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PREFACE

One of the great challenges of teaching public speaking is to provide students with rationale for the course that may help them see how public speaking relates to their chosen field of study. In this manual, we reinforce that message in several different ways.

In Part 1, *Speeches*, instructors will find sample speeches for analysis and discussion. The *Speeches for Analysis and Discussion* invite students to analyze and critique texts of speeches of politicians, speech experts, journalists, and business leaders. The material emphasizes to students that public speaking is a critical life skill. In addition, the information fosters a truly interactive, lively, and challenging classroom learning experience. It gives ample opportunities for discussion, critique, writing, speaking, and role-playing. Some speeches can serve as models of speakers' effectiveness; others may provide the basis for homework assignments or a take-home exam. Instructors can also ask students to view the speeches on the CD as a foundation for in-class discussions. Since the instructor has the same speeches on videotape, he or she can show all or part of these assigned speeches during class to remind students of and/or to focus students' attention on that part of the speech to be discussed. Grading sheets for use by both instructors and students in evaluating speeches or presentations are provided along with a list of topics for making speeches.

Students learn best when they are actively involved in the learning process. Part 2, *Alternative Practical Activities*, includes public-speaking assignments, role playing, games, field trips, brainstorming, homework, goal setting, and student empowerment. Class discussion questions and content presentation ideas are provided along with numerous activities and exercises to reinforce students' understanding of the material. In using the manual, the instructor must adapt the assignments and activities to the particulars of each class. To do this, the instructor has to consider such issues as time constraints, number of students, academic background of the students, class climate, and individual teaching style. The activities, exercises, and suggested supplementary materials included here will allow instructors to more effectively target, apply, and extend specific topics,

and to help students gain the skills needed to become an effective public speaker.

Nevertheless, instructors should use these materials in a way that best suits the goals they have set for the course and to encourage students' effective learning. Based on the level of teaching experience, each instructor will find different aspects of the manual helpful. Hopefully, the manual will make teaching the course more enjoyable and rewarding for instructors and learning the material more satisfying for students.

GUIDELINES AND SUGGESTIONS FOR EVALUATING SPEECHES

In the basic public speaking course, instructors evaluate students' oral and written competencies. Content-based examinations are an important part of the course because students should be able to understand and explain how and why specific speaking concepts and strategies apply and operate in various speech settings based on the context for and the purpose of the speech.

On the other hand, another equally important goal of the public-speaking course is oral performance. Evaluating students' speaking skills often proves more difficult for teachers, especially inexperienced teachers; and students, especially those who are apprehensive, may have a more difficult time accepting feedback. Thus, it is important to remember that the ultimate goal is student learning and that all evaluative feedback should be fair, as objective as possible, and couched in constructive terms.

Instructors can attain fairness and objectivity in their grading of speeches simply by outlining the grading criteria for students when the assignment is made. At that time, instructors should distribute a written list of the criteria and explain in detail exactly what students must do to meet those criteria.

The alternatives for grading procedures for student speeches are numerous. Instructors must decide whether they want to grade *holistically*, by outlining speech objectives (e.g., specific purpose, adherence to assignment, improvement since last speech) and evaluating how well students meet those objectives; or *particularistically*, by breaking down each portion of the speech for separate evaluation (e.g., nonverbal behavior and rhetorical style, structure and organization, research and citing of sources, topic, language). Instructors may also decide to use some combination of these two approaches in their evaluations. We suggest use a particularistic approach to more fairly evaluate students by providing a numerical grade (see the sample grading sheets that follow) as well as offering, in the form of written comments on the grading sheet, two or three observations about what each student is already doing well and two or three observations about areas that need improvement. The student can

then focus his or her efforts more specifically for the next speaking assignment.

In addition to specific grading criteria, most instructors will want to offer students some commentary on what they observe as effective or ineffective, appropriate or not appropriate in their speech content or presentation style. Two considerations are important here. First, instructors must remember that the goal is student learning; harsh criticism and denigration will only serve to make students uncomfortable and anxious, thereby mitigating effective learning. Constructive criticism is the best approach; instructors should focus on the positive, no matter how challenging it might be, and remain supportive and optimistic when addressing problems or areas that need improvement. Students' effective learning and skills efficacy will be facilitated when they believe that they can improve their performance and that they have personal control over their improvement.

A second consideration for instructors is when to provide feedback. Most instructional research suggests that immediate feedback is key to students' learning and motivation. Depending on the size of the class, however, immediate oral feedback may not be possible. One way to address this time constraint is to allow students to see their evaluations at the end of class on the day they give their speeches. Students may want to ask questions about how to interpret specific comments, and the instructor will have better recall of his or her reasoning. The students should not take their evaluation form with them on speech day; instead, it should be left with the instructor so that the evaluation can be recorded in the grade book. In addition to saving class time for presentation or instruction purposes, allowing students to view their written evaluations rather than providing oral feedback is beneficial because it avoids embarrassing students in front of their peers. Public evaluations tend to produce anxiety for students, even when oral feedback is positive.

Grading and evaluating speeches. There are two main components to consider when evaluating speeches. The most obvious critique of any public speaking presentation is the delivery of the speech. Aspects of delivery include vocal elements and using the body. The second component to consider when evaluating speeches is the organization of the

speech, including the speech outline. The speech outline should be evaluated to determine whether the primary parts of the speech are present (e.g., introduction, body, and conclusion) and the speech has main and supporting points of research. A sample grade sheet is provided here to help you formulate an appropriate evaluation. The highlighted areas denote evaluation of delivery of speech. Other optional elements include the following: attention-getting introduction, clear preview of speech, adequacy of reference page (including use of style guides), use of presentation aid, and use of transitions between speakers.

Here is a **checklist** you can use to evaluate your own or someone else's oral style:

Does the speaker seem to convey clear thoughts?

Does he or she use relatively simple, familiar words?

Are the speaker's words precise, concrete, and specific?

Does the speaker avoid technical words and acronyms if possible and/or define them for listeners?

Does he or she avoid empty words and clichés?

Does he or she use only necessary modifiers?

Is the speaker's language active, lively, and vivid?

Does the speaker use figurative language to stimulate and please listeners?

Does the speaker use parallelism to add interest and emphasize the equality of ideas?

Are the speaker's sentences relatively short and simple?

Does the speaker use the active voice?

Does he or she use rhetorical questions to stimulate listeners and challenge them to think?

Does the speaker emphasize ideas through restatement and repetition?

Does he or she emphasize main points through good transitional language?

Is the speaker's language well adapted to the speaking context?

Does the speaker appear to use language ethically, avoiding offensive language, respecting the audience, and using emotional appeals appropriately?

Sample grade sheet

Element	Excellent	Very good	Good	Poor	Comments
Eye contact					
Vocal variety					
Body (appearance/gestures)					
Introduction					
Clear thesis/purpose					
Body					
Main points clear					
Good research/ supporting points					
Conclusion					
Time requirements met					

SPEECHES FOR ANALYSIS AND DISCUSSION

Dr. Martin Luther King: “I Have a Dream”

<https://youtu.be/vP4iY1TtS3s>

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. And so we've come here today to dramatize a shameful condition.

In a sense we've come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the “unalienable Rights” of “Life, Liberty and the pursuit of Happiness.” It is obvious today that America has defaulted on this promissory note, insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked “insufficient funds.”

But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. And so, we've come to cash this check, a check that will give us upon demand the riches of freedom and the security of justice.

We have also come to this hallowed spot to remind America of the fierce urgency of Now. This is no time to engage in the luxury of cooling

off or to take the tranquilizing drug of gradualism. Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality for all of God's children.

It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. Nineteen sixty-three is not an end, but a beginning. And those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual. And there will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

But there is something that I must say to my people, who stand on the warm threshold which leads into the palace of justice: In the process of gaining our rightful place, we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again, we must rise to the majestic heights of meeting physical force with soul force.

The marvelous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny. And they have come to realize that their freedom is inextricably bound to our freedom.

We cannot walk alone.

And as we walk, we must make the pledge that we shall always march ahead.

We cannot turn back.

There are those who are asking the devotees of civil rights, "When will you be satisfied?" We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality. We can never be

satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. We cannot be satisfied as long as the negro's basic mobility is from a smaller ghetto to a larger one. We can never be satisfied as long as our children are stripped of their self-hood and robbed of their dignity by a sign stating: "For Whites Only." We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until "justice rolls down like waters, and righteousness like a mighty stream."

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. And some of you have come from areas where your quest – quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive. Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed.

Let us not wallow in the valley of despair, I say to you today, my friends.

And so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal."

I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a *dream* today!

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of “interposition” and “nullification” – one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a *dream* today!

I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight; “and the glory of the Lord shall be revealed and all flesh shall see it together.”²

This is our hope, and this is the faith that I go back to the South with.

With this faith, we will be able to hew out of the mountain of despair a stone of hope. With this faith, we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith, we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

And this will be the day – this will be the day when all of God’s children will be able to sing with new meaning:

Land where my fathers died, land of the Pilgrim’s pride,

From every mountainside, let freedom ring!

And if America is to be a great nation, this must become true.

And so let freedom ring from the prodigious hilltops of New Hampshire.

Let freedom ring from the mighty mountains of New York.

Let freedom ring from the heightening Alleghenies of Pennsylvania.

Let freedom ring from the snow-capped Rockies of Colorado.

Let freedom ring from the curvaceous slopes of California.

But not only that:

Let freedom ring from Stone Mountain of Georgia.

Let freedom ring from Lookout Mountain of Tennessee.

Let freedom ring from every hill and molehill of Mississippi.

From every mountainside, let freedom ring.

And when this happens, when we allow freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when *all* of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual:

Free at last! Free at last!

Thank God Almighty, we are free at last!

Inaugural Address of John F. Kennedy

<https://youtu.be/PEC1C4p0k3E>

January 20, 1961

Vice President Johnson, Mr. Speaker, Mr. Chief Justice, President Eisenhower, Vice President Nixon, President Truman, reverend clergy, fellow citizens:

We observe today not a victory of party, but a celebration of freedom – symbolizing an end, as well as a beginning – signifying renewal, as well as change. For I have sworn before you and Almighty God the same solemn oath our forebears prescribed nearly a century and three-quarters ago.

The world is very different now. For man holds in his mortal hands the power to abolish all forms of human poverty and all forms of human life. And yet the same revolutionary beliefs for which our forebears fought are still at issue around the globe – the belief that the rights of man come not from the generosity of the state, but from the hand of God.

We dare not forget today that we are the heirs of that first revolution. Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans – born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage, and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today at home and around the world.

Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe, to assure the survival and the success of liberty.

This much we pledge – and more.

To those old allies whose cultural and spiritual origins we share, we pledge the loyalty of faithful friends. United there is little we cannot do in a host of cooperative ventures. Divided there is little we can do – for we dare not meet a powerful challenge at odds and split asunder.

To those new states whom we welcome to the ranks of the free, we pledge our word that one form of colonial control shall not have passed away merely to be replaced by a far more iron tyranny. We shall not always expect to find them supporting our view. But we shall always hope to find them strongly supporting their own freedom – and to remember that, in the past, those who foolishly sought power by riding the back of the tiger ended up inside.

To those people in the huts and villages of half the globe struggling to break the bonds of mass misery, we pledge our best efforts to help them help themselves, for whatever period is required – not because the Communists may be doing it, not because we seek their votes, but because it is right. If a free society cannot help the many who are poor, it cannot save the few who are rich.

To our sister republics south of our border, we offer a special pledge: to convert our good words into good deeds, in a new alliance for progress, to assist free men and free governments in casting off the chains of poverty. But this peaceful revolution of hope cannot become the prey of hostile powers. Let all our neighbors know that we shall join with them to oppose aggression or subversion anywhere in the Americas. And let every other power know that this hemisphere intends to remain the master of its own house.

To that world assembly of sovereign states, the United Nations, our last best hope in an age where the instruments of war have far outpaced the instruments of peace, we renew our pledge of support – to prevent it from becoming merely a forum for invective, to strengthen its shield of the new and the weak, and to enlarge the area in which its writ may run.

Finally, to those nations who would make themselves our adversary, we offer not a pledge but a request: that both sides begin anew the quest for peace, before the dark powers of destruction unleashed by science engulf all humanity in planned or accidental self-destruction.

We dare not tempt them with weakness. For only when our arms are sufficient beyond doubt can we be certain beyond doubt that they will never be employed.

But neither can two great and powerful groups of nations take comfort from our present course – both sides overburdened by the cost of modern weapons, both rightly alarmed by the steady spread of the deadly atom, yet both racing to alter that uncertain balance of terror that stays the hand of mankind’s final war.

So let us begin anew – remembering on both sides that civility is not a sign of weakness, and sincerity is always subject to proof. Let us never negotiate out of fear, but let us never fear to negotiate.

Let both sides explore what problems unite us instead of belaboring those problems which divide us.

Let both sides, for the first time, formulate serious and precise proposals for the inspection and control of arms, and bring the absolute power to destroy other nations under the absolute control of all nations.

Let both sides seek to invoke the wonders of science instead of its terrors. Together let us explore the stars, conquer the deserts, eradicate disease, tap the ocean depths, and encourage the arts and commerce.

Let both sides unite to heed, in all corners of the earth, the command of Isaiah – to “undo the heavy burdens, and [to] let the oppressed go free.”

And, if a beachhead of cooperation may push back the jungle of suspicion, let both sides join in creating a new endeavor – not a new balance of power, but a new world of law – where the strong are just, and the weak secure, and the peace preserved.

All this will not be finished in the first one hundred days. Nor will it be finished in the first one thousand days; nor in the life of this Administration; nor even perhaps in our lifetime on this planet. But let us begin.

In your hands, my fellow citizens, more than mine, will rest the final success or failure of our course. Since this country was founded, each

generation of Americans has been summoned to give testimony to its national loyalty. The graves of young Americans who answered the call to service surround the globe.

Now the trumpet summons us again – not as a call to bear arms, though arms we need – not as a call to battle, though embattled we are – but a call to bear the burden of a long twilight struggle, year in and year out, “rejoicing in hope; patient in tribulation,” a struggle against the common enemies of man: tyranny, poverty, disease, and war itself.

Can we forge against these enemies a grand and global alliance, North and South, East and West, that can assure a more fruitful life for all mankind? Will you join in that historic effort?

In the long history of the world, only a few generations have been granted the role of defending freedom in its hour of maximum danger. I do not shrink from this responsibility – I welcome it. I do not believe that any of us would exchange places with any other people or any other generation. The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it. And the glow from that fire can truly light the world.

And so, my fellow Americans, ask not what your country can do for you; ask what you can do for your country.

My fellow citizens of the world, ask not what America will do for you, but what together we can do for the freedom of man.

Finally, whether you are citizens of America or citizens of the world, ask of us here the same high standards of strength and sacrifice which we ask of you. With a good conscience our only sure reward, with history the final judge of our deeds, let us go forth.

Alain de Botton: “A Kinder, Gentler Philosophy of Success” <https://youtu.be/MtSE4rglxbY>

For me they normally happen, these career crises, often, actually, on a Sunday evening, just as the sun is starting to set, and the gap between my hopes for myself and the reality of my life starts to diverge so painfully that I normally end up weeping into a pillow. I’m mentioning all this – I’m mentioning all this because I think this is not merely a personal problem;

you may think I'm wrong in this, but I think we live in an age when our lives are regularly punctuated by career crises, by moments when what we thought we knew – about our lives, about our careers – comes into contact with a threatening sort of reality.

It's perhaps easier now than ever before to make a good living. It's perhaps harder than ever before to stay calm, to be free of career anxiety. I want to look now, if I may, at some of the reasons why we might be feeling anxiety about our careers. Why we might be victims of these career crises, as we're weeping softly into our pillows. One of the reasons why we might be suffering is that we are surrounded by snobs.

Now in a way, I've got some bad news, particularly to anybody who's come to Oxford from abroad. There's a real problem with snobbery, because sometimes people from outside the UK imagine that snobbery is a distinctively UK phenomenon, fixated on country houses and titles. The bad news is that's not true. Snobbery is a global phenomenon; we are a global organization, this is a global phenomenon.

What is a snob? A snob is anybody who takes a small part of you, and uses that to come to a complete vision of who you are. That is snobbery. And the dominant kind of snobbery that exists nowadays is job snobbery. You encounter it within minutes at a party, when you get asked that famous iconic question of the early 21st century, "What do you do?" And according to how you answer that question, people are either incredibly delighted to see you, or look at their watch and make their excuses.

Now, the opposite of a snob is your mother. Not necessarily your mother, or indeed mine, but, as it were, the ideal mother, somebody who doesn't care about your achievements. Unfortunately, most people are not our mothers. Most people make a strict correlation between how much time, and if you like, love – not romantic love, though that may be something – but love in general, respect – they are willing to accord us, that will be strictly defined by our position in the social hierarchy. And that's a lot of the reason why we care so much about our careers and indeed start caring so much about material goods.

You know, we're often told that we live in very materialistic times, that we're all greedy people. I don't think we are particularly materialistic.

I think we live in a society which has simply pegged certain emotional rewards to the acquisition of material goods. It's not the material goods we want; it's the rewards we want. And that's a new way of looking at luxury goods. The next time you see somebody driving a Ferrari, don't think, "This is somebody who's greedy." Think, "This is somebody who is incredibly vulnerable and in need of love." In other words, feel sympathy, rather than contempt.

There are other reasons – there are other reasons why it's perhaps harder now to feel calm than ever before. One of these – and it's paradoxical, because it's linked to something that's rather nice, is the hope we all have for our careers. Never before have expectations been so high about what human beings can achieve with their lifespan. We're told, from many sources, that anyone can achieve anything. We've done away with the caste system, we are now in a system where anyone can rise to any position they please. And it's a beautiful idea. Along with that is a kind of spirit of equality; we're all basically equal. There are no strictly-defined hierarchies.

There is one really big problem with this, and that problem is envy. Envy, it's a real taboo to mention envy, but if there's one dominant emotion in modern society, that is envy. And it's linked to the spirit of equality. Let me explain. I think it would be very unusual for anyone here, or anyone watching, to be envious of the Queen of England. Even though she is much richer than any of you are, and she's got a very large house, the reason why we don't envy her is because she's too weird. She's simply too strange. We can't relate to her, she speaks in a funny way, she comes from an odd place. So we can't relate to her, and when you can't relate to somebody, you don't envy them.

The closer two people are – in age, in background, in the process of identification – the more there's a danger of envy, which is incidentally why none of you should ever go to a school reunion, because there is no stronger reference point than people one was at school with. The problem generally of modern society is it turns the whole world into a school. Everybody's wearing jeans, everybody's the same. And yet, they're not. So there's a spirit of equality combined with deep inequality, which makes for a very stressful situation.

It's probably as unlikely that you would nowadays become as rich and famous as Bill Gates, as it was unlikely in the 17th century that you would accede to the ranks of the French aristocracy. But the point is, it doesn't feel that way. It's made to feel, by magazines and other media outlets, that if you've got energy, a few bright ideas about technology, a garage – you, too, could start a major thing. The consequences of this problem make themselves felt in bookshops. When you go to a large bookshop and look at the self-help sections, as I sometimes do – if you analyze self-help books that are produced in the world today, there are basically two kinds. The first kind tells you, “You can do it! You can make it! Anything's possible!” The other kind tells you how to cope with what we politely call “low self-esteem,” or impolitely call, “feeling very bad about yourself.”

There's a real correlation between a society that tells people that they can do anything, and the existence of low self-esteem. So that's another way in which something quite positive can have a nasty kickback. There is another reason why we might be feeling more anxious – about our careers, about our status in the world today, than ever before. And it's, again, linked to something nice. And that nice thing is called meritocracy.

Now everybody, all politicians on Left and Right, agree that meritocracy is a great thing, and we should all be trying to make our societies really, really meritocratic. In other words – what is a meritocratic society? A meritocratic society is one in which, if you've got talent and energy and skill, you will get to the top, nothing should hold you back. It's a beautiful idea. The problem is, if you really believe in a society where those who merit to get to the top, get to the top, you'll also, by implication, and in a far more nasty way, believe in a society where those who deserve to get to the bottom also get to the bottom and stay there. In other words, your position in life comes to seem not accidental, but merited and deserved. And that makes failure seem much more crushing.

You know, in the Middle Ages, in England, when you met a very poor person, that person would be described as an “unfortunate” – literally, somebody who had not been blessed by fortune, an unfortunate. Nowadays, particularly in the United States, if you meet someone at the bottom of society, they may unkindly be described as a “loser.” There's a

real difference between an unfortunate and a loser, and that shows 400 years of evolution in society and our belief in who is responsible for our lives. It's no longer the gods, it's us. We're in the driving seat.

