**“Presentation Excellence Basics”**

Please, notice: this is just a synopsis for participants of Public Speaking trainings, aimed to recall information after the training. If you need full version and detailed explanation of information below you may contact trainer personally.

**Golden Rule of Public Speech Preparation:**



**Main filter of any techniques you check:**

**“PRO” or “CONTRA”**

**If it will play for your aims – do use it.**

**If it will play against your aims – do not use it.**

1. **Aims, objectives, targets;**
* Personal aims: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* Your Group/Side/Company aims:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* Manifest: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* Aims of your audience: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* Aims of your TG (among your audience):\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* Problem your TG have: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* What would change in your TG life: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* The manipulative “key-phrase”: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* Your Message. Clear, short, understandable: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* How the World will become better after your idea implementation:\_\_\_\_\_\_\_\_\_

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1. **Speech-Plan and timing rehearsals;**
2. Draw your speech’s draft plan (3 to 7 paragraphs, and 3 to 7 sub-paragraphs within each one)
3. Put additional bombs inside (questions, stories, flirting, intrigues, complements, etc.)
4. Put other types of content (BL tricks, pauses, choreography tricks)
5. Note the planned detailed timing for each paragraph (including bombs and other content)
6. Train your speech alone and check timing
7. Make corrections (edit either your speech/plan or your timing)
8. Train one more time
9. Edit again
10. Train your speech for camera (with video-recording)
11. View record and evaluate yourself
12. Edit your speech/plan
13. Train one more time
14. Edit again
15. Train your speech with live public (friends, colleagues, “corridor people”)
16. Receive feedback
17. Edit your speech/plan
18. Train your speech with live public one more time
19. Edit your speech/plan again
20. God Bless You!
21. **Fillers termination;**
22. You don’t feel your fillers
23. Someone mark your fillers for you
24. STRESS!!! (you conscious stops your fillers and you hesitate and stressed about the gaps)
25. Pauses instead of fillers, you feel uncomfortable
26. You feel comfortable: beautiful pauses or constant smooth speech
27. New fillers detected
28. **Body-language check;**
* Do you use at least one gesture for every sentence? ( Y/N )
* Do you change your location at the stage (on the floor) at least once per 3 minutes? ( Y/N )
* Do your gestures enough strict, direct, powerful, sensible and reasonable? ( Y/N )
* Do your Body-Language free of parasitic micro-gestures? ( Y/N )
* Do you change the style of your Body-Language at least every 7 minutes? ( Y/N )
* Do you use your facial mobility? Really? ( Y/N )
* Do you use your head mobility? ( Y/N )
* Do you use your body mobility for empowering your speech? ( Y/N )

**Golden Rule of Public Speech Preparation:**

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1. **Eye-Contact check;**
* Do you look at the eyes of your audience at least 70% of time of speech? (Y/N)
* Do you meet the eye-look of left and right endman in both first and last row of seats at hall? ( Y/N )
* Do you shuffle your eye-look position within all the area of your audience seats? ( Y/N )
* Do you stare at people’s eyes not more than for 0.2 second? ( Y/N )
1. **Emotional pattern and its escalation;**
2. Find the keyword in sentence, the main word there.
3. Make a great emphasis at this keyword. It may be more than one keywords
4. Make an enormous, crazy, grotesque emphasis at this keyword, with all the enormous and grotesque Body-Language, intonation, choreography, gestures
5. Roll back to “socially acceptable” level of emotions
6. Go to the next sentence and repeat from the beginning
7. **Three “Donts” of Public Speaking.**
8. Do not ever write a speech;
9. Do not ever try to learn the speech by heart;
10. Do not ever try to recall and tell “learned” speech.

**Why?** Writing – is a visual act. Speaking – is an oral-aural act. It is completely different representative systems.

Moreover:

* You are expert, so you don’t need to write the text: you initially know everything you are going to tell;
* It is impossible to learn 2-5 pages of unrhymed text;
* Person looks ridiculous when got lost in “used-to-be-learned” text.
1. **Basic Bombs: entertaining and engaging;**
* Questions;
* Complement;
* Story / “When I have just been going to you…”
* Jokes;
* Quotes;
* Pauses;
* Visualization (Picture / Video);
* Gestures changes;
* Facial mobility;
* Choreography changes;
* Rhetoric changes;
* Verbal mode changes;
* Other representative systems;
* Ask for Assistance;
* Shock / Shocking numbers;
* Truth / Live Emotions;
* Expert speech;
* Counter-example;
* Drama;
* Experience;
* Experiment;
* Provocation;
* Discussion;
* Good Cop / Bad Cop;
* Group activities;
* Flirting with audience;
* Language;
* Contrast Semantic Irritant;
* Decoy-duck;
* Promise / Intrigue;
* Sex / Taboo-topics;
* Other ways;
1. **Effective beginning**
2. Starts long before your appearance on stage
3. Pause and other ways of attention concentration
4. Warm-up (Joke, Story, Activity, etc.)
5. Presentation of presentation
6. Questions and public analysis
7. Start
8. **Story-telling pattern**
9. Recognize the circumstances;
10. Generate a character;
11. Generate the milestones;
12. Introduce the character at the beginning;
13. Note the character at the end;
14. Note the character several times in the text;
15. **Emergency Preparation Plan;**
16. Define aims (you need 1…20 seconds);
17. Define audience (you need 5…40 seconds);
18. Build a short plan (you need 10…40 seconds);
19. Build first minutes (you need 10…80 seconds);
20. Go (you need 0 seconds);
21. **Fear reduction;**

