to have as many as they want since the imagination can conceive any space to its liking, and form and build in it a fertile environment [3]. It is very important when choosing an environment that we manage to appropriate our own environment, that is, that we do not use a second-hand environment and that we make it our own, personalize it. For this reason, the location of the body as a creative parament is the maximum exponent of the living, lucid, and first-hand appropriation of the narrative of our rhetorical walk.

When we appropriate an environment, we achieve that attention is activated, not memory, and somehow, we avoid a replica [3]. Therefore, if the environments that are available to us in everyday life do not satisfy us, we can configure for ourselves an imaginatively adapted space, and have its appropriate environments, and easy to distinguish. By reproducing an environment automatically of reality, we are loaded with mental expectations and a little relaxed demand for the efficient practice of the process.

The pictures must resemble the objects, and for our own use, we have to choose similarities from all the words. There must, therefore, be infinite classes of resemblances, one with objects, words, textures, emotional sign (contractive or expansive), semiological, content, form, cause, effect, color, size, signifier, signified, ... Similarities with things are achieved when we form an image that conceptually summarizes through its visual identity the issue in question to evoke. Despite the fact that an image is a compressor and stopper of reality, we obtain similarities with the words when the memory of each name or each term is preserved, thanks to its image [3].

The memory that is located in the left cerebral hemisphere is passive and receptively very demanding. The attention that is located in the right cerebral hemisphere is active, creative, imaginative, and free of demands and conventions. When we see insignificant, ordinary, and habitual things in daily life, we do not usually remember them because there is nothing new or extraordinary that mobilizes our spirit. It is a way of stimulating the most passive area of our brain, and the beautiful cover of grace to the room of memory disappears almost before passing the threshold. It becomes a second-hand message, and the left hemisphere of our brain is activated [2]. But if we hear or see something that is exceptionally imaginative, creative, embarrassing, dishonest, unusual, great, incredible, and ridiculous, we tend to remember it much better, and for much longer. In fact, if we appropriate this concept, and give it a personal dose to enhance its qualities and give it our genuine perfume, it becomes an image that is very difficult for the brain to forget. In this way, memory is being activated through attention. For this reason, we habitually forget what we are hearing or seeing, immediately before our eyes, but we often remember perfectly what happened in an unexpected way in our past and in our childhood. This can only be due to the fact that ordinary things, concepts, and images are easily erased from memory, while outstanding and novel things linger longer in the mind [2]. Nobody is surprised by an apparently nondescript shower because it happens every day, but they admire a spectacular sunset on the beach because they will be experienced rarely. At this point, it is important to note that memory has a fascinatingly subtle relationship with one of the nine mindfulness attitudes that Jon Kabat-Zinn has investigated in-depth: "beginner's mind" [4].

When we deploy the beginner mind, we manage to activate a bridge between the rational left hemisphere (memory) to the creative right hemisphere (attention), which directly results in an exponential enhancement of our ability to be present, and globally in our systemic memory [5]. In addition, given that we promote the right hemisphere, which has a strong link with creativity, and with lower levels of expectations and demands, levels of self-confidence also increase considerably. That is to say, that the speaker who cultivates the "beginner's mind," through this bridge, does not demand himself in such an extreme way the millimeter verbal reply of certain words. Somehow in the left hemisphere, we find a single highway to reach the communicative destination. In contrast, in the right hemisphere, we achieve thousands of neural cerebral highways to reach the concept, and the image [5].

The “beginner’s mind” consists of the attitude of observing, without judgment, “something” as if it was the first time, with great interest, and without being carried away by previous experiences or labels, ensuring that our memories, judgments, and previous experiences do not cloud what is happening “now.” But regardless of this concept, which would deserve another considerably in-depth essay to delve into the effects on memory and mindfulness, the nature of our mind, under normal conditions, shows us that it is not sensitive to vulgar and habitual things, but that it is let you move by the novelty, or the extraordinary themes [6].

3. Primary environment for the application of the technique of the speaker’s walk 2.0: our body

Traditionally, the body has been denied in the West, which has given greater prominence to the mind. The mind has been considered as the place where intellectual, creative, imaginative, and narrative life takes place. In fact, all the written records of the methodology of the orator’s walk both in the anonymous Greek book *Rhetorica ad Herrenium* (Book III), and in the work *De Oratore* written by Cicero has always exclusively centralized the sphere of application in the mind and the creation of external spaces [1]. Of course, the application of memory storytelling for speakers has been thought to have its palace, or nerve center, exclusively in the mind [2]. That is why, since always, in the West, it has been thought that the body is simply a mere vehicle directed by the mind [2].