That's exhilarating if you're doing well, and very crushing if you're not. It leads, in the worst cases – in the analysis of a sociologist like Emil Durkheim – it leads to increased rates of suicide. There are more suicides in developed, individualistic countries than in any other part of the world. And some of the reason for that is that people take what happens to them extremely personally – they own their success, but they also own their failure.

Is there any relief from some of these pressures that I've been outlining? I think there is. I just want to turn to a few of them. Let's take meritocracy. This idea that everybody deserves to get where they get to, I think it's a crazy idea, completely crazy. I will support any politician of Left and Right, with any halfway-decent meritocratic idea; I am a meritocrat in that sense. But I think it's insane to believe that we will ever make a society that is genuinely meritocratic; it's an impossible dream.

The idea that we will make a society where literally everybody is graded, the good at the top, bad at the bottom, exactly done as it should be, is impossible. There are simply too many random factors: accidents, accidents of birth, accidents of things dropping on people's heads, illnesses, etc. We will never get to grade them, never get to grade people as they should.

I'm drawn to a lovely quote by St. Augustine in "The City of God," where he says, "It's a sin to judge any man by his post." In modern English that would mean it's a sin to come to any view of who you should talk to, dependent on their business card. It's not the post that should count. According to St. Augustine, only God can really put everybody in their place; he's going to do that on the Day of Judgment, with angels and trumpets, and the skies will open. Insane idea, if you're a secularist person, like me. But something very valuable in that idea, nevertheless.

In other words, hold your horses when you're coming to judge people. You don't necessarily know what someone's true value is. That is an unknown part of them, and we shouldn't behave as though it is known. There is another source of solace and comfort for all this. When we

think about failing in life, when we think about failure, one of the reasons why we fear failing is not just a loss of income, a loss of status. What we fear is the judgment and ridicule of others. And it exists.

The number one organ of ridicule, nowadays, is the newspaper. If you open the newspaper any day of the week, it's full of people who've messed up their lives. They've slept with the wrong person, taken the wrong substance, passed the wrong piece of legislation – whatever it is, and then are fit for ridicule. In other words, they have failed. And they are described as "losers." Now, is there any alternative to this? I think the Western tradition shows us one glorious alternative, which is tragedy.

Tragic art, as it developed in the theaters of ancient Greece, in the fifth century B.C., was essentially an art form devoted to tracing how people fail, and also according them a level of sympathy, which ordinary life would not necessarily accord them. A few years ago, I was thinking about this, and I went to "The Sunday Sport," a tabloid newspaper I don't recommend you start reading if you're not familiar with it already.

And I went to talk to them about certain of the great tragedies of Western art. I wanted to see how they would seize the bare bones of certain stories, if they came in as a news item at the news desk on a Saturday afternoon.

I mentioned Othello; they'd not heard of it but were fascinated.

I asked them to write a headline for the story. They came up with "Love-Crazed Immigrant Kills Senator's Daughter." Splashed across the headline. I gave them the plotline of Madame Bovary. Again, a book they were enchanted to discover. And they wrote "Shopaholic Adulteress Swallows Arsenic After Credit Fraud."

In a way, if you like, at one end of the spectrum of sympathy, you've got the tabloid newspaper. At the other end of the spectrum, you've got tragedy and tragic art. And I suppose I'm arguing that we should learn a little bit about what's happening in tragic art. It would be insane to call Hamlet a loser. He is not a loser, though he has lost. And I think that is the message of tragedy to us, and why it's so very, very important, I think.

The other thing about modern society and why it causes this anxiety, is that we have nothing at its center that is non-human. We are the first society to be living in a world where we don't worship anything other

than ourselves. We think very highly of ourselves, and so we should; we've put people on the Moon, done all sorts of extraordinary things. And so we tend to worship ourselves. Our heroes are human heroes. That's a very new situation. Most other societies have had, right at their center, the worship of something transcendent: a god, a spirit, a natural force, the universe, whatever it is – something else that is being worshiped. We've slightly lost the habit of doing that, which is, I think, why we're particularly drawn to nature. Not for the sake of our health, though it's often presented that way, but because it's an escape from the human anthill. It's an escape from our own competition, and our own dramas. And that's why we enjoy looking at glaciers and oceans, and contemplating the Earth from outside its perimeters, etc. We like to feel in contact with something that is non-human, and that is so deeply important to us.

What I think I've been talking about really is success and failure. And one of the interesting things about success is that we think we know what it means. If I said that there's somebody behind the screen who's very successful, certain ideas would immediately come to mind. You'd think that person might have made a lot of money, achieved renown in some field. My own theory of success – I'm somebody who's very interested in success, I really want to be successful, always thinking, how can I be more successful? But as I get older, I'm also very nuanced about what that word "success" might mean.

Here's an insight that I've had about success: You can't be successful at everything. We hear a lot of talk about work-life balance. Nonsense. You can't have it all. You can't. So any vision of success has to admit what it's losing out on, where the element of loss is. And I think any wise life will accept, as I say, that there is going to be an element where we're not succeeding.

And the thing about a successful life is that a lot of the time, our ideas of what it would mean to live successfully are not our own. They're sucked in from other people; chiefly, if you're a man, your father, and if you're a woman, your mother. Psychoanalysis has been drumming home this message for about 80 years. No one's quite listening hard enough, but I very much believe it's true.

And we also suck in messages from everything from the television, to advertising, to marketing, etc. These are hugely powerful forces that define what we want and how we view ourselves. When we're told that banking is a very respectable profession, a lot of us want to go into banking. When banking is no longer so respectable, we lose interest in banking. We are highly open to suggestion.

So what I want to argue for is not that we should give up on our ideas of success, but we should make sure that they are our own. We should focus in on our ideas, and make sure that we own them; that we are truly the authors of our own ambitions. Because it's bad enough not getting what you want, but it's even worse to have an idea of what it is you want, and find out, at the end of the journey, that it isn't, in fact, what you wanted all along.

So, I'm going to end it there. But what I really want to stress is: by all means, success, yes. But let's accept the strangeness of some of our ideas. Let's probe away at our notions of success. Let's make sure our ideas of success are truly our own.

Thank you very much.

Richard St. John: “8 Traits of Successful People”

<https://youtu.be/Y6bbMQXQ180>

Now, my subject is success, so people sometimes call me a ‘motivational speaker’. But I want you to know right upfront I’m not a motivational speaker. I couldn’t pass the height requirement. And I couldn’t motivate anybody. My employees actually call me a *de-motivational speaker*. What I try to be is an informational speaker. I went out and found out some information about success, and I’m just here to pass it on.

And my story started over 10 years ago on a plane. I was on my way to the TED conference in California, and in the seat next to me was a teenage girl, and she came from a really poor family, but she wanted to get somewhere in life. And as I tapped away on my computer, she kept asking me questions, and then out of the blue, she asked, ‘*Are you successful?*’

I said, ‘*No, I’m not successful.*’

Terry Fox, my hero, now there's a big success. He lost a leg to cancer, then ran thousands of miles and raised millions for cancer research. Or Bill Gates, a guy who owns his own plane and doesn't have to sit next to some kid asking him questions.

But then I told her about some of the stuff I'd done. I love communications, and I've won lots of awards in marketing. I love running, and I still sometimes win my age group, old farts over 60. My fastest marathon is two hours and 43 minutes to run the 26 miles, or 42 kilometers. I've run over 50 marathons, in all 7 continents. This was a run my wife and I did up the Inca trail to Machu Picchu in Peru.

And to qualify for the 7 continents, we had to run a marathon in Antarctica. But when we got there, it didn't look nice and calm like this, it looked like this. The waves were so high, we couldn't get to shore. So we sailed 200 miles further south to where the seas were calm and ran the entire 26-mile marathon on the boat; 422 laps around the deck of that little boat.

My wife and I have also climbed two of the world's seven summits, the highest mountains on each continent. We climbed Aconcagua, the highest mountain on the American continent, and Kilimanjaro, the highest mountain in Africa. Well, to be honest, I puked my way to the top of Kilimanjaro, I got altitude sickness. I got no sympathy from my wife. She passed me and did a lap around the top while I was still struggling up there. In spite of that, we're still together and have been for over 35 years. I'd say that's a success these days.

So I said to the girl, *'Well, you know, I guess I have had some success.'*

And then she said, *'Okay, so are you a millionaire?'*

Now, I didn't know what to say, because when I grew up, it was bad manners to talk about money. But I figured I'd better be honest, and I said, *'Yeah. I'm a millionaire. But I don't know how it happened. I never went after the money, and it's not that important to me.'*

She said, *'Maybe not to you, but it is to me. I don't want to be poor all my life. I want to get somewhere, but it's never going to happen.'*

I said, *'Well, why not?'*

She said, *‘Well, you know, I’m not very smart. I’m not doing great in school.’*

I said, *‘So what? I’m not smart. I barely passed high school. I had absolutely nothing going for me. I was never voted most popular or most likely to succeed. I started a whole new category – most likely to fail. But in the end, I did okay. So if I can do it, you can do it.’*

And then she asked me the big question: *‘Okay, so what really leads to success?’*

I said, *‘Jeez, sorry. I don’t know. I guess somehow I did it. I don’t know how I did it.’*

So I get off the plane and go to the TED conference, and I’m standing in a room full of extraordinarily successful people in many fields – business, science, arts, health, technology, the environment – when it hit me: Why don’t I ask them what helped them succeed, and find out what really leads to success for everyone? So I was all excited to get out there and start talking to these great people, when the self-doubt set in.

I mean, why would people want to talk to me? I’m not a famous journalist. I’m not even a journalist. So I was ready to stop the project before it even began, when who comes walking towards me but Ben Cohen, the famous co-founder of Ben and Jerry’s ice cream. I figured it was now or never. I pushed through the self-doubt, jumped out in front of him, and said, *‘Ben, I’m working on this project. I don’t even know what to ask you, but can you tell me what helped you succeed?’*

He said, *‘Yeah, sure, come on. Let’s go for a coffee.’* And over coffee and ice cream, Ben told me his story.

Now here we are over 10 years later, and I’ve interviewed over 500 successful people face to face, and collected thousands of other success stories. I wanted to find the common factors for success in all fields, so I had to interview people in careers ranging from A to Z. These are just the careers I interviewed beginning with the letter A, and in most cases more than one person. I interviewed six successful accountants, five corporate auditors, five astronauts who had been into space, four actors who had won the Academy Award for Best Actor, three of the world’s top astrophysicists, six of the world’s leading architects and, oh yeah, four

Nobel Prize winners. Yeah, I know it doesn't start with A, but it's kind of cool.

And I want to say a sincere thanks to all the great people that I've interviewed over the years. This really is their story; I'm just the messenger. The really big job was taking all the interviews and analyzing them, word by word, line by line, and sorting them into all the factors that people said helped them succeed. And then you start to see the big factors that are common to most people's success. Altogether, I analyzed and sorted millions of words. Do you know how much work that is? That's all I do, day and night – sort and analyze. I'll tell you, if I ever get my hands on that kid on the plane – actually, if I do, I'll thank her. Because I've never had so much fun and met so many interesting people.

And now, I can answer her question. I discovered the 8 traits successful people have in common, or the 8 to be great: Love what you do; work really hard; focus on one thing, not everything; keep pushing yourself; come up with good ideas; keep improving yourself and what you do; serve others something of value, because success isn't just about me, me, me; and persist, because there's no overnight success.

Why did I pick these? Because when I added up all the comments in my interviews, more people said those 8 things helped them than anything else. The eight traits are really the heart of success, the foundation, and then on top we build the specific skills that we need for our particular field or career. Technical skills, analytical skills, people skills, creative skills – lots of other skills we can add on top, depending on our field. But no matter what field we're in, these eight traits will be at the heart of our success.

Laura Vanderkam: “How to gain control of your free time” <https://youtu.be/n3kNIFMXslo>

When people find out I write about time management, they assume two things. One is that I'm always on time, and I'm not. I have four small children, and I would like to blame them for my occasional tardiness, but sometimes it's just not their fault. I was once late to my own speech on time management.

We all had to just take a moment together and savor that irony.

The second thing they assume is that I have lots of tips and tricks for saving bits of time here and there. Sometimes I'll hear from magazines that are doing a story along these lines, generally on how to help their readers find an extra hour in the day. And the idea is that we'll shave bits of time off everyday activities, add it up, and we'll have time for the good stuff. I question the entire premise of this piece, but I'm always interested in hearing what they've come up with before they call me. Some of my favorites: doing errands where you only have to make right-hand turns.

Being extremely judicious in microwave usage: it says three to three-and-a-half minutes on the package, we're totally getting in on the bottom side of that. And my personal favorite, which makes sense on some level, is to DVR your favorite shows so you can fast-forward through the commercials. That way, you save eight minutes every half hour, so in the course of two hours of watching TV, you find 32 minutes to exercise.

Which is true. You know another way to find 32 minutes to exercise? Don't watch two hours of TV a day, right?

Anyway, the idea is we'll save bits of time here and there, add it up, we will finally get to everything we want to do. But after studying how successful people spend their time and looking at their schedules hour by hour, I think this idea has it completely backward. We don't build the lives we want by saving time. We build the lives we want, and then time saves itself.

Here's what I mean. I recently did a time diary project looking at 1,001 days in the lives of extremely busy women. They had demanding jobs, sometimes their own businesses, kids to care for, maybe parents to care for, community commitments – busy, busy people. I had them keep track of their time for a week so I could add up how much they worked and slept, and I interviewed them about their strategies, for my book.

One of the women whose time log I studied goes out on a Wednesday night for something. She comes home to find that her water heater has broken, and there is now water all over her basement. If you've ever had anything like this happen to you, you know it is a hugely damaging, frightening, sopping mess. So she's dealing with the immediate aftermath that night, next day she's got plumbers coming in, day after that,

professional cleaning crew dealing with the ruined carpet. All this is being recorded on her time log. Winds up taking seven hours of her week. Seven hours. That's like finding an extra hour in the day.

But I'm sure if you had asked her at the start of the week, "Could you find seven hours to train for a triathlon?" "Could you find seven hours to mentor seven worthy people?" I'm sure she would've said what most of us would've said, which is, "No – can't you see how busy I am?" Yet when she had to find seven hours because there is water all over her basement, she found seven hours. And what this shows us is that time is highly elastic. We cannot make more time, but time will stretch to accommodate what we choose to put into it.

And so the key to time management is treating our priorities as the equivalent of that broken water heater. To get at this, I like to use language from one of the busiest people I ever interviewed. By busy, I mean she was running a small business with 12 people on the payroll, she had six children in her spare time. I was getting in touch with her to set up an interview on how she "had it all" – that phrase. I remember it was a Thursday morning, and she was not available to speak with me. Of course, right?

But the reason she was unavailable to speak with me is that she was out for a hike, because it was a beautiful spring morning, and she wanted to go for a hike. So of course this makes me even more intrigued, and when I finally do catch up with her, she explains it like this. She says, "Listen Laura, everything I do, every minute I spend, is my choice." And rather than say, "I don't have time to do x, y or z," she'd say, "I don't do x, y or z because it's not a priority." "I don't have time," often means "It's not a priority." If you think about it, that's really more accurate language. I could tell you I don't have time to dust my blinds, but that's not true. If you offered to pay me \$100,000 to dust my blinds, I would get to it pretty quickly.

Since that is not going to happen, I can acknowledge this is not a matter of lacking time; it's that I don't want to do it. Using this language reminds us that time is a choice. And granted, there may be horrible consequences for making different choices, I will give you that. But we are

smart people, and certainly over the long run, we have the power to fill our lives with the things that deserve to be there.

So how do we do that? How do we treat our priorities as the equivalent of that broken water heater?

Well, first we need to figure out what they are. I want to give you two strategies for thinking about this. The first, on the professional side: I'm sure many people coming up to the end of the year are giving or getting annual performance reviews. You look back over your successes over the year, your "opportunities for growth." And this serves its purpose, but I find it's more effective to do this looking forward. So I want you to pretend it's the end of next year. You're giving yourself a performance review, and it has been an absolutely amazing year for you professionally. What three to five things did you do that made it so amazing? So you can write next year's performance review now.

And you can do this for your personal life, too. I'm sure many of you, like me, come December, get cards that contain these folded up sheets of colored paper, on which is written what is known as the family holiday letter.

Bit of a wretched genre of literature, really, going on about how amazing everyone in the household is, or even more scintillating, how busy everyone in the household is. But these letters serve a purpose, which is that they tell your friends and family what you did in your personal life that mattered to you over the year. So this year's kind of done, but I want you to pretend it's the end of next year, and it has been an absolutely amazing year for you and the people you care about. What three to five things did you do that made it so amazing? So you can write next year's family holiday letter now. Don't send it.

Please, don't send it. But you can write it. And now, between the performance review and the family holiday letter, we have a list of six to ten goals we can work on in the next year.

And now we need to break these down into doable steps. So maybe you want to write a family history. First, you can read some other family histories, get a sense for the style. Then maybe think about the questions you want to ask your relatives, set up appointments to interview them. Or maybe you want to run a 5K. So you need to find a race and sign up, figure

out a training plan, and dig those shoes out of the back of the closet. And then – this is key – we treat our priorities as the equivalent of that broken water heater, by putting them into our schedules first. We do this by thinking through our weeks before we are in them.

I find a really good time to do this is Friday afternoons. Friday afternoon is what an economist might call a "low opportunity cost" time. Most of us are not sitting there on Friday afternoons saying, "I am excited to make progress toward my personal and professional priorities right now."

But we are willing to think about what those should be. So take a little bit of time Friday afternoon, make yourself a three-category priority list: career, relationships, self. Making a three-category list reminds us that there should be something in all three categories. Career, we think about; relationships, self – not so much. But anyway, just a short list, two to three items in each. Then look out over the whole of the next week, and see where you can plan them in.

Where you plan them in is up to you. I know this is going to be more complicated for some people than others. I mean, some people's lives are just harder than others. It is not going to be easy to find time to take that poetry class if you are caring for multiple children on your own. I get that. And I don't want to minimize anyone's struggle. But I do think that the numbers I am about to tell you are empowering.

There are 168 hours in a week. Twenty-four times seven is 168 hours. That is a lot of time. If you are working a full-time job, so 40 hours a week, sleeping eight hours a night, so 56 hours a week – that leaves 72 hours for other things. That is a lot of time. You say you're working 50 hours a week, maybe a main job and a side hustle. Well, that leaves 62 hours for other things. You say you're working 60 hours. Well, that leaves 52 hours for other things. You say you're working more than 60 hours. Well, are you sure?

There was once a study comparing people's estimated work weeks with time diaries. They found that people claiming 75-plus-hour work weeks were off by about 25 hours.

You can guess in which direction, right? Anyway, in 168 hours a week, I think we can find time for what matters to you. If you want to

spend more time with your kids, you want to study more for a test you're taking, you want to exercise for three hours and volunteer for two, you can. And that's even if you're working way more than full-time hours.

So we have plenty of time, which is great, because guess what? We don't even need that much time to do amazing things. But when most of us have bits of time, what do we do? Pull out the phone, right? Start deleting emails. Otherwise, we're puttering around the house or watching TV.

But small moments can have great power. You can use your bits of time for bits of joy. Maybe it's choosing to read something wonderful on the bus on the way to work. I know when I had a job that required two bus rides and a subway ride every morning, I used to go to the library on weekends to get stuff to read. It made the whole experience almost, almost, enjoyable. Breaks at work can be used for meditating or praying. If family dinner is out because of your crazy work schedule, maybe family breakfast could be a good substitute.

It's about looking at the whole of one's time and seeing where the good stuff can go. I truly believe this. There is time. Even if we are busy, we have time for what matters. And when we focus on what matters, we can build the lives we want in the time we've got.

Thank you.

Greg Lynn: “Organic Algorithms in Architecture”

<https://youtu.be/g1CjdnFsosU>

What I thought I would talk about today is the transition from one mode of thinking about nature to another that's tracked by architecture. What's interesting about architects is, we always have tried to justify beauty by looking to nature, and arguably, beautiful architecture has always been looking at a model of nature.

So, for roughly 300 years, the hot debate in architecture was whether the number five or the number seven was a better proportion to think about architecture, because the nose was one-fifth of your head, or because your head was one-seventh of your body. And the reason that that was the model of beauty and of nature was because the decimal point had not been invented yet – it wasn't the 16th century – and everybody had to dimension a building in terms of fractions, so a room would be dimensioned as one-

fourth of a facade; the structural dais of that might be dimensioned as 10 units, and you would get down to the small elements by fractional subdivision: finer and finer and finer.

In the 15th century, the decimal point was invented; architects stopped using fractions, and they had a new model of nature. So, what's going on today is that there's a model of natural form which is calculus-based and which is using digital tools, and that has a lot of implications to the way we think about beauty and form, and it has a lot of implications in the way we think about nature. The best example of this would probably be the Gothic, and the Gothic was invented after the invention of calculus, although the Gothic architects weren't really using calculus to define their forms. But what was important is, the Gothic moment in architecture was the first time that force and motion was thought of in terms of form.

