Successful Presentation

WEEK 1 The Terms & Conditions

Successful presentation is the public performance of the private self.

PUBLIC SPEAKING | **KUSKIN'S BEST PRACTICES**

PROF. KUSKIN'S TEN BEST PRACTICES FOR SUCCESSFUL PUBLIC SPEAKING

NUMBER 1 The Keith Code Rule: Fear inhibits execution. By controlling fear, we are able to execute on multiple levels.

NUMBER 2 Successful Presentation is Storytelling.

NUMBER 3 Stories have a Beginning, Middle, and Ending and often have a single main meaning or moral.

NUMBER 4 Stories are always, in part, about the storyteller or people want to see people.

NUMBER 5 Stories are told; indeed, great stories are performed.

NUMBER 6 The Basic Formula is a simple three-by-three grid: Introduction, Content, & Conclusion, each of which have three parts:

a. The Introduction has three elements: Salutation, Review, & The One Compelling Point
b. The Content has three parts: Topic, Data, & Analysis
c. The Conclusion has three parts: Summary, Discussion, & Thank You

NUMBER 7 The Secret Ingredient in the formula is creativity. But creativity is not magic. Creativity is simply pushing the formula to just the point where it is about to break.

NUMBER 8 Your talk only has one point.

NUMBER 9 A passionate identity is created through diligent rehearsal.

NUMBER 10 Great speakers create their brand and the field of play as one.

But really, exceed the formula!

REMEMBER:

You have the ability to speak to the world without fear.

You need only let your ability emerge.

Successful Presentation is a public performance of the private self.

Onwards!

UNDERSTANDING FEAR

The trick is to turn anxiety into positive energy.

Motorcycling & public speaking are both high pressure situations.

The pressure is on to perform and you don't get a redo.

Our flight or fight instincts kick in.

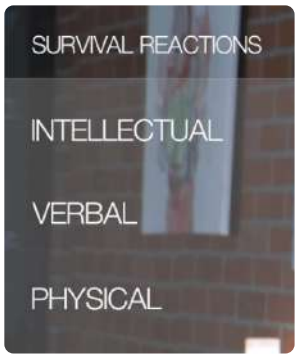
We stop making choices and start taking actions.

Those actions can cause CHAOS!

There's nothing to fear but fear itself.

SURVIVAL REACTIONS → automatic

your mind's attempt to distance yourself from the situation



Intellectual

- drawing a blank
- forgetting names
- fixating on an audience member
- not seeing the audience
- "Speaker Voice"
  - When you hear your own voice and you say "God I'm boring".

Verbal

- Um like actually kind of sort of

Physically

We all struggle with this. Box 'em up. Put 'em away.

- sweating
- dry mouth
- waving hand in repetitive motion
- rapid arm or leg movement
- rocking back and forth

Note Fear inhibits execution. By controlling fear, we're able to execute on multiple levels.

THE PARADOX OF PUBLIC SPEAKING

fear is imaginary & fear is real
↳ causing problems

the ghost of fear haunts us as we attempt to guide ourselves through a presentation

BUT WE CAN PRACTICE!

But will I lose myself in the process?

Tip → Replace fear with a rule governed system.

make it your second nature

SUCCESSFUL PRESENTATION is STORYTELLING

1. Stories have a Beginning, Middle, and Ending and often have a single main meaning.
2. Stories are always, in part, about the storyteller, or people want to see people.
3. Stories are told; indeed, great stories are performed.

1. distill things down to a single main theme
   focus on the shape of the story
2. people want to see you succeed
   you must command your content
3. think of the presentation as an entire experience
   a public performance of the private self

WEEK 2 The Basic Formula

The Formula is a Basic 3 X 3 Outline.