The predominance of the pragmatic oratory and the “loci” technique was exclusively hoarded in the mind. Eastern culture has always maintained a very different position, considering the body as important as the mind for the balance of the individual; and it is of much greater importance in applying the speaker’s walk methodology. Current research by Javier García Campayo and Marcelo Demarzo supports the hypothesis that they defend the great importance of the body in our psyche, in our imagination, in our creativity, in our talent, in our security, in our emotions, in our way of life. Integrate and fully listen to the stories, and of course in our way of expanding our persuasive memory when speaking in public [1].

The ability to connect with our own body, in many cases forgotten, allows us a systemic fluidity of our entire being that inevitably redounds when speaking in public, and especially when remembering words, or images, of the “loci” method in which we are deepening. It is shown that Interceptive perceptions (bodily sensations, or abilities we have to listen to them) modify our thoughts and emotions in an important way. Having a direct and explicit effect on the way our memory behaves. In fact, there are studies that show that, if the usual posture is modified, simply by inserting a pencil in the mouth and introducing the smile, one finds the experiences, learning, and creativity more fun than if this modification is not made. The body, our posture, and breathing, therefore, form an essential variable when it comes to diving into the depths of our memory and emotion. Our proposal to focus on the conscious awakening of the body a sacred and experimental center for the application of the method is centered on this exact point. The use of the body as a setting, space, or creative canvas at the time of establishing the concepts, has infinite advantages to enhance our memory in the narrative discourse. It is about using our body as a great palace and anchoring the different images throughout its vast extension [4].

4. Presence and fear of public speaking

There are wonderful communicators with talent and charisma, which is indisputable, but many of them are caught up in that talent and charisma. We realize this because we perceive how they “hear” when speaking. Your presence can be shocking, but not transformative because it is a somewhat empty presence—they are only present with a part of their being, the intellect. People admire them and they may learn intellectually, but not grow. Moreover, they frequently generate a dependency on them. It is true that, in the early stages of life, this is almost inevitable but as adults, it does not help us much. When you speak from the head, you connect with the heads of others. When you speak from the heart you connect with the hearts of those who listen to you. When you speak from the presence, your words find the slit to penetrate deeper [7].

You can question beliefs from the head, empathize emotions from the heart, but only from the presence, a deep transformation takes place.

A nurturing presence is different from a pure charismatic presence. They can happen together, but not necessarily. Charisma comes from talent and skills. Both impress but they do not necessarily nurture. They can even generate jealousy or envy. So that you, presence nurtures the other and, rather than impress, inspire and transform them, you have to exercise your charisma and your abilities with detachment and with that internal quality so devalued that is humility. Remember that what you transmit “is not yours,” it has been given to you; bring this to you, consciousness frequently because we tend to forget it.

Of course, it is smart to cultivate and improve your talents, if you appropriate them, if you attach yourself and become its owner, you are generating distance from the other, because there is “yours and mine” [8].

Maybe you will get the other to admire you, but he/she will not have discovered his/her way for himself to develop your own talent and find your answers. In fact, it will compare to you and you will probably feel inferior. In your message the “you can” must be very present that encourages the other to get going. It needs your testimony, not your Ph.D. [8].

You, like everyone else, have your own talents. Use them! But do not forget that they are the vehicle and not the end in themselves. Remember it and do not get lost in them. Do the best you can and nurture your talents but remember that the important thing is to stay connected to your essence. That is the transformative thing ... And it is not “yours,” it has been given to you. It is not something you own, but “Who are you” under your disguise. Do not pretend to appropriate it, remain attentive and vigilant to be just the clean and truthful channel of it. Only then will you be a companion whose presence will help the other to discover their own essence [8].

Fear is a natural defense against what we perceive as dangerous. When activated faced with the possibility of speaking in public, it is because we consider this situation as something threatening. In general, in any new situation, fear appears; and, what it does when we go from being spectators to actors of something since it means one degree more or less important to expose ourselves. In the case of fear of public speaking, it is very present the feeling of shame, of not feeling capable, or the fear of doing it wrong and even to “go blank.” It is what is called “stage fright.”