**To neutralize the reasons of unrest (Public Speaking Fear) – change the focus of your attention (focus on any other object than the fact of upcoming performance). To neutralize the output of unrest (muscle hypertonia), use physical activity.**

1. Physical activity method;
2. Speaking through own thoughts and feelings;
3. Shake (hands, palms, feet);
4. Meditation (Waves);
5. Rabbits;
6. Meditation: grounging;
7. An old experienced entertainer once told me that all good performers, whether in show business or sports performance or even academic or business performers, – feel nerves to varying degrees, and usually the higher standard of performance, – the greater the feeling of nerves and apprehension.
8. You can’t avoid the adrenaline rush you get before a presentation. It’s normal, like the feelings before a competitive sports event. Instead, manage them. Breathe in deeply and exhale slowly 2-3 times. Hum to warm your vocal cords. Yawn a big disgusting yawn to open up any tense muscles in your throat. Raise your arms above your head, break in the elbows and shake your hands to loosen up. (These last two to be done only in the nearest restroom or empty elevator.)
9. **Audience analysis;**
10. Age
11. Sex
12. Positions
13. Targets
14. Leaders
15. Appearance design
16. Dynamic of interest
17. Cycles of audience attention

I’ve summarized the cues that your audience might be giving you in the following table, along with what these signals mean and how can you make adjustments in your presentation.

|  |  |  |
| --- | --- | --- |
| **The Audience Cue** | **What it Means** | **How to Adjust** |
| Shut eyelids |  Boredom, tired crowd | Change pace, volume, and subject matter; get them laughing with humor |
| Wandering eyeballs | Fidgety, distracted | Dramatic action, call attention to an important point and ask for audience focus, humor |
| Mass exodus | Boredom, they’ve heard it before  | Change tactics, pointed humor (not stupid shtick), do something dramatic to re-connect, move on to the next point, work on content for next time, add controversy |
| Leaning back in seats  | Apathy, waiting for something better  | Dramatic action, insert an exercise to involve them, humor |
| Shaking heads | Disagreement  | Confront a select head-shaker (“You disagree? Tell us why?”), offer an alternative viewpoint that others embrace (even though you do not) |
| No questions during Q&A | Disinterested, confused, hesitant | Plant seed questions with several people in the audience ahead of time to get the ball rolling, directly call on people who you read as being most engaged during the presentation |
| People aren’t doing your exercises | Disconnected, your exercises need work | Better explain your exercises, have other speakers check your material to make sure exercises are relevant to your points, walk around during the time they are doing the tasks and help those who are inactive |
| “I don’t know” response | Disconnected, drifting, shy | Self-deprecating humor lightening tension, try again once, move on to someone else |

1. **Four levels of your audience analysis:**
2. Empiric level (you should just ask yourself: what kind of public will come to my presentation? What is their age, sex, position, nationality?);
3. Exploratory level (You should take the phone or outlook and call or e-mail the meeting organizers, asking them about “what kind of audience will come to see me”, ask a full list of participants, ask their job positions and so on);
4. Observation level (You should just come to another presentation for the same public, see how the public behave, how the public react, how tired are they, etc.);
5. Instant level (control and observe your audience behavior during your presentation, make conclusions, react on their behavior – and change real-time your own tactic);
6. **Challenging questions preparation;**
7. Baskets technique
* Structure all possible questions in “case-baskets”
* Develop the best answer (explanation) for every “case-basket”
* During your speech if the question are from basket – use prepared text.
* And add some “beautiful words”
1. Questions self-design method
* Design in advance three very good questions (may be more);
* Design the best, the most beautiful and useful answers for it;
* Design in advance three really bad, undesirable questions for yourself;
* Design nevertheless the best, the most beautiful and useful answers for it;
* During speech use good answers for good questions, and good answers for bad questions;
* At the end, if there is some time left and some “Good Questions” are unused, use them like “There are the really frequent question for me about…” and then answer it;
1. Ways to avoid embarrassing questions
* Reflection;
* Acceptation;
* Avoiding;
* Redirecting;
* Redirecting to public;
* Disregard;
1. **Technical Supply tricks;**
2. More, MORE copies of Presentation;
3. Cheat-sheet on paper;
4. Trainings with microphone in advance;
5. Trainings with hands-free set;
6. GTT and GTW;
7. Polycom;
8. Projector tricks;

**16: Create Two Contingency Plans.**

Ask yourself twice: “What if?” This is your biggest source of anxiety: what if your PowerPoint presentation fails, someone constantly interrupts, or your opening falls flat? Pick two of your biggest fears and create contingency plans. What will you do if the projector fails? What will you do if the meeting runs long and you only have a few minutes to speak? The effort won’t be wasted because the more you think through different scenarios, the better you can think on your feet if something truly unexpected occurs.

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