

Mentoring New Speakers

5 exercises to create meaningful talks that move people to action

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How to Use this book

This book is a collection of the most common exercises I use to help mentor new speakers.

Who am I? I'm Llewellyn Falco. I've been a technical speaker for two decades and have given 1,000's of presentations across the USA and Europe. I've also mentored a few new speakers and in that process, I've started to notice a few 'goto' activities I use with them to help them to help them find their voice and improve their presentation. The purpose of this book is to give you much of the same benefits of working with me on your own.

My co-author is Gillian M Lee. She is an author and speaker and one of the people I helped mentor in her speaking journey. Besides her obvious help in making this text readable, Gillian is here to be an advocate for the new speakers reading this. Not only to keep me honest but to ensure that these exercises are understandable and complete.

Together, we hope we can give you some practical tips to help make your talks more meaningful to your audience and more relaxing and fun for you to deliver.

We suggest you start by going through these sections in order the first time, and then pick and choose as you revisit the exercises later. Because the value you get from the book will be in the **doing of the exercises**, we also suggest that you do this book in small parts rather than one big long read. This will help you to have the energy needed to put into each exercise.

Llewellyn would never do all these exercises with someone he's mentoring in one session.

Who is this book for?

This book is for anyone who wants to speak with more confidence and change the way people act as a result of their presentation.

It is also for people who are mentoring new speakers themselves and would like some guidance on how what to do and what exercises might fix the problems that they are detecting. Many times the mentor knows what's wrong. It is obvious to them, however, getting the new person to walk a path to the solution may be difficult.

When Llewellyn started mentoring people, he would say,
"You need to tell a story " And they would reply, "*I am* telling a story."

These exercises helped him to get them to move.
This is why we have collected these exercises for you here.

The importance of practice

1. Give the talk

The very first thing that Llewellyn has people do when they ask him to help them with a talk is to ask them to give the talk to him. They are never ready to do this. I am never ready to do this. That's ok. Our goal is not to give a good talk. It is only to give a talk. Doing this will force something to come out of your mouth. And then we can start to work on that.

We are going to record this first attempt. It doesn't matter if it only lasts five minutes for an hour-long session; we need to capture something. And we are going to want to be able to review it. Usually, Llewellyn simply uses his phone for this, or if on 'Zoom' he will hit the record button. These recordings are not permanent and are deleted immediately after watching them.

note: If the person is extremely nervous about being recorded. I suggest using their phone so that they have complete control over the recording.

Watch the Talk

Immediately after giving the first version, watch it together. There are a couple of things to notice about this. The first is that some of it will be painful to watch. That cringe is the badness leaving your talk. Nothing is more powerful for removing something you dislike than seeing yourself do it. It can take decades before you can watch yourself without cringing, so be patient.

Next, focus on the pieces that you liked from the session. Those are the pieces that we want to grow. You will get more out of having wonderful pieces in your talk than removing all of the bad.

A nice advantage of having it recorded is that you can rewind sections. Sometimes you will say something you wish you had the exact words for and you can grab that from the recording. And other times, you want to revisit a section that is important that wasn't quite expressed correctly. Re-watching sections of a talk is a great way of mining the talk for gems.

What is the take-a-way of your talk?

One of the first things that new speakers try to do in their talks is pack them full of lessons. Sometimes they do that right away with the title - Ten things I learned from our last project. Although this works great for articles and books, notice our own title, however this makes for a very bad spoken session.

The reason is memory. Someone who sees your talk is almost never going to act on it immediately. Usually, they won't act on it for even weeks or months later when the time is right for them to use what they learned from your talk.

I can't remember ten bullet points two months later. You can remember one important message. So the whole talk needs to be structured around this one thing that you want people to take away.

Distilling the most important thing is hard! It means getting rid of a lot of things that are genuinely important for the sole purpose of allowing one thing to shine through months later.

The importance of Stories

One of the best ways to get people to remember things months later is through the power of stories. This is the opposite of how most people structure their talks. They want to summarize what they've learned hoping that they can just share the end result. This would be wonderful if it worked, but it doesn't.

Everybody has something important to share. Jessica Kerr's advice is to "Give a talk to yourself last year" There are a thousand people who are where you were last year and would appreciate the help and advice. This means they need to hear **your** story. Many of the exercises that follow are about how to figure out and tell **your** story rather than just your bullet points.

2. Story or Summary

Very often, people find it hard to actually tell a story. This exercise (from Kevin Allison's Intro to storytelling course on Udemy) is helpful to move into storytelling.

Steps

1. Record the story.
2. Replay one sentence of the story.
 1. Identify if that sentence was a **story** or **summary**
3. Repeat for each sentence. The power of this exercise is in seeing how much story you have vs summary. For many new speakers, they end up with 100% summary. To be clear, the goal is not to have 100% story. The goal is not 100% but you need it to be more balanced.

Story vs. Summary

We were unprepared for the outage.

The above is an example of **summary**. It tells us what happened but doesn't allow us to relive it. If we were to convert it to a **story**, it might sound something like,

*I woke up to the phone ringing at 7am and my boss screaming,
No one has been able to place an order since 2am this morning. We've lost over \$2.5 million of revenue. Notice **story** allows you to relive the experience whereas **summary** allows someone who has lived it to remember it.*

Your Specifics

Pay attention the next time you are reading a book from your favorite author. Notice how many words are involved in the details of the scene. This isn't by accident. The story teller is trying to get you to suspend your disbelief and re-live the story they are telling.

Almost every business book tells the story of someone at a failing company who tries a new process and ends up turning around the company to outstanding success. It's the specifics of that story that make the book interesting.

It's the specifics of **your story** that allows others to learn from it as if they have gone through it themselves. If you just say what you learned, you remove the chance for them to have those learning be impactful

What will make your story, **your story** is the specifics. What are people's names? What were the details of that argument? Details make the story real, more so than the lesson.

*Twilight and Fifty Shades of Gray are the same story. *Cinderella and Pretty Woman

What are the details that let you live the story as if you were there? Does it feel real to the person listening?

Very often when people are trying to tell their story, they make it very generic so that it will fit anybody. Abstract lessons are the opposite of what we want people to do.

Timing exercises - (1, 5, 50)

Role Playing - Using emotion in your story

Setting/Character/Plot/Conflict/Resolution

Being true to the story - not the facts

Two Person Talks

Tips for Podcasts / Interviews

Event Driven Practice

- User groups
- No new talks at conferences

Appendix A: Short Reference

Short Reference

todo: capture all the callouts here....

Maybe not:

Slides

- Props
- Contrast - data & difference