1. Beginning		
Subpoint		
Subpoint		
Subpoint		
2. Middle		
Subpoint		
Subpoint		
Subpoint		
3. End		
Subpoint		
Subpoint		
Subpoint		

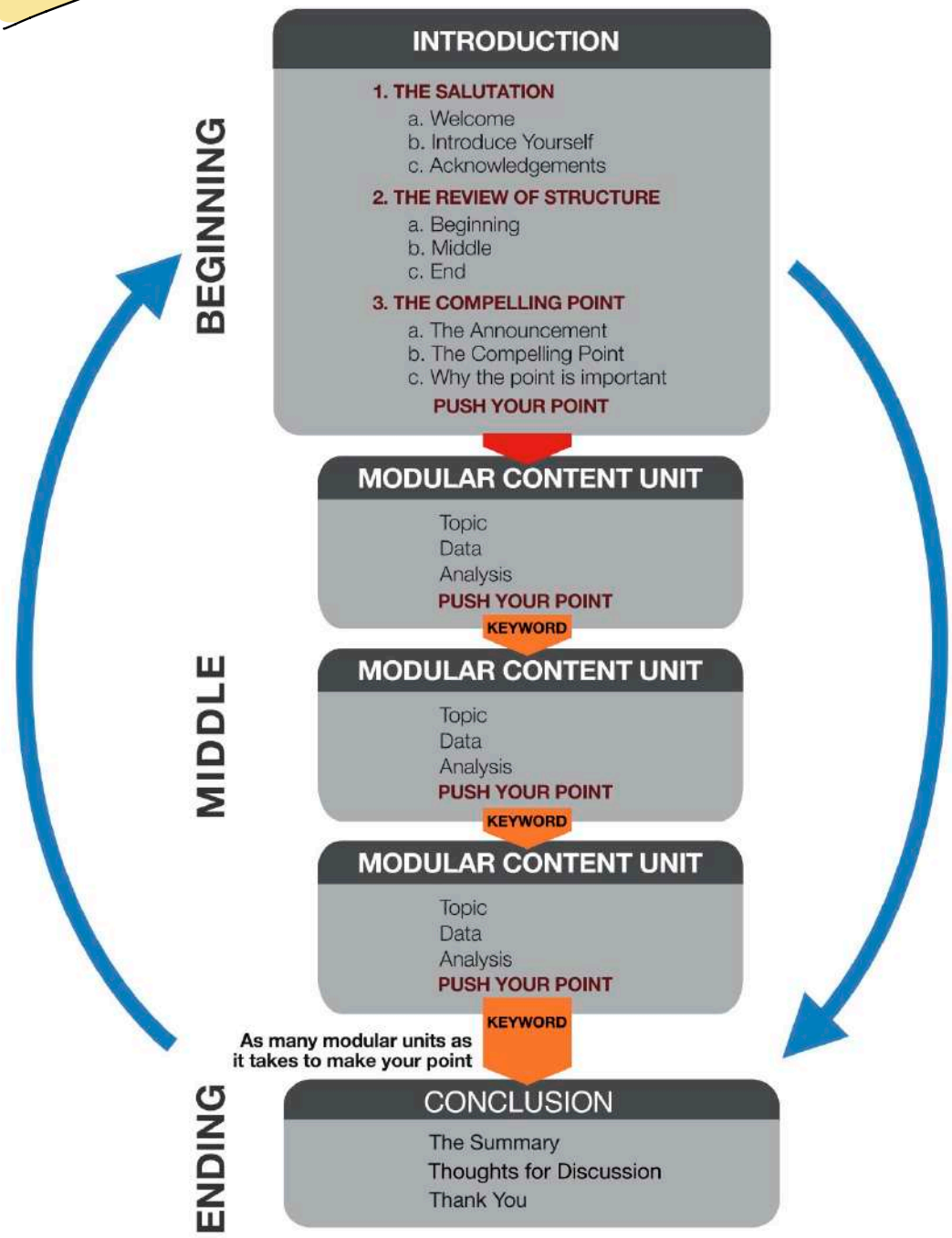
Introduction
- Salutation
- Review of Structure
- Your compelling point