Speaking in front of others happens like riding a bicycle—you only learn by doing it. It may be that the first few times it is something very uncomfortable, but as we expose ourselves, we will build confidence and learn. We will even be surprised

when, at a certain moment, we realize that we are enjoying it. Remember—you can substitute your avoidance responses for allowing yourself to be right with what you fear; then it goes changing and giving rise to something different. Breathe your fear, do not give it more power than you it has, and get through it by putting yourself into action. You can start with small auditoriums to go little by little [9].

In reality, the human being is destined, by nature, to communicate. Is not something strange but inborn? We communicate with words, gestures, and our actions. Through communication, we deliver and receive the best versions. We call it walking “communicators.” Acquiring good communication skills and abilities requires training, but above all common sense [9].

Through the word, we connect and relate to others and the world. The word is the simple and prodigious means that allows us to get out of our essential solitude and “meet.” What happens is that they almost never taught us to express our words in an auditorium. That is why the situation generates fear—we anticipate that they will judge us to us, not the act of speaking and how we do it. We identify with that action feared and then it is very threatening to us [10].

It is normal to feel nervous when having to speak in public.; and there is nothing wrong with it; in fact, is positive. Nerves make us alert and show that we are excited, and it worries to do well. The feeling is similar to that of enthusiasm. It depends on the perception. The enthusiasm captivates the audience. In fact, there is nothing more boring than a speaker who intervenes wearily and with a tedious routine [10].

When the emotion is too intense then it can be considered stage fright. Behind the stage fright is the fear of failure. The stress we feel before speaking in public can generate many reactions, at the level physiological, cognitive, and behavioral. It is a biological mechanism that releases adrenaline and cortisol [11].

The whole body becomes conscious. The body reacts as it reacts to great danger. Although Obviously, our lives are not in danger, but the brain interprets it as if we are facing a predator. So what instills fear are mental constructions about what we think it means to speak in public [6].

With fear or phobia, we can have physiological sensations such as sweating, heat, flushing, chills, stomach pain, leg stiffness, urinary urgency, involuntary movements, tachycardia, shortness of breath, hyperventilation, and many other sensations [12].

At a cognitive level, mental confusion, concentration problems may be noted. At a behavioral level, there may appear, among others, disturbances of motor performance to vocal and or verbal level—stuttering, shaky voice, involuntary movements, stiffness, etc. [13].

It is worth thinking objectively. We never play a lot in an exhibition. Almost nobody masters the art to perfection. Making a fool of ourselves is not something that should condition us so much, because: If we do not know the audience, they will forget about us after a while. If we know the public, they will not judge us for that moment exclusively. They probably have some sympathy or proximity to us, and we can then laugh with them at what happens [13].

Stage fright arises from a wrong interpretation, of aspects such as the underestimation of the own abilities or overestimation of the opinion of others.

4.1 Techniques before speaking: how to overcome stage fright and face an exhibition in public

- Changing the perception we have of what it means to speak in public. There is nothing out there; no predator. Stage fright is caused by our head. It is not a

threatening experience. Everybody is afraid to speak in public. They will empathize with our nerves, and they want us to do well. Take away your defensive attitude. Everything they can tell you or think you will accept; any negative attitude in the public you can understand it and approach it from the understanding. Do not be afraid of people. Think that you like people, each person [14].

- Preparing the intervention well: study your speech as much as you can until you can improvise. But the presentation should look like a fluid, natural speech, not something that you know by heart.
- Rich vocabulary: study well all the vocabulary involved in your speech, to be able to clarify, to speak properly. The speech will be less monotonous when introducing a wealth of words [11].
- Practice: in front of the mirror, record yourself.
- Eat well: a varied breakfast will keep you awake and active. Yes, you expose after eating, try to eat lightly. Caffeine stimulates but can aggravate nerves.