So, examples like Christopher Wren's King's Cross: you can see that the structural forces of the vaulting get articulated as lines, so you're really actually seeing the expression of structural force and form. Much later, Robert Maillart's bridges, which optimize structural form with a calculus curvature almost like a parabola. The Hanging Chain models of Antonio Gaudi, the Catalan architect. The end of the 19th century, beginning of the 20th century, and how that Hanging Chain model translates into archways and vaulting. So, in all of these examples, structure is the determining force. Frei Otto was starting to use foam bubble diagrams and foam bubble models to generate his Mannheim Concert Hall. Interestingly, in the last 10 years Norman Foster used a similar heat thermal transfer model to generate the roof of the National Gallery, with the structural engineer Chris Williams.

In all these examples, there's one ideal form, because these are thought in terms of structure. And as an architect, I've always found these kinds of systems very limiting, because I'm not interested in ideal forms and I'm not interested in optimizing to some perfect moment.

So, what I thought I would bring up is another component that needs to be thought of, whenever you think about nature, and that's basically the invention of generic form in genetic evolution. My hero is actually not Darwin; it's a guy named William Bateson, father of Greg Bateson, who

was here for a long time in Monterey. And he was what you'd call a teratologist: he looked at all of the monstrosities and mutations to find rules and laws, rather than looking at the norms. So, instead of trying to find the ideal type or the ideal average, he'd always look for the exception. So, in this example, which is an example of what's called Bateson's Rule, he has two kinds of mutations of a human thumb. When I first saw this image, 10 years ago, I actually found it very strange and beautiful at the same time. Beautiful, because it has symmetry. So, what he found is that in all cases of thumb mutations, instead of having a thumb, you would either get another opposable thumb, or you would get four fingers. So, the mutations reverted to symmetry. And Bateson invented the concept of symmetry breaking, which is that wherever you lose information in a system, you revert back to symmetry. So, symmetry wasn't the sign of order and organization – which is what I was always understanding, and as is an architect – symmetry was the absence of information. So, whenever you lost information, you'd move to symmetry; whenever you added information to a system, you would break symmetry. So, this whole idea of natural form shifted at that moment from looking for ideal shapes to looking for a combination of information and generic form.

You know, literally after seeing that image, and finding out what Bateson was working with, we started to use these rules for symmetry breaking and branching to start to think about architectural form. To just talk for a minute about the digital mediums that we're using now and how they integrate calculus: the fact that they're calculus-based means that we don't have to think about dimension in terms of ideal units or discrete elements.

So, in architecture we deal with big assemblies of components, so there might be up to, say, 50,000 pieces of material in this room you're sitting in right now that all need to get organized. Now, typically you'd think that they would all be the same: like, the chairs you're sitting in would all be the same dimension. You know, I haven't verified this, but it's the norm that every chair would be a slightly different dimension, because you'd want to space them all out for everybody's sight lines. The elements that make up the ceiling grid and the lighting, they're all losing their modular quality, and moving more and more to these infinitesimal

dimensions. That's because we're all using calculus tools for manufacturing and for design.

Calculus is also a mathematics of curves. So, even a straight line, defined with calculus, is a curve. It's just a curve without inflection. So, a new vocabulary of form is now pervading all design fields: whether it's automobiles, architecture, products, etc., it's really being affected by this digital medium of curvature. The intricacies of scale that come out of that – you know, in the example of the nose to the face, there's a fractional part-to-whole idea. With calculus, the whole idea of subdivision is more complex, because the whole and the parts are one continuous series. It's too early in the morning for a lecture on calculus, so I brought some images to just describe how that works.

This is a Korean church that we did in Queens. And in this example, you can see that the components of this stair are repetitive, but they're repetitive without being modular. Each one of the elements in this structure is a unique distance and dimension, and all of the connections are unique angles. Now, the only way we could design that, or possibly construct it, is by using a calculus-based definition of the form. It also is much more dynamic, so that you can see that the same form opens and closes in a very dynamic way as you move across it, because it has this quality of vector in motion built into it. So the same space that appears to be a kind of closed volume, when seen from the other side becomes a kind of open vista. And you also get a sense of visual movement in the space, because every one of the elements is changing in a pattern, so that pattern leads your eye towards the altar. I think that's one of the main changes, also, in architecture: that we're starting to look now not for some ideal form, like a Latin cross for a church, but actually all the traits of a church: so, light that comes from behind from an invisible source, directionality that focuses you towards an altar. It turns out it's not rocket science to design a sacred space. You just need to incorporate a certain number of traits in a very kind of genetic way. So, these are the different perspectives of that interior, which has a very complex set of orientations all in a simple form.

In terms of construction and manufacturing, this is a kilometer-long housing block that was built in the '70s in Amsterdam. And here we've

broken the 500 apartments up into small neighborhoods, and differentiated those neighborhoods. I won't go into too much description of any of these projects, but what you can see is that the escalators and elevators that circulate people along the face of the building are all held up by 122 structural trusses. Because we're using escalators to move people, all of these trusses are picking up diagonal loads. So, every one of them is a little bit different-shaped as you move down the length of the building. So, working with Bentley and MicroStation, we've written a custom piece of software that networks all of the components together into these chunks of information, so that if we change any element along the length of the building, not only does that change distribute through each one of the trusses, but each one of the trusses then distributes that information down the length of the entire facade of the building. So it's a single calculation for every single component of the building that we're adding onto. So, it's tens of millions of calculations just to design one connection between a piece of structural steel and another piece of structural steel. But what it gives us is a harmonic and synthesized relationship of all these components, one to another.

This idea has, kind of, brought me into doing some product design, and it's because design firms that have connections to architects, like, I'm working with Vitra, which is a furniture company, and Alessi, which is a houseware company. They saw this actually solving a problem: this ability to differentiate components but keep them synthetic. So, not to pick on BMW, or to celebrate them, but take BMW as an example. They have to, in 2005, have a distinct identity for all their models of cars. So, the 300 series, or whatever their newest car is, the 100 series that's coming out, has to look like the 700 series, at the other end of their product line, so they need a distinct, coherent identity, which is BMW. At the same time, there's a person paying 30,000 dollars for a 300-series car, and a person paying 70,000 dollars for a 700 series, and that person paying more than double doesn't want their car to look too much like the bottom-of-the-market car. So they have to also discriminate between these products. So, as manufacturing starts to allow more design options, this problem gets exacerbated, of the whole and the parts.

Now, as an architect, part-to-whole relationships is all I think about, but in terms of product design it's becoming more and more of an issue for companies. So, the first kind of test product we did was with Alessi, which was for a coffee and tea set. It's an incredibly expensive coffee and tea set; we knew that at the beginning. So, I actually went to some people I knew down south in San Diego, and we used an exploded titanium forming method that's used in the aerospace industry. Basically what we can do, is just cut a graphite mold, put it in an oven, heat it to 1,000 degrees, gently inflate titanium that's soft, and then explode it at the last minute into this form. But what's great about it is, the forms are only a few hundred dollars. The titanium's several thousand dollars, but the forms are very cheap. So, we designed a system here of eight curves that could be swapped, very similar to that housing project I showed you, and we could recombine those together, so that we always had ergonomic shapes that always had the same volume and could always be produced in the same way. That way, each one of these tools we could pay for with a few hundred dollars, and get incredible variation in the components. And this is one of those examples of the sets. So, for me, what was important is that this coffee set – which is just a coffee pot, a teapot, and those are the pots sitting on a tray – that they would have a coherence – so, they would be Greg Lynn Alessi coffee pots – but that everyone who bought one would have a one-of-a-kind object that was unique in some way.

To go back to architecture, what's organic about architecture as a field, unlike product design, is this whole issue of holism and of monumentality is really our realm. Like, we have to design things which are coherent as a single object, but also break down into small rooms and have an identity of both the big scale and the small scale. Architects tend to work with signature, so that an architect needs a signature and that signature has to work across the scale of houses up to, say, skyscrapers, and that problem of signatures is a thing we're very good at maintaining and working with; and intricacy, which is the relationship of, say, the shape of a building, its structure, its windows, its color, its pattern. These are real architectural problems.

So, my kind of hero for this in the natural world are these tropical frogs. I got interested in them because they're the most extreme example of a surface where the texture and the – let's call it the decoration – I know the frog doesn't think of it as decoration, but that's how it works – are all intricately connected to one another. So a change in the form indicates a change in the color pattern. So, the pattern and the form aren't the same thing, but they really work together and are fused in some way. So, when doing a center for the national parks in Costa Rica, we tried to use that idea of a gradient color and a change in texture as the structure moves across the surface of the building. We also used a continuity of change from a main exhibition hall to a natural history museum, so it's all one continuous change in the massing, but within that massing are very different kinds of spaces and forms.

In a housing project in Valencia, Spain, we're doing, the different towers of housing fused together in shared curves so you get a single mass, like a kind of monolith, but it breaks down into individual elements. And you can see that that change in massing also gives all 48 of the apartments a unique shape and size, but always within a, kind of, controlled limit, an envelope of change.

I work with a group of other architects. We have a company called United Architects. We were one of the finalists for the World Trade Center site design. And I think this just shows how we were approaching the problem of incredibly large-scale construction. We wanted to make a kind of Gothic cathedral around the footprints of the World Trade Center site. And to do that, we tried to connect up the five towers into a single system. And we looked at, from the 1950s on, there were numerous examples of other architects trying to do the same thing. We really approached it at the level of the typology of the building, where we could build these five separate towers, but they would all join at the 60th floor and make a kind of single monolithic mass. With United Architects, also, we made a proposal for the European Central Bank headquarters that used the same system, but this time in a much more monolithic mass, like a sphere. But again, you can see this, kind of, organic fusion of multiple building elements to make a thing which is whole, but breaks down into smaller parts, but in an incredibly organic way.

Finally, I'd like to just show you some of the effects of using digital fabrication. About six years ago, I bought one of these CNC mills, to just replace, kind of, young people cutting their fingers off all the time building models. And I also bought a laser cutter and started to fabricate within my own shop, kind of, large-scale building elements and models, where we could go directly to the tooling. What I found out is that the tooling, if you intervened in the software, actually produced decorative effects. So, for these interiors, like this shop in Stockholm, Sweden, or this installation wall in the Netherlands at the Netherlands Architecture Institute, we could use the texture that the tool would leave to produce a lot of the spatial effects, and we could integrate the texture of the wall with the form of the wall with the material. So, in vacuum-formed plastic, in fiberglass, and then even at the level of structural steel, which you think of as being linear and modular. The steel industry is so far ahead of the design industry that if you take advantage of it you can even start to think of beams and columns all rolled together into a single system which is highly efficient, but also produces decorative effects and formal effects that are very beautiful and organic. Thanks very much.

Aung San Suu Kyi: “University”

<https://youtu.be/AYmAVEdIEpM>

Today, many strands of my life have come together. The years that I spent as a student at St Hugh's; the years I spent in Park Town as a wife and mother; the years I spent under house arrest when my university, the University of Oxford, stood up and spoke up for me. During the most difficult years I was upheld by memories of Oxford. These were among the most important inner resources that helped me to cope with all the challenges I had to face.

The memories were in fact very simple ones. Some are days like these, when I went on the Cherwell with friends in a punt, or sat reading on the lawn at St Hugh's, or in the library – not looking at a book, but out of the windows.

But these were very precious memories – because I had lived a happy life. And this made me understand so much better the young people of

Burma – who wanted to live a happy life and who had never been given an opportunity to lead one.

When I see Oxford now, when I see the students of Oxford now, when I met some of them at St Hugh's yesterday, I saw myself again as a young student: carefree, happy, nice. We were nice, the students now are nice. They have been given a chance to be nice.

It's a very simple word, but it's an important one. When you look at their faces, you don't see any hidden agenda there. They were so open, as we were open – because we had been given a chance to be open. We were not afraid – there was no reason for us to be afraid – and this opened us to the world.

I remember small things. I remember so often going in a bus, with my very dear friend Ann Pasternak-Slater, sitting side by side, in a bus on the Banbury Road, our four denim-clad knees next to each other; and Ann looked down, and said: 'It's not fair, even knees are different.' And it was true. I'm not sure quite which way it was, but one set of knees was pointed, and one set of knees was round. These were the sort of things we noticed as students, and talked about, and built a whole philosophy on this little fact that we had different sets of knees, our knees were shaped differently. The world was shaped differently. But we were not afraid of it. The differences meant that we were all the stronger. We learned how to cope with the different problems that we would have to face. I have to mention one of my fellow honorands at this time, because when I was under house arrest I was also helped by the books of John le Carré. They were an escape – I won't call it an escape, they were a journey into the wider world. Not the wider world just of other countries, but of thoughts and ideas. And these were the journeys that made me feel that I was not really cut off from the rest of humankind. I was never alone, because there were many, many avenues to places far away from where I was. And all this I was able to do to a great extent because of the years I spent at Oxford, the friends I made there. The most important thing for me about Oxford was not what I learnt there in terms of set texts and set books we had to read, but in terms of a respect for the best in human civilisation. And the best in human civilisation comes from all parts of the world. It is not limited to Oxford; it is not limited to Burma; it is not limited to any

other country. But the fact that in Oxford I had learned to respect all that is the best in human civilisation helped me to cope with what was not quite the best. Because what is not yet quite the best may still, one day, become the best; it may be improved. It gave me a confidence in humankind. It gave me a confidence in the innate wisdom of human beings – not given to all of us, but given to enough of us for the rest of the world to share, and to make use of it for others. I have often thought that the saddest thing about Burma over the last few decades has been the lack of campus life for our university students. Campus life means a life in which young people can create their own world – or make the world their own. They have the freedom and the facilities to do so. Our young people in Burma have not had this freedom for the last few decades. University life has been shattered because of a perceived need to keep students in order. That's not possible: everybody knows that students can't be kept in order! So we shouldn't spend our time on such a futile and really undesirable mission. I would like to see university life restored to Burma in all its glory. And I would be so grateful if my old university, the University of Oxford, could help to bring this about once again. I would like our young people to know what it is to feel that the world belongs to them and they belong to the world. To be able to stand at the threshold of full adulthood in full confidence that they will be able to do their best for the world and in the belief that the world also wants to do the best for them. Oxford taught me to value humankind, because when I was in Oxford I was the only student from Burma. I think I was the only Burmese person resident in the university for the first couple of years. And all my friends were non-Burmese – of course English students, but students from all over the world, from Ghana, from India, from Thailand, from Sri Lanka, from all over the world. And I never felt that they were different from me. We were all the same: we were all students of this university, which has some magic that makes us feel that nothing separates us – neither religion, nor race, nor nationality, nor even different levels of excellence in academic affairs. Oxford is a place of tremendous broad-mindedness. Nobody discriminates against anybody else because he or she may be different, or may not have achieved as much as others. Every human being is expected to have a value and a dignity of her kind or his kind. And that's why throughout the

years when I was struggling for human rights in Burma I felt I was doing something of which my old university would have approved. And to feel the approval behind me has helped me a great deal. Burma is at the beginning of a road. It is not the sort of road that you find in England: it is not smooth; it is not well-maintained; in fact, it is not yet there. It is a road that we will have to carve out for ourselves. This is a road that we will have to build as we go along. Too many people are expecting too much from Burma at this moment. They think that the road where we are standing is like one of those highways on which I travelled from London to Oxford – and almost got carsick! – very straight and very smooth. Too smooth and too straight perhaps for me, because I not used to such smoothness. But our road is one which is, as I said, one we have to build for ourselves, inch by difficult inch. And I hope that you will all be with us while we are doing this. I hope that you will understand that this road is there in our hearts and minds, but not actually there yet in real fact. And that we will need your help and the help of others all around the world to make sure that it leads to where we want our country to go.

And where do I want my country to go? My first trip abroad in 24 years but not really this one to Europe, but to Thailand, towards the end of May. And I stayed in a hotel called the Shangri-La. And I think every Oxonian, or most every, knows that in *Lost Horizon* Shangri-La was described as “something a little like Oxford”. So where do we want to go to? Where I want to go to, where I want our people to go to, is a place which will enable them to see for themselves how wide open the world can be, and how to find our own place in the world which is also open enough and wide enough for everybody to be included. I would like a bit of Oxonian Shangri-la in Burma. This is what I would like to work towards: very practical, because it’s based on hard work, and knowledge, and modern research, and of course funding. We mustn’t forget funding, which is a very important part of building any kind of successful institution these days. And I mention it because I would like all our friends, all our well-wishers, to remember that investing in Burma should be done with a sense of responsibility, and to remind those who are thinking of making use of the new opportunities that Burma is offering to remember that we, the people of Burma, need to benefit from these investments as much as investors

themselves. Please help us to make sure that all investments in Burma – business, development, humanitarian, all these in a sense are investments – that these investments are democracy-friendly and human rights-friendly. That these investments will help to promote in our country the kind of values for which you stand – the kind of values that you taught me. Today has been a very moving day for me. Moving because I have found that the past is always there, it never goes away, but you can select what is best from the past to help you go forward to the future. In my college, my old college St Hugh's, I found that I could recognise every bit of it: even though there were very many new buildings, yet they had merged in with the old. It was such a harmonious picture of the old and the new standing together as a promise for the future. I was very proud to be back in my old college, and warmed by the reception given to me and my team by the principal of the college and his family, and by the students. The warmth of the students was wonderful. I felt that I was back again in my young student days. I didn't feel any different to them. And in a sense I am no different now to the young student who was at Oxford so many years before. But also I am different, because I've had to face different experiences.

But I bring all these experience back to me here at Oxford, and I find that Oxford is big enough and broad enough to contain my new experiences as well. The road ahead, as I said, is not going to be easy. But Oxford, I know, expects the best of its own. And today, because they have recognised me as its very own, I am strengthened to go forward to give of my very best in meeting the new challenges that lie ahead.

Dan Pink: “The Puzzle of Motivation”

<https://youtu.be/rrkrvAUbU9Y>

I need to make a confession at the outset here.

A little over 20 years ago, I did something that I regret, something that I'm not particularly proud of. Something that, in many ways, I wish no one would ever know, but that here I feel kind of obliged to reveal.

In the late 1980s, in a moment of youthful indiscretion, I went to law school. Now, in America, law is a professional degree. You get your university degree, then you go on to law school. When I got to law school,

I didn't do very well. To put it mildly, I didn't do very well. I, in fact, graduated in the part of my law school class that made the top 90% possible. Thank you. I never practiced law a day in my life; I pretty much wasn't allowed to.

But today, against my better judgment, against the advice of my own wife, I want to try to dust off some of those legal skills – what's left of those legal skills. I don't want to tell you a story. I want to make a case. I want to make a hard-headed, evidence-based, dare I say lawyerly case, for rethinking how we run our businesses.

So, ladies and gentlemen of the jury, take a look at this. This is called the candle problem. Some of you might have seen this before. It's created in 1945 by a psychologist named Karl Duncker. Karl Duncker created this experiment that is used in a whole variety of experiments in behavioral science. And here's how it works.

Suppose I'm the experimenter. I bring you into a room. I give you a candle, some thumbtacks and some matches. And I say to you, "*Your job is to attach the candle to the wall so the wax doesn't drip onto the table.*"

Now what would you do? Many people begin trying to thumbtack the candle to the wall. Doesn't work. Somebody – some people and I saw somebody kind of make the motion over here – some people have a great idea where they light the match, melt the side of the candle, try to adhere it to the wall. It's an awesome idea. Doesn't work.

And eventually, after five or ten minutes, most people figure out the solution, which you can see here. The key is to overcome what's called functional fixedness. You look at that box and you see it only as a receptacle for the tacks. But it can also have this other function, as a platform for the candle. The candle problem.

Now I want to tell you about an experiment using the candle problem, done by a scientist named Sam Glucksberg, who is now at Princeton University in the US. This shows the power of incentives. Here is what he did. He gathered his participants and he said: "*I'm going to time you, how quickly you can solve this problem.*"

To one group he said, "*I'm going to time you to establish norms, averages for how long it typically takes someone to solve this sort of problem.*"

To the second group he offered rewards. He said, *“If you’re in the top 25% of the fastest times, you get \$5. If you’re the fastest of everyone we’re testing here today, you get \$20.”* Now this is several years ago, adjusted for inflation, it’s a decent sum of money for a few minutes of work. OK, it’s a nice motivator.

Question: How much faster did this group solve the problem?
Answer: It took them, on average, three and a half minutes longer. 3.5 min longer. Now this makes no sense, right? I mean, I’m an American. I believe in free markets. That’s not how it’s supposed to work, right?