Content
- Topic
- Data
- Analysis

Conclusion
- Summation
- Discussion
- Thank You

like the windowpane in writing

The Formula


BEGINNING
INTRODUCTION
1. THE SALUTATION
a. Welcome
b. Introduce Yourself
c. Acknowledgements
2. THE REVIEW OF STRUCTURE
a. Beginning
b. Middle
c. End
3. THE COMPELLING POINT
a. The Announcement
b. The Compelling Point
c. Why the point is important
PUSH YOUR POINT
MIDDLE
MODULAR CONTENT UNIT
Topic
Data
Analysis
PUSH YOUR POINT
KEYWORD
MODULAR CONTENT UNIT
Topic
Data
Analysis
PUSH YOUR POINT
KEYWORD
MODULAR CONTENT UNIT
Topic
Data
Analysis
PUSH YOUR POINT
KEYWORD
As many modular units as it takes to make your point
ENDING
CONCLUSION
The Summary
Thoughts for Discussion
Thank You

RAYMOND CHANDLER, INTRODUCTION TO TROUBLE IS MY BUSINESS

(Penguin, 1950; Random House, 1992), vii-x.

I don't think [the authentic power of the stories published in *Black Mask* magazine] was entirely a matter of violence, although far too many people got killed in these stories and their passing was celebrated with a rather too loving attention to detail. It certainly was not a matter of fine writing, since any attempt at that would have been ruthlessly blue-penciled by the editorial staff. Nor was it because of any great originality of plot or character. Most of the plots were rather ordinary and most of the characters rather primitive types of people. Possibly it was the smell of fear which these stories managed to generate. Their characters lived in a world gone wrong, a world in which long before the atom bomb, civilization had created the machinery for its own destruction, and was learning to use it with all the moronic delight of a gangster trying out his first machine gun. The law was something to be manipulated for profit and power. The streets were dark with something more than night.

The emotional basis of the standard detective story was and had always been that murder will out and justice will be done. Its technical basis was the relative insignificance of everything except the final denouement. What led up to that was more or less passagework. The denouement would justify everything. The technical basis of the Black Mask type of story on the other hand was that the scene outranked the plot, in the sense that a good plot was one which made good scenes. The ideal mystery was one you would read if the end was missing. It does not believe that murder will out and justice will be done—unless some very determined individual makes it his business to see that justice is done. ...

As I look back on my stories it would be absurd if I did not wish they had been better. But if they had been much better they would not have been published. If the formula had been a little less rigid, more of the writing of that time might have survived. Some of us tried pretty hard to break out of the formula. But we usually got caught and sent back. To exceed the limits of a formula without destroying it is the dream of every magazine writer who is not a hopeless hack. There are things in my stories which I might like to change or leave out altogether. To do this may look simple, but if you try, you find you cannot do it at all. You will only destroy what is good without having any noticeable effect on what is bad. You cannot recapture the mood, the state of innocence, much less the animal gusto you had when you had very little else. Everything a writer learned about the art or craft of fiction takes just a little away from his need or desire to write at all. In the end he knows all the tricks and has nothing to say.

....

Within its frame of reference, which is the only way it should be judged, a classic is a piece of writing which exhausts the possibilities of its form and can hardly be surpassed. No story, or novel of mystery has done that yet. Few have come close. Which is one of the principal reasons why otherwise reasonable people continue to assault the citadel.

WHAT IS CREATIVITY ?

→ comes from the process

- it's fickle
- you need discipline
- design: start with list-making
  & understanding the problem

CLARITY STRUCTURE REVISION

THE CENTRAL IMPORTANCE of the INTRODUCTION

INTRODUCTION

1. THE SALUTATION
- a. Welcome
- b. Introduce Yourself
- c. Acknowledgements

2. THE REVIEW OF STRUCTURE
- a. Beginning
- b. Middle
- c. End

3. THE COMPELLING POINT
- a. The Announcement
- b. The Compelling Point
- c. Why the point is important

PUSH YOUR POINT

You need a strong structure to guide you through.

You must own the room from the very beginning.