4.2 Techniques during speaking: how to overcome stage fright and face an exhibition in public

- Come early: to familiarize yourself with the place, greet and meet the people, creating a pleasant atmosphere. It will make you find yourself in a more friendly situation in which not everything is unknown.
- Take a deep breath before you begin.
- Relax your tense muscles: Jaw, frown.
- Be confident: not only the feeling provokes the action but the action also influences feeling; postures help us [11].
- Maintain eye contact: the moment of speaking before an audience implies a contagion of empathy and energy. Try to be there, with those people really, not before a nebula. Find eye contact with someone who is friendly to you [1].
- Speak slowly: saying little and clearly is always better than saying a lot quickly. Rhythm slow will also calm you down.
- Do not underline or lock-in on mistakes. Most of the public will not even be noticed.
- Bring a sheet of ideas or diagrams. If you go blank, you can continue.
- If they ask you, take notes. In the thread, you can go thinking about your answer, so structured.
- Thanks: to those who have invited you and the general public. Convert withdrawal to a smile.

4.3 Techniques after speaking: how to overcome stage fright and face an exhibition in public

Celebrates: Surely everything has been much less horrible than you thought. Celebrate it by telling a family member or friend. You will free yourself, and you will associate the trance with something positive [1].

Learn: Try to learn from experience, to improve next time.

Share: Post the experience on social media, send a thank you email, or some photo you took. It contributes to a congratulatory closing.

5. Methodology

Next, we establish the essential steps to apply the speaker walk technique 2.0, starting from the essential keys of the classic “loci” technique.

1. Conceptual rooms or environments: It is advisable that each room have no more than 10 objects. The more integrated they are in the places of the memory palace, the easier it will be to remember them. Our research has shown that in the first instance we can start with the identification of 10–12 points along the body in which to find the environments to anchor the different concepts and images. An example of this could be the following points: 1. Right foot, 2. Left foot, 3. Right knee, 4. Left knee, 5. Right hand, 6. Left hand, 7. Gluteal area, 8. Abdomen, 9. Chest area, 10. Throat area, 11. Eye area and 12. Crown area. This proposal is a starting point, but the experimenter of the speaker’s walk technique 2.0 is invited to vary, freely, to other dependencies, rooms, or environments within the body where they feel comfortable and feel more inspired or identified. Regarding the number, it is important to think that any speech can very easily have 10 conceptual points on which the speaker is going to deepen, so we have optionally expanded to 12 to have enough travel to be able to place each of the concepts, and images, in the body. The classic version would be made up of 10 spaces, or stations. The difference lies in the omission of the stations of the circle of the knees, and we would go directly to the surroundings of each of the hands. The sequence would be as follows: 1. Right foot, 2. Left foot, 3. Right hand, 4. Left hand, 5. Gluteal area, 6. Abdomen area, 7. Chest area, 8. Throat area, 9. Eye area and 10. Crown area. We activate a process of micro-spatial introspection of body rooms, mentally analyzing each room or scene in our body, and visualizing the details they contain to see the routes [15].
2. Narrative itinerary: choose the starting point and the itinerary to always walk along the same visual route. As we have mentioned previously, the order is confirmed as a capital factor in the practice of this method, therefore, we must respect that the starting point of the route, or the mental walk, is born from the most earthly area (foot area) and goes ascending to the highest dependencies of our temple (body). Following the methodology of the classic writings on the pragmatics of the speaker’s walk-in its classic version 1.0, what we will do is activate a mental journey through our body, to go through each of the concepts in each of the environments, scenes, or defined spaces. In this way, there is no possibility of being able to forget the presence of any concept in the narrative of our mental “journey” [16].