If you want people to perform better, you reward them. Right? Bonuses, commissions, their own reality show. Incentivize them. That’s how business works. But that’s not happening here. You’ve got an incentive designed to sharpen thinking and accelerate creativity, and it does just the opposite. It dulls thinking and blocks creativity.

And what’s interesting about this experiment is that it’s not an aberration. This has been replicated over and over again for nearly 40 years. These contingent motivators – if you do this, then you get that – work in some circumstances. But for a lot of tasks, they actually either don’t work or, often, they do harm. This is one of the most robust findings in social science, and also one of the most ignored.

I spent the last couple of years looking at the science of human motivation, particularly the dynamics of extrinsic motivators and intrinsic motivators. And I’m telling you, it’s not even close. If you look at the science, there is a mismatch between what science knows and what business does. And what’s alarming here is that our business operating system – think of the set of assumptions and protocols beneath our businesses, how we motivate people, how we apply our human resources – it’s built entirely around these extrinsic motivators, around carrots and sticks. That’s actually fine for many kinds of 20th century tasks.

But for 21st century tasks, that mechanistic, reward-and-punishment approach doesn’t work, often doesn’t work, and often does harm. Let me show you what I mean.

So Glucksberg did another similar experiment similar to this where he presented the problem in a slightly different way, like this up here.

Attach the candle to the wall so the wax doesn't drip onto the table. Same deal.

You: we're timing for norms.

You: we're incentivizing.

What happened this time? This time, the incentivized group kicked the other group's butt. Why? Because when the tacks are out of the box, it's pretty easy isn't it? If then rewards work really well for those sorts of tasks, where there is a simple set of rules and a clear destination to go to. Rewards, by their very nature, narrow our focus, concentrate the mind; that's why they work in so many cases. So, for tasks like this, a narrow focus, where you just see the goal right there, zoom straight ahead to it, they work really well.

But for the real candle problem, you don't want to be looking like this. The solution is on over here. The solution is on the periphery. You want to be looking around. That reward actually narrows our focus and restricts our possibility. Let me tell you why this is so important.

In Western Europe, in many parts of Asia, in North America, in Australia, white-collar workers are doing less of this kind of work, and more of this kind of work. That routine, rule-based, left-brain work – certain kinds of accounting, certain kinds of financial analysis, certain kinds of computer programming – has become fairly easy to outsource, fairly easy to automate. Software can do it faster. Low-cost providers around the world can do it cheaper. So what really matters are the more right-brained creative, conceptual kinds of abilities. Think about your own work. Think about your own work.

Are the problems that you face, or even the problems we've been talking about here, are those kinds of problems – do they have a clear set of rules, and a single solution? No. The rules are mystifying. The solution, if it exists at all, is surprising and not obvious. Everybody in this room is dealing with their own version of the candle problem.

And for candle problems of any kind, in any field, those if-then rewards, the things around which we've built so many of our businesses, don't work! Now it makes me crazy. And here's the thing. This is not a feeling. Okay? I'm a lawyer; I don't believe in feelings. This is not a

philosophy. I'm an American; I don't believe in philosophy. This is a fact – or, as we say in my hometown of Washington, D.C., a true fact.

Let me give you an example of what I mean. Let me marshal the evidence here, because I'm not telling you a story, I'm making a case, ladies and gentlemen of the jury, some evidence.

Dan Ariely, one of the great economists of our time, he and three colleagues did a study of some MIT students. They gave these MIT students a bunch of games, games that involved creativity, and motor skills, and concentration. And they offered them, for performance, three levels of rewards: small reward, medium reward, large reward. If you do really well you get the large reward, on down.

What happened? As long as the task involved only mechanical skill bonuses worked as they would be expected: the higher the pay, the better the performance. Okay?

But once the task called for even rudimentary cognitive skill, a larger reward led to poorer performance. Then they said, “*OK, let's see if there's any cultural bias here. Let's go to Madurai, India and test it.*” Standard of living is lower. In Madurai, a reward that is modest by North American standards, is more meaningful there.

Same deal. A bunch of games, three levels of rewards. What happens? People offered the medium level of rewards did no better than people offered the small rewards. But this time, people offered the highest rewards, they did the worst of all.

In eight of the nine tasks we examined across three experiments, higher incentives led to worse performance. Is this some kind of touchy-feely socialist conspiracy going on here? No, these are economists from MIT, from Carnegie Mellon, from the University of Chicago. And do you know who sponsored this research? The Federal Reserve Bank of the United States. That's the American experience.

Let's go across the pond to the London School of Economics. LSE, London School of Economics, alma mater of eleven Nobel Laureates in economics. Training ground for great economic thinkers like George Soros, and Friedrich Hayek, and Mick Jagger. Last month – just last month, economists at LSE looked at 51 studies of pay-for-performance plans, inside of companies. Here's what the economists there said: “*We*

find that financial incentives can result in a negative impact on overall performance.”

There is a mismatch between what science knows and what business does. And what worries me, as we stand here in the rubble of the economic collapse, is that too many organizations are making their decisions, their policies about talent and people, based on assumptions that are outdated, unexamined, and rooted more in folklore than in science. And if we really want to get out of this economic mess, and if we really want high performance on those definitional tasks of the 21st century, the solution is not to do more of the wrong things, to entice people with a sweeter carrot, or threaten them with a sharper stick. We need a whole new approach.

The good news about all this is that the scientists who've been studying motivation have given us this new approach. It's an approach built much more around intrinsic motivation. Around the desire to do things because they matter, because we like it, they're interesting, because they're part of something important.

And to my mind, that new operating system for our businesses revolves around three elements: autonomy, mastery and purpose.

Autonomy: the urge to direct our own lives. Mastery: the desire to get better and better at something that matters. Purpose: the yearning to do what we do in the service of something larger than ourselves. These are the building blocks of an entirely new operating system for our businesses.

I want to talk today only about autonomy. In the 20th century, we came up with this idea of management. Management did not emanate from nature. Management is not a tree, it's a television set. Somebody invented it. And it doesn't mean it's going to work forever. Management is great. Traditional notions of management are great if you want compliance. But if you want engagement, self-direction works better. Let me give you some examples of some kind of radical notions of self-direction. You don't see a lot of it, but you see the first stirrings of something really interesting going on, because what it means is – it means paying people adequately and fairly, absolutely – getting the issue of money off the table, and then giving people lots of autonomy. Let me give you some examples.

How many of you have heard of the company Atlassian? It looks like less than half. Atlassian is an Australian software company. And they do

something incredibly cool. A few times a year they tell their engineers, *“Go for the next 24 hours and work on anything you want, as long as it’s not part of your regular job. Work on anything you want.”* So the engineers use this time to come up with a cool patch of code, come up with an elegant hack. Then they present all of the stuff that they’ve developed to their teammates, to the rest of the company, in this wild and woolly all-hands meeting at the end of the day. And then being Australians, everybody has a beer. They call them FedEx Days. Why? Because you have to deliver something overnight. It’s pretty; it’s not bad. It’s a huge trademark violation, but it’s pretty clever.

That one day of intense autonomy has produced a whole array of software fixes that might never have existed.

And it's worked so well that Atlassian has taken it to the next level with 20 Percent Time – done, famously, at Google – where engineers can work, spend 20 percent of their time working on anything they want.

They have autonomy over their time, their task, their team, their technique. Okay? Radical amounts of autonomy.

And at Google, as many of you know, about half of the new products in a typical year are birthed during that 20 Percent Time: things like Gmail, Orkut, Google News.

Let me give you an even more radical example of it: something called the Results Only Work Environment, the ROWE, created by two American consultants, in place at about a dozen companies around North America. In a ROWE people don't have schedules. They show up when they want. They don't have to be in the office at a certain time, or any time. They just have to get their work done. How they do it, when they do it, where they do it, is totally up to them. Meetings in these kinds of environments are optional. What happens? Almost across the board, productivity goes up, worker engagement goes up, worker satisfaction goes up, turnover goes down.

Autonomy, mastery and purpose, These are the building blocks of a new way of doing things.

Now some of you might look at this and say, "Hmm, that sounds nice, but it's Utopian." And I say, "Nope. I have proof." The mid-1990s, Microsoft started an encyclopedia called Encarta. They had deployed all

the right incentives, all the right incentives. They paid professionals to write and edit thousands of articles. Well-compensated managers oversaw the whole thing to make sure it came in on budget and on time. A few years later another encyclopedia got started. Different model, right? Do it for fun. No one gets paid a cent, or a Euro or a Yen. Do it because you like to do it. Now if you had, just 10 years ago, if you had gone to an economist, anywhere, and said, "Hey, I've got these two different models for creating an encyclopedia. If they went head to head, who would win?" 10 years ago you could not have found a single sober economist anywhere on planet Earth who would have predicted the Wikipedia model. This is the titanic battle between these two approaches. This is the Ali-Frazier of motivation. Right? This is the Thrilla' in Manila. Alright?

Intrinsic motivators versus extrinsic motivators. Autonomy, mastery and purpose, versus carrot and sticks. And who wins? Intrinsic motivation, autonomy, mastery and purpose, in a knockout. Let me wrap up.

There is a mismatch between what science knows and what business does. And here is what science knows.

One: Those 20th century rewards, those motivators we think are a natural part of business, do work, but only in a surprisingly narrow band of circumstances.

Two: Those if-then rewards of ten destroy creativity.

Three: The secret to high performance isn't rewards and punishments, but that unseen intrinsic drive – the drive to do things for their own sake. The drive to do things because they matter.

And here's the best part. Here's the best part. We already know this.

The science confirms what we know in our hearts.

So, if we repair this mismatch between what science knows and what business does, if we bring our motivation, notions of motivation into the 21st century, if we get past this lazy, dangerous, ideology of carrots and sticks, we can strengthen our businesses, we can solve a lot of those candle problems, and maybe, maybe, maybe we can change the world.

I rest my case.

Steve Jobs: “You've got to find what you love”

https://youtu.be/9QwYC_16en8

I am honored to be with you today at your commencement from one of the finest universities in the world. I never graduated from college. Truth be told, this is the closest I've ever gotten to a college graduation. Today I want to tell you three stories from my life. That's it. No big deal. Just three stories.

The first story is about connecting the dots.

I dropped out of Reed College after the first 6 months, but then stayed around as a drop-in for another 18 months or so before I really quit. So why did I drop out?

It started before I was born. My biological mother was a young, unwed college graduate student, and she decided to put me up for adoption. She felt very strongly that I should be adopted by college graduates, so everything was all set for me to be adopted at birth by a lawyer and his wife. Except that when I popped out they decided at the last minute that they really wanted a girl. So my parents, who were on a waiting list, got a call in the middle of the night asking: "We have an unexpected baby boy; do you want him?" They said: "Of course." My biological mother later found out that my mother had never graduated from college and that my father had never graduated from high school. She refused to sign the final adoption papers. She only relented a few months later when my parents promised that I would someday go to college.

And 17 years later I did go to college. But I naively chose a college that was almost as expensive as Stanford, and all of my working-class parents' savings were being spent on my college tuition. After six months, I couldn't see the value in it. I had no idea what I wanted to do with my life and no idea how college was going to help me figure it out. And here I was spending all of the money my parents had saved their entire life. So I decided to drop out and trust that it would all work out OK. It was pretty scary at the time, but looking back it was one of the best decisions I ever made. The minute I dropped out I could stop taking the required classes that didn't interest me, and begin dropping in on the ones that looked interesting.

It wasn't all romantic. I didn't have a dorm room, so I slept on the floor in friends' rooms, I returned Coke bottles for the 5¢ deposits to buy food with, and I would walk the 7 miles across town every Sunday night to get one good meal a week at the Hare Krishna temple. I loved it. And much of what I stumbled into by following my curiosity and intuition turned out to be priceless later on. Let me give you one example:

Reed College at that time offered perhaps the best calligraphy instruction in the country. Throughout the campus every poster, every label on every drawer, was beautifully hand calligraphed. Because I had dropped out and didn't have to take the normal classes, I decided to take a calligraphy class to learn how to do this. I learned about serif and sans serif typefaces, about varying the amount of space between different letter combinations, about what makes great typography great. It was beautiful, historical, artistically subtle in a way that science can't capture, and I found it fascinating.

None of this had even a hope of any practical application in my life. But 10 years later, when we were designing the first Macintosh computer, it all came back to me. And we designed it all into the Mac. It was the first computer with beautiful typography. If I had never dropped in on that single course in college, the Mac would have never had multiple typefaces or proportionally spaced fonts. And since Windows just copied the Mac, it's likely that no personal computer would have them. If I had never dropped out, I would have never dropped in on this calligraphy class, and personal computers might not have the wonderful typography that they do. Of course it was impossible to connect the dots looking forward when I was in college. But it was very, very clear looking backward 10 years later.

Again, you can't connect the dots looking forward; you can only connect them looking backward. So you have to trust that the dots will somehow connect in your future. You have to trust in something – your gut, destiny, life, karma, whatever. This approach has never let me down, and it has made all the difference in my life.

My second story is about love and loss.

I was lucky – I found what I loved to do early in life. Woz and I started Apple in my parents' garage when I was 20. We worked hard, and in 10 years Apple had grown from just the two of us in a garage into a \$2

billion company with over 4,000 employees. We had just released our finest creation – the Macintosh – a year earlier, and I had just turned 30. And then I got fired. How can you get fired from a company you started? Well, as Apple grew we hired someone who I thought was very talented to run the company with me, and for the first year or so things went well. But then our visions of the future began to diverge and eventually we had a falling out. When we did, our Board of Directors sided with him. So at 30 I was out. And very publicly out. What had been the focus of my entire adult life was gone, and it was devastating.

I really didn't know what to do for a few months. I felt that I had let the previous generation of entrepreneurs down – that I had dropped the baton as it was being passed to me. I met with David Packard and Bob Noyce and tried to apologize for screwing up so badly. I was a very public failure, and I even thought about running away from the valley. But something slowly began to dawn on me – I still loved what I did. The turn of events at Apple had not changed that one bit. I had been rejected, but I was still in love. And so I decided to start over.

I didn't see it then, but it turned out that getting fired from Apple was the best thing that could have ever happened to me. The heaviness of being successful was replaced by the lightness of being a beginner again, less sure about everything. It freed me to enter one of the most creative periods of my life.

During the next five years, I started a company named NeXT, another company named Pixar, and fell in love with an amazing woman who would become my wife. Pixar went on to create the world's first computer animated feature film, *Toy Story*, and is now the most successful animation studio in the world. In a remarkable turn of events, Apple bought NeXT, I returned to Apple, and the technology we developed at NeXT is at the heart of Apple's current renaissance. And Laurene and I have a wonderful family together.

I'm pretty sure none of this would have happened if I hadn't been fired from Apple. It was awful tasting medicine, but I guess the patient needed it. Sometimes life hits you in the head with a brick. Don't lose faith. I'm convinced that the only thing that kept me going was that I loved what I did. You've got to find what you love. And that is as true for your

work as it is for your lovers. Your work is going to fill a large part of your life, and the only way to be truly satisfied is to do what you believe is great work. And the only way to do great work is to love what you do. If you haven't found it yet, keep looking. Don't settle. As with all matters of the heart, you'll know when you find it. And, like any great relationship, it just gets better and better as the years roll on. So keep looking until you find it. Don't settle.

My third story is about death.

When I was 17, I read a quote that went something like: "If you live each day as if it was your last, someday you'll most certainly be right." It made an impression on me, and since then, for the past 33 years, I have looked in the mirror every morning and asked myself: "If today were the last day of my life, would I want to do what I am about to do today?" And whenever the answer has been "No" for too many days in a row, I know I need to change something.

Remembering that I'll be dead soon is the most important tool I've ever encountered to help me make the big choices in life. Because almost everything – all external expectations, all pride, all fear of embarrassment or failure – these things just fall away in the face of death, leaving only what is truly important. Remembering that you are going to die is the best way I know to avoid the trap of thinking you have something to lose. You are already naked. There is no reason not to follow your heart.

About a year ago I was diagnosed with cancer. I had a scan at 7:30 in the morning, and it clearly showed a tumor on my pancreas. I didn't even know what a pancreas was. The doctors told me this was almost certainly a type of cancer that is incurable, and that I should expect to live no longer than three to six months. My doctor advised me to go home and get my affairs in order, which is doctor's code for prepare to die. It means to try to tell your kids everything you thought you'd have the next 10 years to tell them in just a few months. It means to make sure everything is buttoned up so that it will be as easy as possible for your family. It means to say your goodbyes.

I lived with that diagnosis all day. Later that evening I had a biopsy, where they stuck an endoscope down my throat, through my stomach and into my intestines, put a needle into my pancreas and got a few cells from

the tumor. I was sedated, but my wife, who was there, told me that when they viewed the cells under a microscope the doctors started crying because it turned out to be a very rare form of pancreatic cancer that is curable with surgery. I had the surgery and I'm fine now.

This was the closest I've been to facing death, and I hope it's the closest I get for a few more decades. Having lived through it, I can now say this to you with a bit more certainty than when death was a useful but purely intellectual concept: No one wants to die. Even people who want to go to heaven don't want to die to get there. And yet death is the destination we all share. No one has ever escaped it. And that is as it should be, because Death is very likely the single best invention of Life. It is Life's change agent. It clears out the old to make way for the new. Right now the new is you, but someday not too long from now, you will gradually become the old and be cleared away. Sorry to be so dramatic, but it is quite true.

Your time is limited, so don't waste it living someone else's life. Don't be trapped by dogma – which is living with the results of other people's thinking. Don't let the noise of others' opinions drown out your own inner voice. And most important, have the courage to follow your heart and intuition. They somehow already know what you truly want to become. Everything else is secondary.

When I was young, there was an amazing publication called *The Whole Earth Catalog*, which was one of the bibles of my generation. It was created by a fellow named Stewart Brand not far from here in Menlo Park, and he brought it to life with his poetic touch. This was in the late 1960s, before personal computers and desktop publishing, so it was all made with typewriters, scissors and Polaroid cameras. It was sort of like Google in paperback form, 35 years before Google came along: It was idealistic, and overflowing with neat tools and great notions.

Stewart and his team put out several issues of *The Whole Earth Catalog*, and then when it had run its course, they put out a final issue. It was the mid-1970s, and I was your age. On the back cover of their final issue was a photograph of an early morning country road, the kind you might find yourself hitchhiking on if you were so adventurous. Beneath it were the words: "Stay Hungry. Stay Foolish." It was their farewell

message as they signed off. Stay Hungry. Stay Foolish. And I have always wished that for myself. And now, as you graduate to begin anew, I wish that for you.

Stay Hungry. Stay Foolish.

Thank you all very much.

Jim Carrey: “Love or Fear”

<https://youtu.be/V80-gPkpH6M>

Thank you Bevan, thank you all. Jai Guru Dev. I brought one of my paintings to show you today. Hope you guys gonna be able see it okay. It's not one of my bigger pieces so you might wanna move down front – to get a good look at it.

I am here to plant a seed today. A seed that will inspire you to move forward in life with enthusiastic hearts and a clear sense of wholeness. The question is, will that seed have a chance to take root, or will I be sued by Monsanto, and forced to use their seed, which may not be totally Ayurvedic.

Excuse me if I seem a little low energy tonight – today – whatever this is. I slept with my head to the North last night. Oh man! Oh man! You know how that is, right kids? Yah! Woke up right in the middle of Pitta and couldn't get back to sleep till Vata rolled around. Crazy, but I didn't freak out you know. I used that time to eat a large meal, connect with someone special on Tinder.

Because Life doesn't happen to you, it happens for you. How do I know this? I don't, but I'm making sound, and that's the important thing. That's what I'm here to do. Sometimes, I think that's the only thing that is important. Just letting each other know we're here, reminding each other that we are part of a larger self.

I used to think Jim Carrey is all that I was... Just a flickering light. A dancing shadow. The great nothing masquerading as something you can name. Seeking shelter in caves and foxholes, dug out hastily. An archer searching for his target in the mirror. Wounded only by my own arrows. Begging to be enslaved. Pleading for my chains. Blinded by longing and tripping OVER PARADISE – Can I get an “Amen”?

You didn't think I could be serious did ya'? I don't think you understand who you're dealing with! I have no limits! I cannot be contained because I'm the container. You can't contain the container, man! You can't contain the container!

I used to believe that who I was ended at the edge of my skin, that I had been given this little vehicle called a body from which to experience creation, and though I couldn't have asked for a sportier model, it was after all a loaner and would have to be returned. Then, I learned that everything outside the vehicle was a part of me, too, and now I drive a convertible. Top down, wind in my hair!

I am elated and truly, truly, truly excited to be present and fully connected to you at this important moment in your journey. I hope you're ready to open the roof and take it all in? Okay, four more years then! They're obviously not ready. Nah ah.