The Salutation → sets the tone

- where a relationship/community is born

a. WELCOME:

- walk on stage
- welcome the audience
- give the title
- thank the audience for coming

b. INTRODUCE YOURSELF

- tell who you are
- tell why you're speaking

BE WARM!

c. ACKNOWLEDGE ← critical

- use a slip of paper
  → name, title etc.

Review the Structure

- "I'm going to..."

The One Compelling Point

why's it important?

Your talk only has one point.

The audience can only take so much info.

What do you want your audience to walk away with?

THE MODULAR CONTENT UNIT

The modular content units support the one compelling point.

- Topic
- Data
- Analysis

→ Keyword

can be moved, eliminated, or replicated

Note: Each content unit needs to have an almost circular nature: your data has your analysis, but the analysis needs to be forecast by the topic itself.

→ the dominant concept that holds together the whole content unit

Building Transitions

Tip: Conclude each unit strongly so you can transition to the next smoothly.

→ push the keyword

THE CONCLUSION

"In sum, I covered..."

- Summary
- Discussion
- Thanks

Be sincere!

→ make the audience feel they're part of the presentation/mission

The Entire Talk is a Circle

- the one compelling point is upfront
- but the one compelling point is where you get to at the end

→ when you start working on your talk, you don't know what that one compelling point yet

→ the point emerges through the use of modular content units

add up your points → push them → squeeze out the keywords → push to the POINT

WEEK 3 Practicing Your Self → rehearsal

A passionate identity is created through diligent rehearsal.

→ internalize the script
→ rehearse the words & our body

} create a brand

YOU ARE YOUR OWN HARSHEST CRITIC

TWO MODES to get words from the script into your mouth & back out.

① Rehearsal ② Reverse outlining

you can do both

① Tip: Read the document outloud over & over again in front of a mirror.

→ you'll recognize if
- some sentences are too long
- the words don't sound like you
- you're getting away from the main point

→ you'll figure out
- where to stop & think
- where to breathe

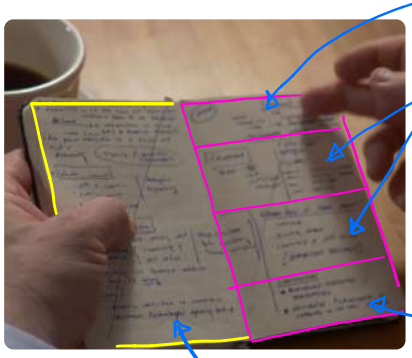
2

Tip: Recreate the outline after you've rehearsed the script. ← from memory or reading the script over