3. Conscious selection of your 10 main ideas to transmit: selection, by the speaker, of 10 conceptual ideas that he/she wishes to communicate in his/her conference, appearance, class, meeting, etc. The fact of simplifying the rhetoric into 10 concepts has a double meaning, on the one hand, establishing a decalogue gives it a certain systemic, global, esthetic, and marketing circularity. On the other hand, the number 10 is associated with leadership, determination, confidence, and independence. A symbol of positive attitude and optimism, it is also a number of precision and perfection. Regardless of this, if the experimenter of the technique wishes, he/she can considerably expand the number of conceptual stays perfectly and legitimately, since the possibilities of anchoring in many external and internal areas of our body are endless [16].
4. Naming of each room: in this stage, there is a simplification and synthesis of the concept developed and expanded to a word that represents the complete idea, quantitatively reduced. The fewer words the naming contains, the greater the depth of the identity of the concept. It is important that we differentiate between the concept of simplification and simplicity, although the esthetic appearance is the same. Doing things simple requires great intellectual effort, not casual, and yes causal, abstraction, and reverse layering until reaching a supreme final coating. Instead, a simplistic concept is based on finding casual, noncausal shortcuts that approximate the expected solution, but ultimately build a weak turret on the verge of collapsing at any moment [16]. Simple concepts have foundations to grow, and simplistic concepts lack them because there has been a creation with abbreviations in the construction. The idea is to have 10 keywords that have the depth of travel for the speaker.
5. Iconic coding: in this phase, we proceed to launch the inspiring and creative art of translating each of the keywords into concepts in images. Regardless of the virtuous cultivation of the visual mindfulness attitude “beginner’s mind,” which we have mentioned, in general, and when applying our methodology of the speaker’s walk 2.0, we must be aware that we must raise images of the class of the that can be stored for a long time in our memory, and that have doses of appropriation bathed in imagination to stimulate creativity, and turn passive second-hand memory into active first-hand creativity [16]. Inserting details in the room or the environment, to involve the senses, with sounds, smells, colors, or sensations will also attract the memory, intertwining with an excellent network of mental associations [16]. We will achieve this by establishing as imaginative, stark, and brilliant similarities as we can. Using images that are not seemingly ordinary, plain, or ethereal, but rather represent something sublime. Confirming an exceptionally high beauty, or a singular ugliness, embellishing some for example with flowers, capes, auras, diamonds, or sacred dresses, ... in order to better retain their resemblance. Shaping others exaggeratedly, for example representing an object stained with mud, milk, blood color, or painted red so that its appearance is more elevated, amplified, and striking. Attributing funny features to the images, full of humor, because this resource will also allow us to more easily preserve their memory and connect with our right hemisphere. When making the mental walk of the rhetorical route of our memory storytelling, it is important that it is reinforced by a hyperbolic enlargement so that it sits in the paradox of our creative right hemisphere. If the images are well characterized, imaginatively exaggerated, with a subtle and clean semantic link, firmly anchored and lucid, between concepts

and images, it will not be difficult for us to remember them [17]. In this way, the true essence of the method comes to light and acquires its maximum value when it allows us a pleasant liberation from the use of any role on stage [18]. Creative art of free, with full confidence and determination of the speaker in the present. Through our method we manage to automatically convert abstract or symbolic objects in information and spatial anchor for the speaker.

6. Connecting links: linking the data, and information to be memorized, with the palace of our body, route, and details in an original, exaggerated, strange, unusual, absurd, or even ridiculous way to achieve an easy-to-remember combination [19].
7. Recurring qualitative-experiential journey: visiting our body-palace from beginning to end (we always remember respect for order, from the lower rooms to the upper rooms) to ensure the relationship, order, directional rigor, and link between the elements. The itinerary is traveled following a specific established path. Memorizing the walking path mentally is an important preliminary exercise to avoid possible blockages in the scene of the present moment [20].
8. Recurring quantitative-experiential tour: tour the palace as many times as necessary. To fix it in memory normally with a couple of times, accompanied by a couple of conscious breaths, it is more than enough to retain it in memory and rest for a long period of time [21].
9. Monothematic stays in the psychobody: monothematic rooms are recommended, with open spaces and a decoration capable of being remembered. The more eccentric, the better. Our minds better retain the most extravagant situations. The more surreal it is, the more hook it will have and the easier it is to remember [22].
10. Emotional compositional recommendations: the use of personal affective creations considerably increases the levels in our memory. Images that involve a loved one are extremely effective, as well as those that provoke an emotional, contractive or expansive reaction, which will remain etched in the memory.
11. Activating flow: the rhythm and speed of memorization are achieved by practicing mental mechanics exercises and gaining experience with long lists of names or numbers [23]. It is important to be aware that virtuous activation resides in the persevering exercise of the mental journey, repeatedly. A complete, fluid and fast route, from the initial spaces, to refresh and anchor the concept notes as a single complete and holistic symphony [17]. This active synchronization process could become more natural the more it is practiced.
12. Experiential reestablishment of the canvas in our body: the art of breathing management is conformed as a harmonic and interoceptive vital process of the anchoring of each concept [24]. We are not going to delve into this section because it would take us to another investigation to analyze the profound and beneficial effects that conscious management of breathing has on memory at the time of the staging of the speaker's walk 2.0 [25]. We simply mentioned that to be able to erase and eliminate the objects, images of the palace of our body, it is enough to mentally repeat the empty path several times accompanied by our conscious breathing in each of the rooms [25].