I want to thank the Trustees, Administrators, the Faculty of M.U.M. for creating an institution worthy of Maharishi's ideals of education. A place that teaches knowledge and experience. The knowledge and experience necessary to be productive in life, as well as enabling the students, through Transcendental Meditation, and ancient Vedic knowledge to slack off twice a day for an hour and a half. Don't think you're fooling me! But, I guess it has some benefits. It does allow you to separate who you truly are and what's real, from the stories that run through your head.

You have given them the ability to walk behind the mind's elaborate set decoration, and to see that there is a huge difference between a dog that is going to eat you in your mind and an actual dog that's going to eat you. That may sound like no big deal, but many never learn that distinction and they spend a great deal of their lives living in fight or flight response.

I'd like to acknowledge all of you wonderful parents. Way to go! What a fantastic job you've done – for your tireless dedication, your love, your support. Most of all, for the attention you've paid to your children. I have a saying, "Beware the unloved," because they will eventually hurt themselves... or me.

But when I look at this group here, you know, I feel really safe. I do! I'm just going to say it – my room is not locked! My room is not locked!

No doubt some of you will turn out to be crooks! But white-collar stuff – Wall St. ya’ know, that type of thing – crimes committed by people with self-esteem! Stuff parents can still be proud of in a weird way.

And to the graduating class of 2017, minus three! You didn’t let me finish. Congratulations! Yes, give yourselves a round of applause, please. You are the vanguard of knowledge and consciousness; a new wave in a vast ocean of possibilities. On the other side of that door, there is a world starving for new ideas, new leadership. I’ve been out there for 30 years! She’s a wild cat! Oh, she’ll rub up against your leg and purr until you pick her up and start pettin’ her, and out of nowhere she’ll swat you in the face! It can be rough out there, but that’s OK, because they’re soft serve ice cream with sprinkles! I guess that’s what I’m really here to say; sometimes it’s okay to eat your feelings!

Now fear is going to be a player in your life, but you get to decide how much. You can spend your whole life imagining ghosts, worrying about the pathway to the future, but all there will ever be is what’s happening here, and the decisions we make in this moment, which are based in either love or fear.

So many of us choose our path out of fear disguised as practicality. What we really want seems impossibly out of reach and ridiculous to expect so we never dare to ask the universe for it. I’m saying, I’m the proof that you can ask the universe for it – please! And if it doesn’t happen for you right away, it’s only because the universe is so busy fulfilling my order. Party size!

My father could have been a great comedian, but he didn’t believe that that was possible for him, and so he made a conservative choice. Instead, he got a safe job as an accountant, and when I was 12 years old, he was let go from that safe job and our family had to do whatever we could to survive. I learned many great lessons from my father, not the least of which was that you can fail at what you don’t want, so you might as well take a chance on doing what you love. It’s not the only thing that he taught me though: I watched the affect my father’s love and humour and how it altered the world around me, and I thought, “That’s something to do, that’s something worth my time.” It wasn’t long before I started acting up. People would come over to my house and they would be greeted by a 7

yr old throwing himself down a large flight of stairs. They would say, “What happened?” And I would say, “I don’t know – let’s check the replay.” And I would go back to the top of the stairs and come back down in slow motion. It was a very strange household.

My father used to brag that I wasn’t a ham – I was the whole pig. And he treated my talent as if it was his second chance. When I was about 28, after a decade as a professional comedian, I realised one night in LA that the purpose of my life had always been to free people from concern, just like my dad. When I realised this, I dubbed my new devotion, “The Church of Freedom From Concern” – “The Church of FFC” – and I dedicated myself to that ministry. What’s yours? How will you serve the world? What do they need that your talent can provide? That’s all you have to figure out. As someone who has done what you are about to go and do, I can tell you from experience, the effect you have on others is the most valuable currency there is.

Because everything you gain in life will rot and fall apart, and all that will be left of you is what was in your heart. My choosing to free people from concern got me to the top of a mountain. Look where I am – look what I get to do! Everywhere I go – and I’m going to get emotional because when I tap into this, it really is extraordinary to me – I did something that makes people present their best selves to me wherever I go. I am at the top of the mountain and the only one I hadn’t freed was myself and that’s when my search for identity deepened.

I wondered who I’d be without my fame. Who would I be if I said things that people didn’t want to hear, or if I defied their expectations of me? What if I showed up to the party without my Mardi Gras mask and I refused to flash my breasts for a handful of beads? I’ll give you a moment to wipe that image out of your mind.

But you guys are so ahead of the game. You already know who you are and that peace, that peace that we’re after, lies somewhere beyond personality, beyond the perception of others, beyond invention and disguise, even beyond effort itself. You can join the game, fight the wars, play with form all you want, but to find real peace, you have to let the armour go. Your need for acceptance can make you invisible in this world.

Don't let anything stand in the way of the light that shines through this form. Risk being seen in all of your glory.

It's not big enough! This painting is big for a reason. This painting is called "High Visibility." It's about picking up the light and daring to be seen. Here's the tricky part. Everyone is attracted to the light. The party host up at the top who thinks unconsciousness is bliss and is always offering to drink from the bottles that empty you; Misery, below her, despises the light – can't stand when you're doing well –wishes you nothing but the worst; The Queen of Diamonds, under him, needs a King to build her house of cards; And the Hollow One, down bottom there, will cling to your leg and begs, "Please don't leave me behind for I have abandoned myself."

Even those who are closest to you and most in love with you; the people you love most in the world will find clarity confronting at times. This painting took me thousands of hours to complete and when it was finished – Thank you — yes, thousands of hours that I'll never get back, I'll never get them back — I worked on this for so long, for weeks and weeks, like a mad man alone on a scaffolding — and when it was finished one of my friends said, "This would be a cool black light painting."

So I started over. Whooooo! Welcome to Burning Man! Some pretty crazy characters up there. But better up there than in here. You know. Painting is one of the ways I free myself from concern, a way to stop the world through total mental, spiritual and physical involvement.

But even with that, comes a feeling of divine dissatisfaction. Because ultimately, we're not the avatars we create. We're not the pictures on the film stock. We are the light that shines through. All else is just smoke and mirrors. Distracting, but not truly compelling.

I've often said that I wished people could realise all their dreams of wealth and fame so that they could see that it's not where you'll find you're going to find your sense of completion. Like many of you, I was concerned about going out in the world and doing something bigger than myself, until someone smarter than myself made me realise that there is nothing bigger than myself!

My soul is not contained within the limits of my body. My body is contained within the limitlessness of my soul – one unified field of nothing

dancing for no particular reason, except maybe to comfort and entertain itself. As that shift happens in you, you won't be feeling the world you'll be felt by it – you will be embraced by it. Now, I'm always at the beginning. I have a reset button and I ride that button constantly.

Once that button is functioning in your life, there's no story the mind could create that will be as compelling. The imagination is always manufacturing scenarios – both good and bad – and the ego tries to keep you trapped in the multiplex of the mind. Our eyes are not viewers, but also projectors that are running a second story over the picture we see in front of us all the time. Fear is writing that script and the working title is, 'I'll never be enough.'

Are you going to look at a person like me and say, "How could we ever hope to reach those kinds of heights, Jim? How can we make a painting that's too big for our home? How do you fly so high without a special breathing apparatus?"

This is the voice of THE EGO. And if you listen to it, there will always be someone who is doing better than you. No matter what you gain, ego will not let you rest. It will tell you that you cannot stop until you've left an indelible mark on the earth, until you've achieved immortality. How tricky is this ego that it would tempt us with the promise of something we already possess.

So, I just want you to relax, you know, that's my job. Relax and dream up a good life! I had a substitute teacher from Ireland in the second grade that told my class during Morning Prayer that when she wants something, anything at all, she prays for it, and promises something in return and she always gets what she wants. I'm sitting at the back of the classroom, thinking that my family can't afford a bike, so I went home and I prayed for one, and promised I would recite the rosary every night in exchange. Broke it – broke that promise. But two weeks later, I got home from school to find a brand new mustang bike with a banana seat and easy rider handlebars – from fool to cool! My family informed me that I had won the bike in a raffle that a friend of mine had entered my name in, without any of my knowledge. So that type of thing has been happening to me ever since. As far as I can tell, it's just about letting the universe know

what you want and working toward it while letting go of how it comes to pass.

Your job is not to figure out how it's going to happen for you, but to open the door in your head and when the door opens in real life, just walk through it. And don't worry if you miss your cue because there's always door opening. They keep opening. And when I say, "Life doesn't happen to you, it happens for you." I really don't know if that's true. I'm just making a conscious choice to perceive challenges as something beneficial so that I can deal with them in the most productive way. You'll come up with your own style, that's part of the fun!

Oh, and why not take a chance on faith as well? Take a chance on faith – not religion, but faith. Not hope, but faith. I don't believe in hope. Hope is a beggar. Hope walks through the fire and faith leaps over it.

You are ready and able to do beautiful things in this world and after you walk through those doors today, you will only ever have two choices: love or fear. Choose love, and don't ever let fear turn you against your playful heart.

Thank you so much. Jai Guru Dev. I'm so honoured. Thank you.

Scott Dinsmore: "How to Find and Do Work You Love"

<https://youtu.be/jpe-LKn-4gM>

What an honor, I was wondering what this would feel like. So 8 years ago, I got the worst career advice of my life. I had a friend Tommy – "Scott, don't worry about how much you like the work you're doing right now. It's all about just building your resume." And I just come back from living in Spain for, when I joined this Fortune 500 company, I thought 'it is fantastic – I have this big impact on the world...' and all these ideas. And within about 2 months I noticed, at about 10 a.m. every morning I had this strange urge to want to slam my head through them under my computer. I don't know if anybody ever felt that. And I noticed pretty soon after that all the competitors in our space had already automated my job role. This is right about when I got the sage advice to build up my resume. Well, as I am trying to figure out – what – when do I jump out off and

change things up, I read some of the different advice from Warren Buffett, and he said: “Taking jobs to build up your resume is the same as saving up sex for old age.” And I heard that and that was all I needed. Within 2 weeks, I was out of there and I left with one intention: to find something that I could screw up. That’s the toughest one. I wanted to just have some type of an impact, didn’t matter what it was and I found out pretty quickly after that, that I wasn’t alone. It turns out over 80% of the people around don’t enjoy their work. I’m guessing this room is different but that’s the average that Deloitte has done with their studies.

So I want to find out what is it that sets these people apart – the people who do the passionate, world-changing work, they wake up inspired every day and then these people – the other 80% – who lead these lives of quiet desperation. So I started interviewing all these people doing this inspiring work and I read books and did case studies and... 300 books altogether on purpose and career and all this, totally just self-immersion really for the selfless reason of ‘I wanted to find the work that I could not do’. What that was for me? But as I was doing this, more and more people started asking me: “Scott, you’re into this query thing... I don’t really like my job. Do we sit down for lunch?” I say, “Sure, but...” I would have to warn them because at this point my quit rate was also 80%, of the people I sit down with for lunch, 80% would quit their job within 2 months. This was something... I was damn proud of this. And it wasn’t that I had with anything special magic. It was that I was asking one simple question: Why are you doing the work you’re doing? And so often their answer would be: Well, because somebody told me I’m supposed to. I realized that so many people around us are climbing the way up this ladder that someone tells them to climb and ends up being leaned up against the wrong wall or no wall at all. So the more time I spent on these people and wanted to solve this problem, I thought: What if we created a community, a place where people could feel they belong and that was okay to do things differently, to take the road less traveled, where that was encouraged and inspire people to change. That later became what I now call LiveYourLegend.com which I’ll explain little bit. But as we made these discoveries I noticed a framework of 3 simple things that all these different, passionate world-changers have in common, whether you are like Steve Jobs or you’re ‘just’

a person that has the bakery down the street. But you are doing work that embodies who you are. I want to share this 3 with you. We can use them as the lens for the rest of today and hopefully for the rest of our life. The first part of this 3-part passionate work framework is: becoming a self-expert and understanding yourself. Because if you don't know what you're looking for, you're never going to find it. And the thing is that no one's going to do this for us. There's no major in university on passion and purpose and career. I don't know how that's not a required double major but don't even get me started on that. I mean, you spend more time picking up a dorm room, TV set than you do picking your major – an area of study. The point is, it's on us to figure that out and we need a framework, we need a way to navigate through this. And so the first step of our compass is finding what our unique strengths are. What are the things that we wake up loving to do no matter what, whether they are paid or not paid, the things that people thank us for. And StrengthsFinder 2.0 is a book and also an online tool. Highly recommended for sorting out what it is that you're naturally good at.

Next, what's our framework or our hierarchy from making decisions? Is it that you care about the people, our family, health? Is it achievements, success, all these different things? We have to figure out what it is to make these decisions. We know what our soul is made of so that we don't go selling at decent cost, we don't give a shit of help. And then the next step is our experiences. We always have – all of us had these experiences. We learn things everyday, every minute about what we love, what we hate, what we are good at, what we are terrible at. If we don't spend time paying attention to that and assimilating that learning and applying to the rest of our life, it's all for nothing. Every week, every month or every year I spend some time just reflecting what went right, what went wrong, what do I want to repeat, what can I apply more to my life? Even more so than that. As you see people, especially today, who inspire you, who are doing things, you say Oh God! What Jeff is doing... I want to be like him. Why are you saying that? Open up a journal, write down what it is about them that inspires you. It's not going to be everything about their life. Whatever it is. Take notice. Over time we have this repository of things that we can use to apply to our life and have a more passionate existence and make a

better impact. As we starting put these things together, we can then define what it is a success and what actually means to us. Without these different parts of the compass it is impossible. We end up in a situation we had that scripted life that everyone who seems to be living, going up this ladder to nowhere. It's kind of like in Wall Street 2, if anyone saw that the peon employee asks the big Wall Street banker – What's your number? Everyone has got a number, they make this money or leave it all. Simple. More! It's a sad state of most of the people that haven't spent time understanding what actually matters to them. They keep reaching for something that doesn't mean anything to us. We are doing it because anyone said we were supposed to. But once we have this framework together we can start to identify things that make us come alive. Now before this, a passion could come and hit you in the face. Or maybe in your possible life you don't have a way of identifying it. But once you do, you can – systematically just grew with my strengths my values, who I am as a person. So I'm going to grab hold, I am going to do something with it. And I'm going to pursue it and try and make an impact with it. LiveYourLegend and the group that we've built wouldn't exist if I didn't have this compass to identify Wow this is something I want to pursue and make a difference with. If we don't know what we are looking for, we are never going to find it. But once we have this framework – this compass, then we move on to what's next. That's not me up there – but doing the impossible and pushing our limits, because there are 2 reasons why people don't do things: one is because they tell themselves they can't do them and the other is people around them tell them, they can't do. Either way we start to believe it. Either we give up or we never start in the first place. Everything was impossible until somebody did it. Every invention, every new thing in the world people thought were crazy at first. Roger Bannister in the 4-minute mile it was a physical impossibility to break the 4 minute mile in a footrace. So Roger Bannister stood up and did it. Now what happened. 2 months later, like 16 people broke the 4-minule mile. The things that we have in our head that we think are impossible, are often just milestones waiting to get accomplished if we can push those limits a little bit. I think it starts with your physical body and physical fitness more than anything as we can control that. You show yourself, you don't think you

can run a mile, you show yourself you can run a mile or two even like a marathoner, lose 5 pounds, whatever it is... you realize that can be transferred – that confidence compounds can be transferred into the rest of your world. I've actually gotten into the habit of this little bit. With my friends, we have little group, we kind of go on physical adventures. Recently, I found myself in kind of precarious spot. I'm terrified of deep dark blue water. I don't know if anyone has ever had that same fear ever since they watched Jaws 1,2,3,4 like six-times, when I was a kid, but anything above here if it's murky... I can already feel it right now... I swear there's something in there. Even it's late toho, it's fresh water... totally unfounded fear, ridiculous but it's there. Anyway, 3 years ago I found myself on this tugboat right down here in San Francisco Bay. It's a rainy, stormy, windy day and people are getting sick on the boat and I'm sitting there wearing a wetsuit. And I'm looking out the window and pure terror and thinking about to swim to my dad and trying to swim across the Golden Gate. My guess is some people in this room might have done it before. I'm sitting there and my buddy Jonathan comes up to me and he could see that state I was in. He comes up: Scott, hey man, what's the worst I can have it? You're wearing a wetsuit, you're not going to sink and if you can't make it, just topple on one of the 20 kayaks plus if there's a shark attack, why are they going to pick you over the 80 people that are in the water? – Thanks, that helps. No really... just have fun with this. He said, Good luck and he dives in and swims off. Ok. It turns out that pep talk totally worked and I felt this total feeling of calm. I think it was because Jonathan was 13 years old. And of the 80 people swimming that day 65 of them were between ages of 9 and 13. Think for a second how you would approach your world differently that 9-years-old you found out – you could swim 1.5 mile in 56°F water from – in San Francisco. What would you say yes to? What would you have not given up on? What would you have tried? As I'm finishing the swim, I get to aquatic park and getting out of the water and of course half of the kids already finished so they cheered me on and were all excited and I got total pots go head, if anyone has ever swim in the Bay and I'm trying to just – saw my face out and I'm watching people finish. And I see this one kid something didn't look right. He was just flaying like this and he's barely sip some air before

slam his head back down. And I noticed other parents were watching too and I swear they were thinking the same thing I was: This is why you don't let 9-year-old swim from Alcatraz. I mean, this was not fatigue. Also two parents run and they grab him and put him on their shoulders and drag him like this... and I mean, totally limp... and all of a sudden they walk up from their feet and they plod him down in his wheelchair. And he puts his fist up in the most insane show of victory I've ever seen. I could still feel the warmth and the energy on this guy when he made his accomplishment. I had seen him earlier that day in his wheelchair, I had no idea that he was going to swim.

Where he's going to be in 20 years? How many people have told him he could not do that that he'd die to try that? He proved people wrong, you prove yourself wrong that you can make these little incremental pushes of what you believe is possible for yourself. You don't have to be fastest marathoner.... just your own impossibility... to accomplish those. It's sort of little bity steps and the best way to do this is to surround yourself with passionate people. The fastest way to do things you don't thinking it can be done, is to surround yourself with people already doing that. There is a quote by Jim Rohn [1930-2009], and he says, You are the average of the 5 people, you spend most time with. There is no bigger life hack in history of the world from getting where you are today to where you want to be than the people you choose to put in your corner. They change everything and it's a proven fact. In 1898 Norman Triplett did this study with a bunch of cyclists. He measured their times around the track in a group and also individually. And he found that every time the cyclists in the group, it cycled faster. It's been repeated in all kinds of walks of life since then and it proves the same thing over and over again: The people around you matter and environment is everything. But it's on you to control it, because it can go both ways. With these 80% of people who don't like the work they do, that means most people around us, not in this room, but around there everywhere else, are encouraging complacency and keeping us from pursuing the things that matter to us. We have to manage those surroundings. I found myself in this situation – personal example – maybe a year ago or couple of years ago – Has anyone ever had a hobby or a passion they pour their heart and soul into? Unbelievable amount of time

and they so bound they want to call business? But no one's paying attention and it doesn't make a dime? Ok... I was there for 4 years, trying to build this LiveYourLegend movement to help people do work that they generally care about and inspire them. I was doing all I could and there were only 3 people paying attention and they are all right there: my mother, father and my wife Chelsea. Thank you guys for the support – and it grew by 0% for 4 years and I was about to shut it down. And right about then I moved to San Francisco and started meeting some pretty interesting people that these crazy lifestyles, who had venture businesses and websites and blogs that surrounded their passions and help people in a meaningful way. One of my friends, now he has a family of 8 and he supports his whole family with a blog that he writes toward twice a week. He just came back from a month in Europe, all of them together. It sort of blew my mind, how does this even exist? And I got unbelievably inspired by seeing this. And instead of shutting it down, I decided let's take it seriously. I did everything I could to spend my time around like every waking hour possible trying to – these guys with hanging out and having beers and work outs... whatever it was. After 4 years of zero growth, in 6 months of hanging around these people the community LiveYourLegend grew by 10 times and in another 12 months it grew by 160 times. And today over 30000 people from 158 countries use our career and connection tools on a monthly basis. And those people have made up that community of passionate folks who inspire that possibility that they had dream of from LiveYourLegend so many years back. The people change everything. And this is why... notice what was going on – for 4 years, I knew nobody in this space. And I didn't even know they existed... that people could do this stuff. You could have movement like this. And then all of a sudden I'm over in San Francisco and everyone around me is doing it. It became normal. So my thinking went from how could I possibly do this? to how could I possibly not? Right then, when that happens, that switch goes on in your head it ripples across your whole world. Without even trying your standards go from here to here. You don't need to change your goals or anything, you just need to change your surroundings. That's it. And that's why I love being around this whole group of people, why I go to every TED event I can, watch them on my iPad on the way to work wherever it

is, because this is the group of people that inspires possibility. We have a whole day to spend together and plenty more. Something's up in terms of what we.... these 3 pillars: They all have one thing in common, more than anything else that are 100% in our control. No one can tell you, you can't learn about yourself. No one can tell you, you can't push your limits and learn your own impossible and push that. No one can tell you, you can't surround yourself with inspiring people or get away from the people who bring you down. You can't control recession, you can't control getting fired or getting a car accident... most things are totally out of our hands. These 3 things are totally on us. And they can change our whole world if we decide to do something about it. These things starting to happen on a widespread level I just read in Forbes: the US government reported for the first time, in a month where more people had quit their jobs than had been laid off. I thought it was an anomaly but it's happened 3 months straight. In a time when people claim it's kind of tough environment, people are pretty much giving middle finger to this scripted life, the things that people say you're supposed to do in exchange for things that matter to them and do the things that inspire them.