→ check if you've internalized the script

No time for rehearsal? → outlining AND reverse outlining

An example from Prof. Kuskin



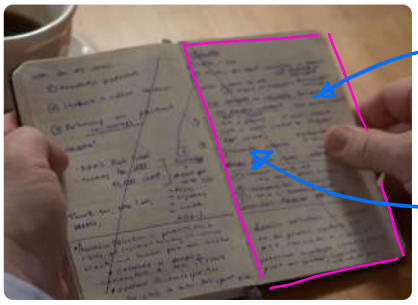
welcome

modular content units

start from the back of the notebook with the first outline

conclusion

then do it again



again, but ideas are coming into focus

1
2
3

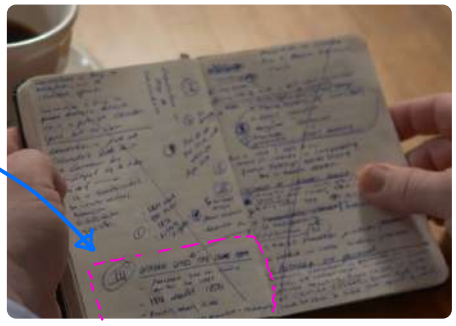
a modular content unit

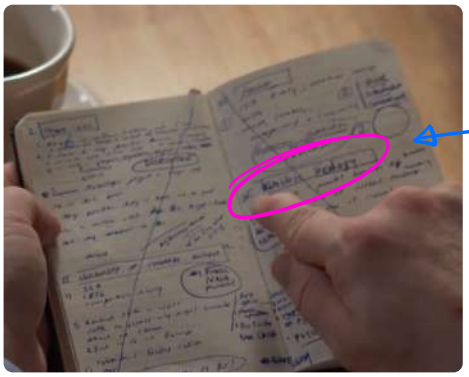
the 4th point emerges

keyword

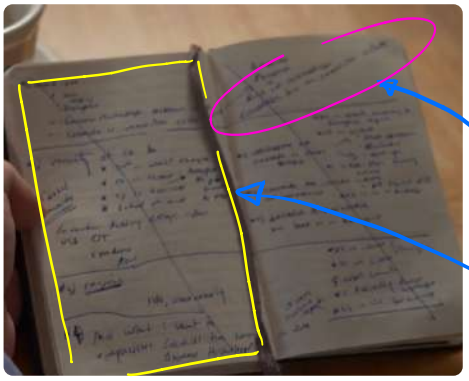
Note: modular content units can be rearranged

the third modular content unit evolves during the process





break things down to come up with the concept keywords that govern the modular content units



finally, reverse outline and write down the ONE compelling point

Note: Kuskin wrestles with this point from the start.

Reverse outlining allows you to own the content.

REHEARSING the INTRODUCTION

- speak to the audience
- learn who they are

Tip Arrive a little early for some casual talk with the audience.

- smile & chest forward
- go slowly ← remind yourself in the notes
- end with a passion → punctuate the whole talk

AUTHENTICITY
↓
TRUST
↓
AUTHORITY

PASSION in a BOTTLE

communicate your compelling point with passion

Note: Internalize, not memorize. → this takes away the animal gusto

PASSION comes in different forms

- fiery
- intense
- cold, thoughtful
- quiet

It's not so much the words you speak, but the belief you communicate around those words.

CONTENT + PASSION

HEARING YOUR LANGUAGE

come to terms with your own voice
rehearse!

MARKING YOUR SCRIPT

Techniques for marking *Inflection points* and *rhythm*

Bold letters that you accidentally skip over as you read
Bold words that you want to emphasize
Mark rising inflection with a diagonal line up
Mark lowering inflection with a diagonal line down
Write in pauses

→ develop a rhythm
→ learn to control your own language

Body Language

RECOGNIZING YOUR BODY

your mind and body are one

replace unintend gestures with intentional gestures

Your body is your foundation

- Wear appropriate but comfortable clothes
- Experiment with a firm stance
- Feel large, even if you are small
- Think of ways of supporting your hands

Practice your movement in concert with your script.

- If you are counting things off, count them off ← with fingers
- If you are punctuating a point do so with your hands
- Reach beyond your shoulder span, so you appear bigger

Practice your "at ease" stance, so that you are not lost when you are reading or listening to a question.

USING YOUR BODY

use a stance that works for you

constantly hone the unnecessary

WEEK 4 Engaging the World

Quick summary:

- week 1: fear
- week 2: formula – container for the self
- week 3: paradox: rehearsal for spontaneity
- week 4: field of play with uncontrollable variables

we can control these

Note: Great speakers create their brand and the field of play as one.

→ a great speaker attends to her audience, listens to their cues, and delivers the speech right to them

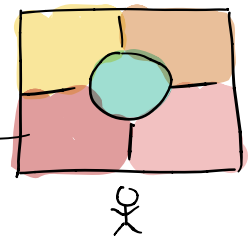
public presentation = private, personal performance

ATTENDING to YOUR AUDIENCE

- don't fixate on one person
- don't see the whole room as just a mass

→ divide the room in your mind's eye

groups of ppt



Slide deck

- it alienates the audience from you
- it may have lots of words

Handouts can act as an intermediary between you and your audience. But they put all your info up front.

BOTH are compromised. Think about the stakes so that you can use them smart & calculated.

WHAT is a QUESTION

it's not true or false

Q&A at the end : a chance to continue the discussion
a chance to build a community

Tip: Truly listen to the speaker's question.

Four techniques for questions

- ask the speaker's name : humanization
- say "that's an interesting question"
- it's fine to think
- pull ideas together