6. Discussion

As a core discussion of our research, we can evidence that we have discovered the creative and pragmatic essence of the novel Paseo del Orador 2.0 concept. The fundamental objective is to design a methodology with an empirical program for the optimal use of the methodology for rhetoric and the art of persuasive communication in public.

From a scenario of discussion of the main analytical paradigms of the object of the study investigated, the main benefits of our speaker walk 2.0 methodology are as follows:

1. In addition to the logical rhetorical application in public communication scenarios, in which the speaker wishes to rigorously expose a series of communicative concepts in order, without having any type of paper support, our technique is very useful to remember everyday tasks without having to wear them pointed at all times, allowing it to be deliberately used at specific times. Especially fruitful is its use in work meetings, or personal, in which you want to focus verbal attention on a series of key points to address before the meeting. Maintaining your floating presence during it to be aware of the points that have been developed, and which have not. In this way, the experimenter can have a conceptual script in the background, on the screen of his/her mind, to be able to centralize and re-establish the rhythm of the waves of dialog, interview, meeting, consultation, ... without having to check manually or by hand the possible resolution of each matter. In addition, it is a proven, and valuable, a mental resource for students, and especially for opponents of all levels, which will save them effort and time, positively redounding in their academic results and intellectual productivity.
2. With practice, the experimenter is able to memorize a higher quantity of qualitative and quantitative content in much less time, and since the brain spaces of the right hemisphere are conquered, the way to reach it is much more lively, pleasant, and lasting in long-term memory. Therefore, the daily training of the 2.0 speaker's walk technique can have a very positive impact on the prevention of possible cognitive deterioration of the mind, attention, and memory-related to its insubstantial use, or with the advances of the years.
3. The implementation of the method is anchored in the canvas of our body, and since it does not need any additional material for its implementation, or special atmospheric situation, it can be used as a memory resource at the desired moment by the experimenter.
4. It is important to focus the idea of the living creation of each concept, through the tangibility of the senses. As we can let the chosen concepts land on, and are expressed, through the explicit channels of our sensory sensations, the chances that they will settle, slowly in our memory, is much higher. When we have a concept anchored in a part of the body, no matter how abstract, sophisticated or refined, it may seem, we are always able to materialize it, and make it corporeal through the sensory texture of the senses.
5. The invitation lies in the translation and objectification of a concept drawn on the canvas in our body, through the infinite brushes of the senses. For example, being able to materialize the concept through the sense of smell-smell the

concept, be able to feel the fragrance of the idea, and let it rest on that part of the body as a narrative showcase. When we can reify, or deify, the idea through the sense of smell, the chances of it being forgotten are greatly diminished. Mainly because we are creating a concept and we are not memorizing it. Memory is much more passive, and when we are creating it, we are working on deliberate attention that is much more compositional, and spatially inspiring.

7. Conclusions

1. We can conclude that the application of the 2.0 speaker's walk technique allows us to remember iconic and textual information without apparent rational logic or linear sequence. The spatial narrative methodology of the technique itself relates the segments and conceptual pieces of information, in a high-definition setting, and is capable of creatively expanding, and raising our cognitive capacity of semiological relation to memorize.
2. There is no condition whatsoever that limits the application of the technique to a specific qualified practitioner profile. Anyone can use it, regardless of cultural level, age, level of emotional intelligence, experience, or profession, etc.
3. The use of the body as a cognitive narrative setting of the technique allows the possibility of varying, or expanding, its structure by creating new rooms, rooms, spaces, environments, or buildings. The design of the walk and the content expressed in the rooms do not contain any limits, there is only the infinite imagination and ingenuity of the experimenter.
4. We can conclude, from our research, that the exaggeration of visual size, in the creation of the concept, at the time of applying the technique, causes the expressed idea to be deposited, and rest, in a scenario of an amplified version in high definition. In this way, when we make the walk of our mind through the different parts of the body, it is the concept itself that finds us, and we are not the ones who find it. This change in the vectorization of our mind at the time of mentally relating to the concept frees expectations and possible, self-demands that usually have an inversely proportional relationship with our memory. We can appreciate this phenomenon in opponents who tend to have a concept search perspective and not so much allow concepts to find them, although for this we must lucidly shape the concepts in each part of our body as if we are building esthetic stations for that our train can stop at each of the concepts and semantic stations.
5. As an important point in the conclusions of the first phase of our research, we can determine the importance of the subtle compositional interconnection between horizontal concepts in the body. In this case, we refer to the concepts located in the feet, in the hands, and, as a vertical vector, then in the spinal column of our body. The ideal is to look for an invisible subtle semantic and meaning thread that connects the two concepts, so that at the moment that we can cognitively construct the idea, there is a narrative link that stimulates interconnection, and interdependence, with its spatial namesake in the body. If, for example, on the canvas of the right foot we place a drawn concept that represents the idea