And the thing is people waking up to the possibility that really the only thing that limits possibility now, is imagination. It's not a cliché anymore. I don't care what it is that you're into, what passion, what hobby, if you are into median, you can find someone who is killing it and you can learn from them. It's wild. And that's what this whole day is about to learn from the folks speaking and – LiveYourLegend everyday. Because it shows people, when ordinary people are doing extraordinary, we can be around that, it becomes normal. This isn't about being Gandhi or Steve Jobs or something crazy. It's just about doing something that matters to YOU and makes impact that only you can make. As we're speaking of Gandhi: He was a recovering lawyer as I've heard that term. And he was called due to a greater cause. Something mattered to him, he could not do. And he has this quote that I absolutely live by: First they ignore you, then they laugh at you, then they fight you, and then you win. Everything was impossible until somebody did it. You can either hang around the people who tell you it can't be done and tell you're stupid for trying or surround yourself with the people who inspire possibility, the people, who are in this

room. Because I see it as our responsibility to show the world that what's seen as impossible can become that new normal. That's already starting to happen. First, do the things that inspire us, so we can inspire other people to do the things that inspire them. But we can't find that unless we know what we are looking for. We have to do our work on ourselves, be intentional about that, make those discoveries. Because I imagine a world, where 80% of people love the work they do. What would that look like..? What would the innovation be like? How would you treat people around you? Things would start to change. As we finish off, I just have one question to ask you guys, and it's the only question that matters. And it's: What is the work you cannot do? Discover that, live it, not just for you, but for everybody around you. Because that is what starts to change the world. What is the work you cannot do?

Thank you, guys!

Amy Tan: “Where does creativity hide?”

<https://youtu.be/KUleOPbSyG4>

The Value of Nothing: Out of Nothing Comes Something. That was an essay I wrote when I was 11 years old and I got a B+. What I'm going to talk about: nothing out of something, and how we create. And I'm gonna try and do that within the 18-minute time span that we were told to stay within, and to follow the TED commandments: that is, actually, something that creates a near-death experience, but near-death is good for creativity. OK.

So, I also want to explain, because Dave Eggers said he was going to heckle me if I said anything that was a lie, or not true to universal creativity. And I've done it this way for half the audience, who is scientific. When I say we, I don't mean you, necessarily; I mean me, and my right brain, my left brain and the one that's in between that is the censor and tells me what I'm saying is wrong. And I'm going to do that also by looking at what I think is part of my creative process, which includes a number of things that happened, actually – the nothing started even earlier than the moment in which I'm creating something new. And that includes nature, and nurture, and what I refer to as nightmares.

Now in the nature area, we look at whether or not we are innately equipped with something, perhaps in our brains, some abnormal chromosome that causes this muse-like effect. And some people would say that we're born with it in some other means. And others, like my mother, would say that I get my material from past lives. Some people would also say that creativity may be a function of some other neurological quirk – van Gogh syndrome – that you have a little bit of, you know, psychosis, or depression. I do have to say, somebody – I read recently that van Gogh wasn't really necessarily psychotic, that he might have had temporal lobe seizures, and that might have caused his spurt of creativity, and I don't – I suppose it does something in some part of your brain. And I will mention that I actually developed temporal lobe seizures a number of years ago, but it was during the time I was writing my last book, and some people say that book is quite different.

I think that part of it also begins with a sense of identity crisis: you know, who am I, why am I this particular person, why am I not black like everybody else? And sometimes you're equipped with skills, but they may not be the kind of skills that enable creativity. I used to draw. I thought I would be an artist. And I had a miniature poodle. And it wasn't bad, but it wasn't really creative. Because all I could really do was represent in a very one-on-one way. And I have a sense that I probably copied this from a book. And then, I also wasn't really shining in a certain area that I wanted to be, and you know, you look at those scores, and it wasn't bad, but it was not certainly predictive that I would one day make my living out of the artful arrangement of words.

Also, one of the principles of creativity is to have a little childhood trauma. And I had the usual kind that I think a lot of people had, and that is that, you know, I had expectations placed on me. That figure right there, by the way, figure right there was a toy given to me when I was but nine years old, and it was to help me become a doctor from a very early age. I have some ones that were long lasting: from the age of five to 15, this was supposed to be my side occupation, and it led to a sense of failure.

But actually, there was something quite real in my life that happened when I was about 14. And it was discovered that my brother, in 1967, and then my father, six months later, had brain tumors. And my mother

believed that something had gone wrong, and she was gonna find out what it was, and she was gonna fix it. My father was a Baptist minister, and he believed in miracles, and that God's will would take care of that. But, of course, they ended up dying, six months apart. And after that, my mother believed that it was fate, or curses – she went looking through all the reasons in the universe why this would have happened. Everything except randomness. She did not believe in randomness. There was a reason for everything. And one of the reasons, she thought, was that her mother, who had died when she was very young, was angry at her. And so, I had this notion of death all around me, because my mother also believed that I would be next, and she would be next. And when you are faced with the prospect of death very soon, you begin to think very much about everything. You become very creative, in a survival sense.

And this, then, led to my big questions. And they're the same ones that I have today. And they are: why do things happen, and how do things happen? And the one my mother asked: how do I make things happen? It's a wonderful way to look at these questions, when you write a story. Because, after all, in that framework, between page one and 300, you have to answer this question of why things happen, how things happen, in what order they happen. What are the influences? How do I, as the narrator, as the writer, also influence that? And it's also one that, I think, many of our scientists have been asking. It's a kind of cosmology, and I have to develop a cosmology of my own universe, as the creator of that universe.

And you see, there's a lot of back and forth in trying to make that happen, trying to figure it out – years and years, oftentimes. So, when I look at creativity, I also think that it is this sense or this inability to repress, my looking at associations in practically anything in life. And I got a lot of them during what's been going on throughout this conference, almost everything that's been going on.

And so I'm going to use, as the metaphor, this association: quantum mechanics, which I really don't understand, but I'm still gonna use it as the process for explaining how it is the metaphor. So, in quantum mechanics, of course, you have dark energy and dark matter. And it's the same thing in looking at these questions of how things happen. There's a lot of unknown,

and you often don't know what it is except by its absence. But when you make those associations, you want them to come together in a kind of synergy in the story, and what you're finding is what matters. The meaning. And that's what I look for in my work, a personal meaning.

There is also the uncertainty principle, which is part of quantum mechanics, as I understand it. And this happens constantly in the writing. And there's the terrible and dreaded observer effect, in which you're looking for something, and you know, things are happening simultaneously, and you're looking at it in a different way, and you're trying to really look for the about-ness, or what is this story about. And if you try too hard, then you will only write the about. You won't discover anything. And what you were supposed to find, what you hoped to find in some serendipitous way, is no longer there. Now, I don't want to ignore the other side of what happens in our universe, like many of our scientists have. And so, I am going to just throw in string theory here, and just say that creative people are multidimensional, and there are 11 levels, I think, of anxiety. And they all operate at the same time.

There is also a big question of ambiguity. And I would link that to something called the cosmological constant. And you don't know what is operating, but something is operating there. And ambiguity, to me, is very uncomfortable in my life, and I have it. Moral ambiguity. It is constantly there. And, just as an example, this is one that recently came to me. It was something I read in an editorial by a woman who was talking about the war in Iraq. And she said, "Save a man from drowning, you are responsible to him for life." A very famous Chinese saying, she said. And that means because we went into Iraq, we should stay there until things were solved. You know, maybe even 100 years. So, there was another one that I came across, and it's "saving fish from drowning." And it's what Buddhist fishermen say, because they're not supposed to kill anything. And they also have to make a living, and people need to be fed. So their way of rationalizing that is they are saving the fish from drowning, and unfortunately, in the process the fish die.

Now, what's encapsulated in both these drowning metaphors – actually, one of them is my mother's interpretation, and it is a famous Chinese saying, because she said it to me: "save a man from drowning,

you are responsible to him for life." And it was a warning – don't get involved in other people's business, or you're going to get stuck. OK. I think if somebody really was drowning, she'd save them. But, both of these sayings – saving a fish from drowning, or saving a man from drowning – to me they had to do with intentions.

And all of us in life, when we see a situation, we have a response. And then we have intentions. There's an ambiguity of what that should be that we should do, and then we do something. And the results of that may not match what our intentions had been. Maybe things go wrong. And so, after that, what are our responsibilities? What are we supposed to do? Do we stay in for life, or do we do something else and justify and say, well, my intentions were good, and therefore I cannot be held responsible for all of it? That is the ambiguity in my life that really disturbed me, and led me to write a book called "Saving Fish From Drowning."

I saw examples of that. Once I identified this question, it was all over the place. I got these hints everywhere. And then, in a way, I knew that they had always been there. And then writing, that's what happens. I get these hints, these clues, and I realize that they've been obvious, and yet they have not been. And what I need, in effect, is a focus. And when I have the question, it is a focus. And all these things that seem to be flotsam and jetsam in life actually go through that question, and what happens is those particular things become relevant. And it seems like it's happening all the time. You think there's a sort of coincidence going on, a serendipity, in which you're getting all this help from the universe. And it may also be explained that now you have a focus. And you are noticing it more often.

But you apply this. You begin to look at things having to do with your tensions. Your brother, who's fallen in trouble, do you take care of him? Why or why not? It may be something that is perhaps more serious – as I said, human rights in Burma. I was thinking that I shouldn't go because somebody said, if I did, it would show that I approved of the military regime there. And then, after a while, I had to ask myself, "Why do we take on knowledge, why do we take on assumptions that other people have given us?" And it was the same thing that I felt when I was growing up, and was hearing these rules of moral conduct from my father, who was a Baptist minister. So I decided that I would go to Burma

for my own intentions, and still didn't know that if I went there, what the result of that would be, if I wrote a book – and I just would have to face that later, when the time came.

We are all concerned with things that we see in the world that we are aware of. We come to this point and say, what do I as an individual do? Not all of us can go to Africa, or work at hospitals, so what do we do, if we have this moral response, this feeling? Also, I think one of the biggest things we are all looking at, and we talked about today, is genocide. This leads to this question. When I look at all these things that are morally ambiguous and uncomfortable, and I consider what my intentions should be, I realize it goes back to this identity question that I had when I was a child – and why am I here, and what is the meaning of my life, and what is my place in the universe?

It seems so obvious, and yet it is not. We all hate moral ambiguity in some sense, and yet it is also absolutely necessary. In writing a story, it is the place where I begin. Sometimes I get help from the universe, it seems. My mother would say it was the ghost of my grandmother from the very first book, because it seemed I knew things I was not supposed to know. Instead of writing that the grandmother died accidentally, from an overdose of opium, while having too much of a good time, I actually put down in the story that the woman killed herself, and that actually was the way it happened. And my mother decided that that information must have come from my grandmother.

There are also things, quite uncanny, which bring me information that will help me in the writing of the book. In this case, I was writing a story that included some kind of detail, period of history, a certain location. And I needed to find something historically that would match that. And I took down this book, and first page that I flipped it to was exactly the setting, and the time period, and the kind of character I needed – was the Taiping rebellion, happening in the area near Guilin, outside of that, and a character who thought he was the son of God.

You wonder, are these things random chance? Well, what is random? What is chance? What is luck? What are things that you get from the universe that you can't really explain? And that goes into the story, too. These are the things I constantly think about from day to

day. Especially when good things happen, and, in particular, when bad things happen. But I do think there's a kind of serendipity, and I do want to know what those elements are, so I can thank them, and also try to find them in my life. Because, again, I think that when I am aware of them, more of them happen.

Another chance encounter is when I went to a place – I just was with some friends, and we drove randomly to a different place, and we ended up in this non-tourist location, a beautiful village, pristine. And we walked three valleys beyond, and the third valley, there was something quite mysterious and ominous, a discomfort I felt. And then I knew that had to be [the] setting of my book. And in writing one of the scenes, it happened in that third valley. For some reason I wrote about cairns – stacks of rocks – that a man was building. And I didn't know exactly why I had it, but it was so vivid. I got stuck, and a friend, when she asked if I would go for a walk with her dogs, that I said, sure. And about 45 minutes later, walking along the beach, I came across this. And it was a man, a Chinese man, and he was stacking these things, not with glue, not with anything. And I asked him, "How is it possible to do this?" And he said, "Well, I guess with everything in life, there's a place of balance." And this was exactly the meaning of my story at that point. I had so many examples – I have so many instances like this, when I'm writing a story, and I cannot explain it. Is it because I had the filter that I have such a strong coincidence in writing about these things? Or is it a kind of serendipity that we cannot explain, like the cosmological constant?

A big thing that I also think about is accidents. And as I said, my mother did not believe in randomness. What is the nature of accidents? And how are we going to assign what the responsibility and the causes are, outside of a court of law? I was able to see that in a firsthand way, when I went to beautiful Dong village, in Guizhou, the poorest province of China. And I saw this beautiful place. I knew I wanted to come back. And I had a chance to do that, when National Geographic asked me if I wanted to write anything about China. And I said yes, about this village of singing people, singing minority. And they agreed, and between the time I saw this place and the next time I went, there was a terrible accident. A man, an old man, fell asleep, and his quilt dropped in a pan of

fire that kept him warm. 60 homes were destroyed, and 40 were damaged. Responsibility was assigned to the family. The man's sons were banished to live three kilometers away, in a cowshed. And, of course, as Westerners, we say, "Well, it was an accident. That's not fair. It's the son, not the father."

When I go on a story, I have to let go of those kinds of beliefs. It takes a while, but I have to let go of them and just go there, and be there. And so I was there on three occasions, different seasons. And I began to sense something different about the history, and what had happened before, and the nature of life in a very poor village, and what you find as your joys, and your rituals, your traditions, your links with other families. And I saw how this had a kind of justice, in its responsibility. I was able to find out also about the ceremony that they were using, a ceremony they hadn't used in about 29 years. And it was to send some men – a Feng Shui master sent men down to the underworld on ghost horses. Now you, as Westerners, and I, as Westerners, would say well, that's superstition. But after being there for a while, and seeing the amazing things that happened, you begin to wonder whose beliefs are those that are in operation in the world, determining how things happen.

So I remained with them, and the more I wrote that story, the more I got into those beliefs, and I think that's important for me – to take on the beliefs, because that is where the story is real, and that is where I'm gonna find the answers to how I feel about certain questions that I have in life. Years go by, of course, and the writing, it doesn't happen instantly, as I'm trying to convey it to you here at TED. The book comes and it goes. When it arrives, it is no longer my book. It is in the hands of readers, and they interpret it differently. But I go back to this question of, how do I create something out of nothing? And how do I create my own life?

And I think it is by questioning, and saying to myself that there are no absolute truths. I believe in specifics, the specifics of story, and the past, the specifics of that past, and what is happening in the story at that point. I also believe that in thinking about things – my thinking about luck, and fate, and coincidences and accidents, God's will, and the synchrony of mysterious forces – I will come to some notion of what that is, how we create. I have to think of my role. Where I am in the universe, and did

somebody intend for me to be that way, or is it just something I came up with? And I also can find that by imagining fully, and becoming what is imagined – and yet is in that real world, the fictional world. And that is how I find particles of truth, not the absolute truth, or the whole truth. And they have to be in all possibilities, including those I never considered before.

So, there are never complete answers. Or rather, if there is an answer, it is to remind myself that there is uncertainty in everything, and that is good, because then I will discover something new. And if there is a partial answer, a more complete answer from me, it is to simply imagine. And to imagine is to put myself in that story, until there was only – there is a transparency between me and the story that I am creating.

And that's how I've discovered that if I feel what is in the story – in one story – then I come the closest, I think, to knowing what compassion is, to feeling that compassion. Because for everything, in that question of how things happen, it has to do with the feeling. I have to become the story in order to understand a lot of that. We've come to the end of the talk, and I will reveal what is in the bag, and it is the muse, and it is the things that transform in our lives, that are wonderful and stay with us. There she is. Thank you very much!

Sir Ken Robinson: “Do Schools Kill Creativity”

<https://youtu.be/iG9CE55wbtY>

Good morning. How are you? It's been great, hasn't it? I've been blown away by the whole thing. In fact, I'm leaving.

There have been three themes, haven't there, running through the conference, which are relevant to what I want to talk about. One is the extraordinary evidence of human creativity in all of the presentations that we've had and in all of the people here. Just the variety of it and the range of it.

The second is that it's put us in a place where we have no idea what's going to happen, in terms of the future. No idea how this may play out.

I have an interest in education – actually, what I find is everybody has an interest in education. Don't you? I find this very interesting.

If you're at a dinner party, and you say you work in education – actually, you're not often at dinner parties, frankly, if you work in education. You're not asked. And you're never asked back, curiously. That's strange to me.

But if you are, and you say to somebody, you know, they say, “What do you do?” and you say you work in education, you can see the blood run from their face. They're like, “Oh my God,” you know, “Why me? My one night out all week.”

But if you ask about their education, they pin you to the wall. Because it's one of those things that goes deep with people, am I right? Like religion, and money and other things. I have a big interest in education, and I think we all do. We have a huge vested interest in it, partly because it's education that's meant to take us into this future that we can't grasp. If you think of it, children starting school this year will be retiring in 2065. Nobody has a clue – despite all the expertise that's been on parade for the past four days – what the world will look like in five years' time. And yet we're meant to be educating them for it. So the unpredictability, I think, is extraordinary.

And the third part of this is that we've all agreed, nonetheless, on the really extraordinary capacities that children have – their capacities for innovation. I mean, Sirena last night was a marvel, wasn't she? Just seeing what she could do. And she's exceptional, but I think she's not, so to speak, exceptional in the whole of childhood. What you have there is a person of extraordinary dedication who found a talent.

And my contention is, all kids have tremendous talents. And we squander them, pretty ruthlessly. So I want to talk about education and I want to talk about creativity. My contention is that creativity now is as important in education as literacy, and we should treat it with the same status. Thank you. That was it, by the way. Thank you very much. So, 15 minutes left.

Well, I was born ... no.

I heard a great story recently – I love telling it – of a little girl who was in a drawing lesson. She was six and she was at the back, drawing, and the teacher said this little girl hardly ever paid attention, and in this drawing lesson she did. The teacher was fascinated and she went over to

her and she said, “What are you drawing?” And the girl said, “I’m drawing a picture of God.”

And the teacher said, “But nobody knows what God looks like.” And the girl said, “They will in a minute.”

When my son was four in England – actually he was four everywhere, to be honest. If we’re being strict about it, wherever he went, he was four that year. He was in the Nativity play. Do you remember the story? No, it was big. It was a big story.

Mel Gibson did the sequel. You may have seen it: “Nativity II.” But James got the part of Joseph, which we were thrilled about. We considered this to be one of the lead parts. We had the place crammed full of agents in T-shirts: “James Robinson IS Joseph!” He didn’t have to speak, but you know the bit where the three kings come in. They come in bearing gifts, and they bring gold, frankincense and myrrh. This really happened.

We were sitting there and I think they just went out of sequence, because we talked to the little boy afterward and we said, “You OK with that?” And he said, “Yeah, why? Was that wrong?” They just switched, that was it.

Anyway, the three boys came in – four-year-olds with tea towels on their heads – and they put these boxes down, and the first boy said, “I bring you gold.”

And the second boy said, “I bring you myrrh.”

And the third boy said, “Frank sent this.”

What these things have in common is that kids will take a chance. If they don’t know, they’ll have a go. Am I right? They’re not frightened of being wrong.

Now, I don’t mean to say that being wrong is the same thing as being creative. What we do know is, *if you’re not prepared to be wrong, you’ll never come up with anything original* – if you’re not prepared to be wrong. And by the time they get to be adults, most kids have lost that capacity. They have become frightened of being wrong. And we run our companies like this, by the way. We stigmatize mistakes. And we’re now running national education systems where mistakes are the worst thing you can make.

And the result is that we are educating people out of their creative capacities. Picasso once said this – he said that *all children are born*

artists. The problem is to remain an artist as we grow up. I believe this passionately, that we don't grow into creativity, we grow out of it. Or rather, we get educated out of it. So why is this?

I lived in Stratford-on-Avon until about five years ago. In fact, we moved from Stratford to Los Angeles. So you can imagine what a seamless transition that was. Actually, we lived in a place called Snitterfield, just outside Stratford, which is where Shakespeare's father was born. Are you struck by a new thought? I was. You don't think of Shakespeare having a father, do you? Do you? Because you don't think of Shakespeare being a child, do you? Shakespeare being seven? I never thought of it. I mean, he was seven at some point. He was in somebody's English class, wasn't he? How annoying would that be? "Must try harder." Being sent to bed by his dad, you know, to Shakespeare, "Go to bed, now," to William Shakespeare, "and put the pencil down. And stop speaking like that. It's confusing everybody."

Anyway, we moved from Stratford to Los Angeles, and I just want to say a word about the transition, actually. My son didn't want to come. I've got two kids. He's 21 now; my daughter's 16. He didn't want to come to Los Angeles. He loved it, but he had a girlfriend in England. This was the love of his life, Sarah. He'd known her for a month. Mind you, they'd had their fourth anniversary, because it's a long time when you're 16. Anyway, he was really upset on the plane, and he said, "I'll never find another girl like Sarah." And we were rather pleased about that, frankly, because she was the main reason we were leaving the country.

But something strikes you when you move to America and when you travel around the world: Every education system on earth has the same hierarchy of subjects. Every one. Doesn't matter where you go. You'd think it would be otherwise, but it isn't.

At the top are mathematics and languages, then the humanities, and the bottom are the arts. Everywhere on Earth. And in pretty much every system too, there's a hierarchy within the arts. Art and music are normally given a higher status in schools than drama and dance. There isn't an education system on the planet that teaches dance everyday to children the way we teach them mathematics. Why? Why not? I think this is rather important. I think math is very important, but so is dance. Children dance

all the time if they're allowed to, we all do. We all have bodies, don't we? Did I miss a meeting? Truthfully, what happens is, as children grow up, we start to educate them progressively from the waist up. And then we focus on their heads. And slightly to one side.

If you were to visit education, as an alien, and say "What's it for, public education?" I think you'd have to conclude – if you look at the output, who really succeeds by this, who does everything that they should, who gets all the brownie points, who are the winners – I think you'd have to conclude the whole purpose of public education throughout the world is to produce university professors. Isn't it? They're the people who come out the top. And I used to be one, so there.

And I like university professors, but you know, we shouldn't hold them up as the high-water mark of all human achievement. They're just a form of life, another form of life. But they're rather curious, and I say this out of affection for them. There's something curious about professors in my experience – not all of them, but typically – they live in their heads. They live up there, and slightly to one side. They're disembodied, you know, in a kind of literal way. They look upon their body as a form of transport for their heads, don't they? It's a way of getting their head to meetings.

If you want real evidence of out-of-body experiences, by the way, get yourself along to a residential conference of senior academics, and pop into the discotheque on the final night. And there you will see it – grown men and women writhing uncontrollably, off the beat, waiting until it ends so they can go home and write a paper about it.

Now our education system is predicated on the idea of academic ability. And there's a reason. The whole system was invented – around the world, there were no public systems of education, really, before the 19th century. They all came into being to meet the needs of industrialism.

So the hierarchy is rooted on two ideas. Number one, that the most useful subjects for work are at the top. So you were probably steered benignly away from things at school when you were a kid, things you liked, on the grounds that you would never get a job doing that. Is that right? Don't do music, you're not going to be a musician; don't do art, you

won't be an artist. Benign advice – now, profoundly mistaken. The whole world is engulfed in a revolution.

And the second is academic ability, which has really come to dominate our view of intelligence, because the universities designed the system in their image. If you think of it, the whole system of public education around the world is a protracted process of university entrance. And the consequence is that many highly talented, brilliant, creative people think they're not, because the thing they were good at school wasn't valued, or was actually stigmatized. And I think we can't afford to go on that way.

In the next 30 years, according to UNESCO, more people worldwide will be graduating through education than since the beginning of history. More people, and it's the combination of all the things we've talked about – technology and its transformation effect on work, and demography and the huge explosion in population.

Suddenly, degrees aren't worth anything. Isn't that true? When I was a student, if you had a degree, you had a job. If you didn't have a job it's because you didn't want one. And I didn't want one, frankly. But now kids with degrees are often heading home to carry on playing video games, because you need an MA where the previous job required a BA, and now you need a PhD for the other. It's a process of academic inflation. And it indicates the whole structure of education is shifting beneath our feet. We need to radically rethink our view of intelligence.

We know three things about intelligence. One, it's diverse. We think about the world in all the ways that we experience it. We think visually, we think in sound, we think kinesthetically. We think in abstract terms, we think in movement.

Secondly, intelligence is dynamic. If you look at the interactions of a human brain, as we heard yesterday from a number of presentations, intelligence is wonderfully interactive. The brain isn't divided into compartments. In fact, creativity – which I define as the process of having original ideas that have value – more often than not comes about through the interaction of different disciplinary ways of seeing things.

The brain is intentionally – by the way, there's a shaft of nerves that joins the two halves of the brain called the corpus callosum. It's thicker in

women. Following off from Helen yesterday, I think this is probably why women are better at multi-tasking. Because you are, aren't you? There's a raft of research, but I know it from my personal life.

If my wife is cooking a meal at home – which is not often, thankfully. But you know, she's doing – no, she's good at some things – but if she's cooking, you know, she's dealing with people on the phone, she's talking to the kids, she's painting the ceiling, she's doing open-heart surgery over here. If I'm cooking, the door is shut, the kids are out, the phone's on the hook, if she comes in I get annoyed.

I say, “Terry, please, I'm trying to fry an egg in here. Give me a break.” Actually, you know that old philosophical thing, *if a tree falls in a forest and nobody hears it, did it happen?* Remember that old chestnut? I saw a great t-shirt really recently which said, “*If a man speaks his mind in a forest, and no woman hears him, is he still wrong?*”

And the third thing about intelligence is, it's distinct. I'm doing a new book at the moment called “Epiphany,” which is based on a series of interviews with people about how they discovered their talent. I'm fascinated by how people got to be there. It's really prompted by a conversation I had with a wonderful woman who maybe most people have never heard of; she's called Gillian Lynne – have you heard of her? Some have. She's a choreographer and everybody knows her work. She did “Cats” and “Phantom of the Opera.” She's wonderful. I used to be on the board of the Royal Ballet in England, as you can see. Anyway, Gillian and I had lunch one day and I said, “How did you get to be a dancer?” It was interesting. When she was at school, she was really hopeless. And the school, in the '30s, wrote to her parents and said, “We think Gillian has a learning disorder.” She couldn't concentrate; she was fidgeting. I think now they'd say she had ADHD. Wouldn't you? But this was the 1930s, and ADHD hadn't been invented at this point. It wasn't an available condition.

People weren't aware they could have that.

Anyway, she went to see this specialist. So, this oak-paneled room, and she was there with her mother, and she was led and sat on this chair at the end, and she sat on her hands for 20 minutes while this man talked to her mother about the problems Gillian was having at school. Because she was disturbing people; her homework was always late; and so on, little kid

of eight. In the end, the doctor went and sat next to Gillian, and said, "I've listened to all these things your mother's told me, I need to speak to her privately. Wait here. We'll be back; we won't be very long," and they went and left her.

What I think it comes to this: Al Gore spoke the other night about ecology and the revolution that was triggered by Rachel Carson. I believe our only hope for the future is to adopt a new conception of human ecology, one in which we start to reconstitute our conception of the richness of human capacity. Our education system has mined our minds in the way that we strip-mine the earth: for a particular commodity. And for the future, it won't serve us. We have to rethink the fundamental principles on which we're educating our children.

There was a wonderful quote by Jonas Salk, who said, "If all the insects were to disappear from the Earth, within 50 years all life on Earth would end. If all human beings disappeared from the Earth, within 50 years all forms of life would flourish." And he's right.

What TED celebrates is the gift of the human imagination. We have to be careful now that we use this gift wisely and that we avert some of the scenarios that we've talked about. And the only way we'll do it is by seeing our creative capacities for the richness they are and seeing our children for the hope that they are. And our task is to educate their whole being, so they can face this future. By the way – we may not see this future, but they will. And our job is to help them make something of it.

Thank you very much.

Elizabeth Gilbert: “Your Elusive Creative Genius”

<https://youtu.be/86x-u-tz0MA>

I am a writer. Writing books is my profession but it's more than that, of course. It is also my great lifelong love and fascination. And I don't expect that that's ever going to change.

But that said, something kind of peculiar has happened recently in my life and in my career, which has caused me to have to sort of recalibrate my whole relationship with this work. And the peculiar thing is that I recently wrote this book, this memoir called “*Eat, Pray,*

Love” which, decidedly unlike any of my previous books, went out in the world for some reason, and became this big, mega-sensation, international bestseller thing. The result of which is that everywhere I go now, people treat me like I’m doomed. Seriously – doomed, doomed! Like, they come up to me now, all worried, and they say, “*Aren’t you afraid you’re never going to be able to top that? Aren’t you afraid you’re going to keep writing for your whole life and you’re never again going to create a book that anybody in the world cares about at all, ever again?*”

So that’s reassuring, you know. But it would be worse, except for that I happen to remember that over 20 years ago, when I first started telling people when I was a teenager that I wanted to be a writer, I was met with this same sort of fear-based reaction. And people would say, “*Aren’t you afraid you’re never going to have any success? Aren’t you afraid the humiliation of rejection will kill you? Aren’t you afraid that you’re going to work your whole life at this craft and nothing’s ever going to come of it and you’re going to die on a scrap heap of broken dreams with your mouth filled with bitter ash of failure?*”

Like that, you know. The answer – the short answer to all those questions is, “*Yes.*” Yes, I’m afraid of all those things. And I always have been. And I’m afraid of many, many more things besides that people can’t even guess at, like seaweed and other things that are scary.

But when it comes to writing, the thing that I’ve been sort of thinking about lately, and wondering about lately, is why? You know, is it rational? Is it logical that anybody should be expected to be afraid of the work that they feel they were put on this Earth to do. And what is it specifically about creative ventures that seems to make us really nervous about each other’s mental health in a way that other careers kind of don’t do, you know?

Like my dad, for example, was a chemical engineer and I don’t recall once in his 40 years of chemical engineering anybody asking him if he was afraid to be a chemical engineer, you know? “*That chemical-engineering block, John, how’s it going?*” It just didn’t come up like that, you know? But to be fair, chemical engineers as a group haven’t really earned a reputation over the centuries for being alcoholic manic-depressives.

We writers, we kind of do have that reputation, and not just writers, but creative people across all genres, it seems, have this reputation for being enormously mentally unstable. And all you have to do is look at the very grim death count in the 20th century alone, of really magnificent creative minds who died young and often at their own hands, you know? And even the ones who didn't literally commit suicide seem to be really undone by their gifts, you know.

Norman Mailer, just before he died, last interview, he said, "*Every one of my books has killed me a little more.*" An extraordinary statement to make about your life's work. But we don't even blink when we hear somebody say this, because we've heard that kind of stuff for so long and somehow we've completely internalized and accepted collectively this notion that creativity and suffering are somehow inherently linked and that artistry, in the end, will always ultimately lead to anguish.

And the question that I want to ask everybody here today is – are you guys all cool with that idea? Are you comfortable with that? Because you look at it even from an inch away and, you know – I'm not at all comfortable with that assumption. I think it's odious. And I also think it's dangerous, and I don't want to see it perpetuated into the next century. I think it's better if we encourage our great creative minds to live.

And I definitely know that, in my case – in my situation – it would be very dangerous for me to start sort of leaking down that dark path of assumption, particularly given the circumstance that I'm in right now in my career. Which is – you know, like check it out, I'm pretty young, I'm only about 40 years old. I still have maybe another four decades of work left in me. And it's exceedingly likely that anything I write from this point forward is going to be judged by the world as the work that came after the freakish success of my last book, right? I should just put it bluntly, because we're all sort of friends here now – it's exceedingly likely that my greatest success is behind me. So Jesus, what a thought! That's the kind of thought that could lead a person to start drinking gin at nine o'clock in the morning, and I don't want to go there.

I would prefer to keep doing this work that I love. And so, the question becomes, how? And so, it seems to me, upon a lot of reflection that the way that I have to work now, in order to continue writing, is that I

have to create some sort of protective psychological construct, right? I have to sort of find some way to have a safe distance between me, as I am writing, and my very natural anxiety about what the reaction to that writing is going to be, from now on.

And as I've been looking, over the last year, for models for how to do that, I've been sort of looking across time, and I've been trying to find other societies to see if they might have had better and saner ideas than we have about how to help creative people sort of manage the inherent emotional risks of creativity.

And that search has led me to ancient Greece and ancient Rome. So stay with me, because it does circle around and back. But, ancient Greece and ancient Rome – people did not happen to believe that creativity came from human beings back then, Okay? People believed that creativity was this divine attendant spirit that came to human beings from some distant and unknowable source, for distant and unknowable reasons. The Greeks famously called these divine attendant spirits of creativity “*daemons*.” Socrates, famously, believed that he had a daemon who spoke wisdom to him from afar.

The Romans had the same idea, but they called that sort of disembodied creative spirit a genius. Which is great, because the Romans did not actually think that a genius was a particularly clever individual. They believed that a genius was this, sort of magical divine entity, who was believed to literally live in the walls of an artist's studio, kind of like Dobby the house elf, and who would come out and sort of invisibly assist the artist with their work and would shape the outcome of that work. So brilliant – there it is, right there, that distance that I'm talking about – that psychological construct to protect you from the results of your work. And everyone knew that this is how it functioned, right? So the ancient artist was protected from certain things, like, for example, too much narcissism, right? If your work was brilliant, you couldn't take all the credit for it, everybody knew that you had this disembodied genius who had helped you. If your work bombed, not entirely your fault, you know? Everyone knew your genius was kind of lame.

And this is how people thought about creativity in the West for a really long time. And then the Renaissance came and everything changed,

and we had this big idea, and the big idea was, let's put the individual human being at the center of the universe above all gods and mysteries, and there's no more room for mystical creatures who take dictation from the divine. And it's the beginning of rational humanism, and people started to believe that creativity came completely from the self of the individual. And for the first time in history, you start to hear people referring to this or that artist as being a genius, rather than having a genius.

And I got to tell you, I think that was a huge error. You know, I think that allowing somebody, one mere person to believe that he or she is like, the vessel, you know, like the font and the essence and the source of all divine, creative, unknowable, eternal mystery is just a smidge too much responsibility to put on one fragile, human psyche. It's like asking somebody to swallow the sun. It just completely warps and distorts egos, and it creates all these unmanageable expectations about performance. And I think the pressure of that has been killing off our artists for the last 500 years. And if this is true, and I think it is true, the question becomes, what now? Can we do this differently? Maybe go back to some more ancient understanding about the relationship between humans and the creative mystery. Maybe not. Maybe we can't just erase 500 years of rational humanistic thought in one 18 minute speech. And there's probably people in this audience who would raise really legitimate scientific suspicions about the notion of, basically, fairies who follow people around rubbing fairy juice on their projects and stuff. I'm not, probably, going to bring you all along with me on this. Why not think about it this way? Because it makes as much sense as anything else I have ever heard in terms of explaining the utter maddening capriciousness of the creative process. A process which, as anybody who has ever tried to make something – which is to say basically everyone here – knows does not always behave rationally. And, in fact, can sometimes feel downright paranormal. I had this encounter recently where I met the extraordinary American poet Ruth Stone, who's now in her 90s, but she's been a poet her entire life and she told me that when she was growing up in rural Virginia, she would be out working in the fields, and she said she would feel and hear a poem coming at her from over the landscape. And she said it was like a thunderous train of air. And it would come barreling down at her over the landscape. And

when she felt it coming, because it would shake the earth under her feet, she knew that she had only one thing to do at that point, and that was to, in her words, “run like hell.” And she would run like hell to the house and she would be getting chased by this poem, and the whole deal was that she had to get to a piece of paper and a pencil fast enough so that when it thundered through her, she could collect it and grab it on the page. And other times she wouldn’t be fast enough, so she’d be running and running, and she wouldn’t get to the house and the poem would barrel through her and she would miss it and she said it would continue on across the landscape, looking, as she put it “for another poet.” And then there were these times – this is the piece I never forgot – she said that there were moments where she would almost miss it, right? So, she’s running to the house and she’s looking for the paper and the poem passes through her, and she grabs a pencil just as it’s going through her, and then she said, it was like she would reach out with her other hand and she would catch it. She would catch the poem by its tail, and she would pull it backwards into her body as she was transcribing on the page. And in these instances, the poem would come up on the page perfect and intact but backwards, from the last word to the first. So when I heard that I was like – that’s uncanny, that’s exactly what my creative process is like. That’s not at all what my creative process is – I’m not the pipeline! I’m a mule, and the way that I have to work is I have to get up at the same time every day, and sweat and labor and barrel through it really awkwardly. But even I, in my mulishness, even I have brushed up against that thing, at times. And I would imagine that a lot of you have too. You know, even I have had work or ideas come through me from a source that I honestly cannot identify. And what is that thing? And how are we to relate to it in a way that will not make us lose our minds, but, in fact, might actually keep us sane? And for me, the best contemporary example that I have of how to do that is the musician Tom Waits, who I got to interview several years ago on a magazine assignment. And we were talking about this, and you know, Tom, for most of his life, he was pretty much the embodiment of the tormented contemporary modern artist, trying to control and manage and dominate these sort of uncontrollable creative impulses that were totally internalized. But then he got older, he got calmer, and one day he was

driving down the freeway in Los Angeles, and this is when it all changed for him. And he's speeding along, and all of a sudden he hears this little fragment of melody, that comes into his head as inspiration often comes, elusive and tantalizing, and he wants it, it's gorgeous, and he longs for it, but he has no way to get it. He doesn't have a piece of paper, he doesn't have a pencil, he doesn't have a tape recorder. So he starts to feel all of that old anxiety starts to rise in him like, "I'm going to lose this thing, and I'll be haunted by this song forever. I'm not good enough, and I can't do it." And instead of panicking, he just stopped. He just stopped that whole mental process and he did something completely novel. He just looked up at the sky, and he said, "Excuse me, can you not see that I'm driving?" "Do I look like I can write down a song right now? If you really want to exist, come back at a more opportune moment when I can take care of you. Otherwise, go bother somebody else today. Go bother Leonard Cohen."

And his whole work process changed after that. Not the work, the work was still oftentimes as dark as ever. But the process, and the heavy anxiety around it was released when he took the genie, the genius out of him where it was causing nothing but trouble, and released it back where it came from, and realized that this didn't have to be this internalized, tormented thing. It could be this peculiar, wondrous, bizarre collaboration, kind of conversation between Tom and the strange, external thing that was not quite Tom. When I heard that story, it started to shift a little bit the way that I worked too, and it already saved me once, this idea. It saved me when I was in the middle of writing "Eat, Pray, Love," and I fell into one of those sort of pits of despair that we all fall into when we're working on something and it's not coming and you start to think this is going to be a disaster, this is going to be the worst book ever written. Not just bad, but the worst book ever written. And I started to think I should just dump this project. But then I remembered Tom talking to the open air and I tried it. So I just lifted my face up from the manuscript and I directed my comments to an empty corner of the room. And I said aloud, "Listen you, thing, you and I both know that if this book isn't brilliant that is not entirely my fault, right? Because you can see that I am putting everything I have into this, I don't have any more than this. If you want it to be better, then you've got to show up and do your part of the deal. But if you don't

do that, you know what, the hell with it. I'm going to keep writing anyway because that's my job. And I would please like the record to reflect today that I showed up for my part of the job." Because in the end it's like this, OK – centuries ago in the deserts of North Africa, people used to gather for these moonlight dances of sacred dance and music that would go on for hours and hours, until dawn. And they were always magnificent, because the dancers were professionals and they were terrific, right? But every once in a while, very rarely, something would happen, and one of these performers would actually become transcendent. And I know you know what I'm talking about, because I know you've all seen, at some point in your life, a performance like this. It was like time would stop, and the dancer would sort of step through some kind of portal and he wasn't doing anything different than he had ever done, 1,000 nights before, but everything would align. And all of a sudden, he would no longer appear to be merely human. He would be lit from within, and lit from below and all lit up on fire with divinity. And when this happened, back then, people knew it for what it was, you know, they called it by its name. They would put their hands together and they would start to chant, "Allah, Allah, Allah, God, God, God." That's God, you know. Curious historical footnote: when the Moors invaded southern Spain, they took this custom with them and the pronunciation changed over the centuries from "Allah, Allah, Allah," to "Olé, olé, olé," which you still hear in bullfights and in flamenco dances. In Spain, when a performer has done something impossible and magic, "Allah, olé, olé, Allah, magnificent, bravo," incomprehensible, there it is – a glimpse of God. Which is great, because we need that. But, the tricky bit comes the next morning, for the dancer himself, when he wakes up and discovers that it's Tuesday at 11 a.m., and he's no longer a glimpse of God. He's just an aging mortal with really bad knees, and maybe he's never going to ascend to that height again. And maybe nobody will ever chant God's name again as he spins, and what is he then to do with the rest of his life? This is hard. This is one of the most painful reconciliations to make in a creative life. But maybe it doesn't have to be quite so full of anguish if you never happened to believe, in the first place, that the most extraordinary aspects of your being came from you. But maybe if you just believed that they were on loan to you from

some unimaginable source for some exquisite portion of your life to be passed along when you're finished, with somebody else. And, you know, if we think about it this way, it starts to change everything. This is how I've started to think, and this is certainly how I've been thinking in the last few months as I've been working on the book that will soon be published, as the dangerously, frighteningly over-anticipated follow up to my freakish success. And what I have to sort of keep telling myself when I get really psyched out about that is don't be afraid. Don't be daunted. Just do your job. Continue to show up for your piece of it, whatever that might be. If your job is to dance, do your dance. If the divine, cockeyed genius assigned to your case decides to let some sort of wonderment be glimpsed, for just one moment through your efforts, then "Olé!". And if not, do your dance anyhow. And "Olé!" to you, nonetheless. I believe this and I feel that we must teach it. "Olé!" to you, nonetheless, just for having the sheer human love and stubbornness to keep showing up. Thank you.