of digital pedagogy, as a thematic axis, and we do it through the formalization, or objectification, of a tablet or digital device, located on top of the teacher's platform, we can see the possibility of infinite channels of subtle communication unfolding with the concept of the left foot. For example, if on the left foot we must insert a concept such as emotional intelligence in the classroom, we can represent it with an illuminated heart sitting on one of the desks. In this way, when establishing the two concepts in the body, we can create a common thread between both ideas so that they do not lose their location, and we have a kind of subtle internal compass that is always interconnected and interdependent, that allows a guiding semantic plus in the recreation of the concepts. In this case, it may be a spatial connection since, if we see a tablet on the class platform on the right foot, we can amplify the camera or our gaze, and see how that seated heart appears in one of the desks in the first row at one of the tables in the class. In this way, each concept has independence, and cognitive autonomy in our creation, but it also exists.

8. Future directions

The next and future main lines of research would be the following:

1. Change of vectorization in relation to the concepts created. A possible bibliographic inquiry to delve into the change of cognitive vectorization, in it we place the activating point, not in the creator emitter, but in the created objective itself, which finds us. To be able to delve into the characteristics that influence when the ideal scenarios are produced so that it is the created conceptual object itself that approaches us, and finds us, and we are not the ones who insistently seek the created conceptual objective. As liveliness, genuineness, uniqueness, auditory, olfactory, visual, taste, and texture sensoriality become much more lucid, the redundancy about the paradigm shift is clearly increasing. Delving into this initial hypothesis supposes a radical change in the optical dimension of the creation of the concepts. Through this paradigm shift in the composition of concepts, we manage to release expectations and memory self-demands (left brain hemisphere), and we are ready to enter a compositional space, much more systemic, trusting, and liberating. Investigating in-depth in this change of focus allows us to penetrate attentional levels of understanding about the scene that is much more interdependent and artistic for the speaker. Creation of the setting and the idyllic attentional atmosphere, so that we find the concept that we were looking for.
2. Music and synchronous breathing as an inspiring pattern and activator of creative processes for the application of the speaker's walk method 2.0. The process it consists, in the first instance, in slowly and consciously drawing with our mind the concept of a chosen form or word to the rhythm of a song, or melody. In this way, inspiration guides the mind in its creation, and we rhythmically accompany the creation and depth of the calligraphic stroke of the speaker 2.0. It is important to trace the concept on the blank canvas of each part of the body in which you are going to allow it to rest in a cyclical and harmonic way, depending on the rhythm, or musical pattern, of the song. Through the incorporation of the variable of respiration, for example, the sequence inhalation, the creation


of the concept, retention, seats the creation on the canvas, and exhalation, we release the focus of the image, but the concept settled on that canvas of our body. The essence is that the speaker feels like a genuine cartoonist and a deep musical creator who draws concepts and words on the screen of your mind through the art of harmonic breathing. The art of drawing and evocative writing conscious of the speaker 2.0 walk through rhythmic breathing and inspiring music. The first investigations that we are conducting on this novel next line of research are allowing us to glimpse, in the first instance, two first metacognitive application scenarios. A special fluid first stage of the composition of the speaker's walk 2.0 allows a production of our speeches that is especially intense and lively, which results in highly fluid and stimulating memorization. In the second instance, the use of music as an empty stage to be composing in real time, as an improvisation with a musical rundown, on the inspiring and environmental elements that the speaker is, allows, in addition to being a highly stimulating method of our concentration. It becomes a tremendously practical method to relate to creativity from a much healthier perspective that deconstructively allows us to release our creativity rather than build it. This implies a relationship with less involvement in linear expectations and classical memory and connects us with a singularly more imaginative memory that allows it to be transformed into a genuine, inspiring, and interdependently creative compositional attention.

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