Elizabeth Gilbert: "Success, Failure and The Drive to Keep Creating"

https://youtu.be/waBFUg_oT8

The only thing that it is capable of feeling is the absolute value of this emotional equation, the exact distance that you have been flung from yourself.

And there's a real equal danger in both cases of getting lost out there in the hinterlands of the psyche. But in both cases, it turns out that there is also the same remedy for self-restoration, and that is that you have got to find your way back home again as swiftly and smoothly as you can, and if you're wondering what your home is, here's a hint: Your home is whatever in this world you love more than you love yourself.

So that might be creativity, it might be family, it might be invention, adventure, faith, service, it might be raising corgis. I don't know, your home is that thing to which you can dedicate your energies with such singular devotion that the ultimate results become inconsequential.

For me, that home has always been writing. So after the weird, disorienting success that I went through with "Eat, Pray, Love," I realized

that all I had to do was exactly the same thing that I used to have to do all the time when I was an equally disoriented failure.

I had to get my ass back to work, and that's what I did, and that's how, in 2010, I was able to publish the dreaded follow-up to "Eat, Pray, Love". And you know what happened with that book? It bombed, and I was fine. Actually, I kind of felt bulletproof, because I knew that I had broken the spell and I had found my way back home to writing for the sheer devotion of it.

And I stayed in my home of writing after that, and I wrote another book that just came out last year and that one was really beautifully received, which is very nice, but not my point. My point is that I'm writing another one now, and I'll write another book after that and another and another and another and many of them will fail, and some of them might succeed, but I will always be safe from the random hurricanes of outcome as long as I never forget where I rightfully live.

Look, I don't know where you rightfully live, but I know that there's something in this world that you love more than you love yourself. Something worthy, by the way, so addiction and infatuation don't count, because we all know that those are not safe places to live. Right?

The only trick is that you've got to identify the best, worthiest thing that you love most, and then build your house right on top of it and don't budge from it. And if you should someday, somehow get vaulted out of your home by either great failure or great success, then your job is to fight your way back to that home the only way that it has ever been done, by putting your head down and performing with diligence and devotion and respect and reverence whatever the task is that love is calling forth from you next.

You just do that, and keep doing that again and again and again, and I can absolutely promise you, from long personal experience in every direction, I can assure you that it's all going to be okay.

Thank you.

Al Pacino: “Inch By Inch”

<https://youtu.be/myyWXKeBsNk>

Speech from Any Given Sunday

I don't know what to say really. Three minutes to the biggest battle of our professional lives all comes down to today. Either we heal as a team or we are going to crumble. Inch by inch play by play till we're finished. We are in hell right now, gentlemen believe me and we can stay here or we can fight our way back into the light. We can climb out of hell. One inch, at a time. Now I can't do it for you. I'm too old. I look around and I see these young faces and I think I mean I made every wrong choice a middle age man could make. I chased off anyone who has ever loved me. And lately, I can't even stand the face I see in the mirror. You know when you get old in life things get taken from you. That's, that's part of life. But, you only learn that when you start losing stuff. You find out that life is just a game of inches. So is football. Because in either game life or football the margin for error is so small. I mean one half step too late or too early you don't quite make it. One half second too slow or too fast and you don't quite catch it. The inches we need are everywhere around us. They are in every break of the game every minute, every second. On this team, we fight for that inch. On this team, we tear ourselves, and everyone around us to pieces for that inch. We CLAW with our finger nails for that inch. Cause we know when we add up all those inches that's going to make the difference between WINNING and LOSING between LIVING and DYING. I'll tell you this in any fight it is the guy who is willing to die who is going to win that inch. And I know if I am going to have any life anymore it is because, I am still willing to fight, and die for that inch because that is what LIVING is. The six inches in front of your face. Now I can't make you do it. You gotta look at the guy next to you. Look into his eyes. Now I think you are going to see a guy who will go that inch with you. You are going to see a guy who will sacrifice himself for this team because he knows when it comes down to it, you are gonna do the same thing for him. That's a team, gentlemen and either we heal now, as a team, or we will die as individuals. That's football guys. That's all it is.

Topics for speech-making

1. Ethics and the internet.
2. How to start your own business.
3. How to interview effectively to get the job you want.
4. Reasons to consider becoming a vegetarian.
5. My pet owns me: why you should not even consider buying one.
6. The best mystery writers of the decade.
7. Walking: the best way to exercise.
8. The dangers of cocaine.
9. Learning to manage your time more effectively.
10. Why everyone should read Shakespeare.
11. School and religion.
12. Pornography.
13. Violence on television.
14. Undocumented aliens.
15. Feminism.
16. You never get a second chance to make a first impression.
17. Helping the homeless.
18. Developing the career before marriage.
19. Drunk driving.
20. Illegal immigration.
21. Health care in Ukraine.
22. Financial aid for students.
23. Funding to support the arts.
24. Masculine communication style.
25. Feminine communication style.
26. Opinions about capital punishment.
27. Divorce rates in Ukraine.
28. Variation in chocolate consumption in Ukraine within the last ten years.
29. Alcohol consumption by the general public.
30. Three ways to lose weight.
31. The history of movies.
32. Why rock and roll is the greatest music.

33. Where your money goes.
34. Fashion trends in Ukraine.
35. Violent content in television programming.
36. Teenage pregnancy.
37. Truth and its consequences.
38. History of horror films.
39. You are what you read: books and our view of the world.
40. The effect of poverty, drugs, and divorce on juvenile crime.
41. Cigarettes and our health.
42. Fashion through ages.
43. Tips on becoming a collector.
44. Is nuclear energy advisable?
45. What should be done about teenage drinking crisis.
46. Is the death penalty advisable?
47. Should there be gun control laws?
48. Cheating.
49. Should any country be allowed to use torture to obtain intelligence information?
50. Dependence on technology is making humanity less intelligent.
51. Mothers should stay at home with their kids.
52. Should adoption records stay sealed forever?
53. Eating meat is detrimental to your health and to the planet.
54. Television, video game and movie violence all contribute to greater juvenile crime rates.
55. People should be allowed to sell their organs for transplants.
56. Overuse of cell phones causes trauma in young brains.
57. Eating meat is detrimental to your health and to the planet.
58. Television, video game and movie violence all contribute to greater juvenile crime rates.
59. What it means to be a hero.
60. Study strategies.
61. The dangers of credit cards.
62. Reality television.
63. Today's music.
64. The person who most influenced my life.

65. My definition of "family".
66. Abortion.
67. Anorexia.
68. Depression.
69. Suicide.
70. The importance of a good night's sleep.
71. Plastic surgery for cosmetic reasons (cosmetic surgery). Is it rising to a level that exceeds good sense?
72. Organ donation after death should be encouraged.
73. Financial education is important in today's world.
74. Should surrogate motherhood be allowed?
75. Why breakfast is the most important meal of the day?
76. Parents should not spank their children.
77. Single parents should not be allowed to adopt children.
78. Men and women speak a different language of love.
79. The dangers of using a cell phone while driving.
80. The importance of blood donation.
81. The importance of patents on ideas.
82. How a cult is different from a religion and why it is dangerous.
83. Driving over the speed limit.
84. Living together before marriage.
85. Don't abolish casino gambling as nobody is hurt by it and it helps with tourism.
86. Online teaching should be given equal importance as the regular form of teaching.
87. Does luck play an important part in success?
88. IQ tests are valid measurements of human intelligence.
89. Juveniles should be sentenced as adults.
90. Laughter is the best medicine.
91. Patriotism.
92. Yoga.
93. Facebook kills face to face conversation skills.
94. The origin of nick names - how they began, why they stick or change.
95. Do zodiac signs influence your life.

96. The best advice I ever got.
97. Buy products that are made in Ukraine.
98. The power of music.
99. Your own.

Self-Evaluation Sheet

Name _____ Date _____

Title/Topic _____

How well have you met each section of the grading sheet requirements?

How well did you explain and support your ideas (e.g., evidence, testimony, examples)?

How effectively did you use previews?

How effectively did you use internal summaries?

How effectively did you use transitions?

Did you provide adequate nonverbal support (e.g., gestures, eye contact)?

What was your greatest strength?

What was your greatest weakness? How will you overcome it?

ALTERNATIVE PRACTICAL ACTIVITIES

1. In what specific ways can effective public speaking benefit both your professional and personal lives?

Students should be able to touch on several of the following: Professional benefits include being a sought-after employee; getting information to employees, team members, supervisors; persuading and influencing others; being called on to speak to groups; getting and holding a job; and employing critical thinking and effective listening. Personal benefits may include expressing an opinion on a subject that one feels passionate about, engaging in civil and critical debate on a variety of subjects, and being able to address those who disagree with you as well as those who share your views.

2. Think of three speakers whom you think are effective. What makes them effective as public speakers? In what ways do they influence the people around them?

Students should feel free to cite both historical speakers of note and contemporary figures. Encourage students to identify individuals who speak within the community, the state, or on campus. When talking about how these people are effective, students should be able to cite such factors as audience analysis, creation of shared meaning, knowledge of one's topic, ethics, cultural sensitivity, and interpersonal influence.

3. Students will bring objects to class that they feel best represent them or some part of their lives.

Students will give a brief one- to three-minute speech in which they introduce themselves using the object as a symbol of who they are or of one of the roles they play in life.

4. What advice about ethical public speaking would you give to a political candidate? Why do you think so many people are skeptical of politicians? Can you recall listening to any political speeches that

struck you as ethically problematic? In what way?

Political candidates should probably have a clear conceptualization of what it means to speak and act ethically, and it may be a good idea for students to include this idea in their advice. Also, people may be skeptical of politicians because they may not believe politicians are speaking honestly, or believe that what they say reflects only certain interests. Have students examine some classic political speeches, and ask them to examine these speeches from an ethical perspective. Campaign speeches from more recent presidential races may also be used for this assignment.

5. Who are some of the most ethical people you have known personally? Have you tried to emulate their behavior? What are some of the qualities that you admired most about these people? On the basis of these qualities, what advice could you offer to other people about becoming more ethical?

Students should be encouraged to think of people who follow the rules of trustworthiness, integrity, respect, responsibility, and fairness. Students should also think of personal acquaintances as well as those of local, national, and/or international repute. When students are giving advice based on the ethics of these individuals, have them select people of questionable ethical behavior and then brainstorm pieces of advice in class.

6. Working in a small group, find a speech that was given sometime during the last ten years. Examine the speech to detect any problems with ethics. Present a report to the class on your findings.

This is an excellent opportunity for a group project that uses chapter concepts. Encourage students to select political speeches or addresses given by noteworthy humanitarians. Encourage students to apply the chapter's criteria to the speech and then to apply those criteria in a group paper, a presentation, or both.

7. Do you think that some people are natural-born listeners? Name some famous people or individuals you know whom you believe to

be good listeners.

Some people naturally listen well. What qualities make natural-born listeners different from people who must work at being good listeners? Reasons for selecting these people should include their ability to minimize or avoid barriers, evidence of active listening, and evidence of understanding people's messages and engaging in critical thinking. It is worth pointing out that, despite how "natural" some people are, listening is still a communication activity that requires practice and training in order to be done effectively.

8. In a small group, brainstorm some songs that have memorable lyrics. Discuss the types of messages in the lyrics that cause listeners to pay close attention and remember better. Bring examples to class to support your ideas. What elements of song lyrics that make them interesting and memorable could be transferred to public speeches?
Elements of lyrics that might catch listeners' attention include repetition, alliteration (using like-sounding consonants in a phrase), and appeals to listeners' emotions. Encourage students to bring in song lyrics that demonstrate these characteristics, among others.
9. One of the major factors related to fear of public speaking is evaluation. Students are afraid that their classmates and/or instructor will perceive them negatively. This activity provides students with the opportunity to gain a better understanding of the ways in which we present ourselves to others and how we can create favorable impressions. Because audiences quickly form impressions of speakers, it's a good idea to plan ahead for the kind of impression you would like to make on your audience. Students should provide written responses to the following statements and questions:
 1. What image of yourself would you like to project?
 2. Exactly what impression would you like to make?
 3. What is your self-image?
 4. What nonverbal behaviors, clothing, or artifacts would you use to accomplish those first impressions with your audience?
 5. Identify and list the verbal strategies you can use to initiate a positive first impression.

10. This activity should be used long before the first speech is assigned to help students overcome some of their initial fear of public speaking and become more comfortable with preparing their first speeches. Ask each class member to go to the board and write down the name of a person, place, or thing. Then ask one student to volunteer to go first. Toss the ball to that student and instruct him or her to pick a word from the board. Once the student has chosen the word (the instructor should cross off each word after it is used), he or she should start telling a story and incorporate the word that was picked. After about thirty seconds, the student should toss the ball to a classmate. That student picks another word to incorporate into the story and then continues the story. This process should go on until every student has had a chance to contribute to the story.

11. It has been said that practice makes perfect. How can this adage be applied to gaining confidence as a public speaker? In your experience, which strategies for gaining confidence as a speaker do you find most helpful? Why?
Ask students to recall occasions when they gained confidence in other activities because of practice (e.g., riding a bicycle, mastering a difficult piano piece). Help students draw parallels between these past experiences and public speaking. Also, remind students that increased familiarity with the speech and its content, as a result of practice, will help them build confidence. Practice will also decrease the chance of forgetting the speech as well as help students feel more knowledgeable, and thus more credible, about the speech. Have students share their own strategies and then write them on the board. You may also want to organize students into groups and have them brainstorm experiences. Each group could then present its ideas to the class. Finally, ask students to pretend that they are instructors and have them give advice to students about gaining confidence as public speakers. This may serve as a paper or as a small group, in-class assignment.

12. Assume that a friend who has not had a course like this one tells you

that she is expected to give a presentation in one of her major classes, and that she's "scared to death." What will you tell her?

This may be beneficial as a group activity. Have students form groups, pretend that they are instructors, and write down things an instructor would say to help alleviate students' fears. You may also want to direct two students to role-play for the class, with one student as the scared student and the other playing the friend (ask them to incorporate material from the chapter). This discussion issue would also be a good topic for a paper or an in-class assignment.

13. List five experiences that give you the most anxiety. State how the anxiety you associate with these experiences compares with the level of public speaking anxiety that you feel.

A serious look at anxieties about such events as death, illness, loss of financial security, or failing a class may help students put their fears in perspective and even downplay the anxieties associated with public speaking. More specifically, have students brainstorm the worst that could happen to them while delivering a speech, and, as an instructor, address each of those imagined fears as if you were desensitizing students to them. It may even be helpful to convince students (without attacking their self-concept, of course) that some of those fears are far-fetched or unrealistic. Hopefully, actually listing these fears will help students realize that their anxieties will not result in major catastrophes and may even result in some positive experiences.

14. Describe occasions during which you felt especially confident. What was it about yourself, the situation, the tasks, or other people involved that promoted your confidence?

This activity can improve students' confidence by having them recall past successes. Asking students to list the circumstance, people, and situation involved may help them pinpoint the sources of self-confidence. Make sure students have an opportunity to share these successes with the rest of the class.

15. To help students overcome their fears by having them identify the strengths and weaknesses of their speaking style. Give students the following statements and questions, and have them prepare a written response to each item.

1. List your anxieties or fears about public speaking.
2. Self-description: Describe yourself as a speaker by selecting five descriptive words that come to mind.
3. Identify three major strengths about your own speaking abilities and skills.
4. Identify weaknesses about your own speaking abilities and skills; that is, what would you like to improve on in this class?

Instructors can use these responses to generate discussion with students. The instructor should point out that many students have the same fears and weaknesses and that they can learn from other classmates' strengths. You may wish to hold on to this assignment until the end of the semester, at which point you may ask students to fill it out again. Students could then compare their two versions to see where they've improved and where they still need work.

16. To gain a better understanding of the ways in which speech mannerisms can get in the way of the speaker's message, to identify mannerisms that students would like to change, and to consider how they might go about making those changes. Give students the following statements and questions, and have them prepare a written response to each item.

- What speech mannerisms do you find particularly annoying about speakers you have observed over the years? List them.
- What speech mannerisms do you engage in that others might find annoying? List those you would like to work on.
- How do you plan to change these behaviors in the future?

Instructors might point out that many students display the same mannerisms. Next, provide pointers on how to help them overcome these mannerisms. Again, instructors can hold on to this assignment until the end of the semester, and then ask students to fill it out again.

Students can then compare their two versions to see where they've improved and where they still need work.

17. Consider the features of your classroom and the kinds of presentation equipment that are available. Write a brief proposal to the instructor suggesting improvements in facilities and equipment that would benefit audience receptivity to speeches in your classroom.

This activity empowers students by giving them an opportunity to control their own speaking environment. It would be a good idea to solicit students' proposals before they give their speeches. This activity is also beneficial in that it requires preparation on the students' part.

18. Assign students to select a speech from television or radio in which they believe the speaker did a good job of appealing to his or her audience. Have them prepare a brief analysis of their selected speeches in which they answer the following questions:

1. Can you identify instances in which the speaker is targeting his or her message to the audience? What techniques does the speaker use to appeal to the audience?
2. Does the speaker note any relationships between the topic and the audience? Provide specific instances.
3. Can you identify instances in which the speaker appears to be adjusting the topic to meet audience expectations?
4. Does the speaker adjust the message to the occasion of the speech?
5. Does the speaker acknowledge any relationship between himself or herself and the audience?
6. Overall, does the speaker appeal to his or her audience?

19. Students should bring three to five cutouts of pictures that represent their values, attitudes, and beliefs. The instructor will provide a large sheet of paper as well as glue. Students will glue their pictures to the paper. Once all cutouts have been attached to the sheet of paper, the "class collage" is complete. The collage should be used to generate

discussion about the students' values, attitudes, and beliefs. The instructor can point out items in the collage and ask students to explain them. The class should generate a list of demographics and psychographics.

20. Instructors should bring in an interesting object (e.g., small sculpture, piece of high technology) and place it in front of the class. Using the object as a takeoff point, ask students to generate topic ideas.

Visual brainstorming activities will help spur students' creativity during the topic selection process.

21. This assignment can be divided into three stages, each of which can be a separate activity. Alternatively, all three stages can be combined into one large activity/project. If instructors do decide to assign all three stages, the project can be turned into a speaking assignment or group presentation that counts as one of the students' major or minor speaking requirements.

Stage 1: Arrange students in groups of four or five. Each group should generate a list of current problems or issues that its members face as students. These problems can involve social, personal, ethical, political, environmental, or professional issues. As they generate the list, students should follow these guidelines:

1. Designate one person in the group to write down all the topic ideas, using any appropriate subheadings to organize the list.
2. Avoid any sort of criticism during the idea-generation stage. No idea should be deemed impractical, implausible, illegal, or crazy.
3. Once the list has been completed, the group should evaluate the suggested topics: How relevant is the topic to the audience as a whole (all class members)? Is the topic interesting, substantive, meaningful, and important? Can it be dealt with within the allotted time? At this time, topics that do not meet the above considerations should be eliminated or modified.
4. Compile a final list of topics.

Stage 2: Each group will select one of the problems or issues from the list compiled in stage 1. Groups should then engage in the same

process of brainstorming to generate solutions for these issues. This group should use the same guidelines as before.

Stage 3: Groups (or individuals) should pick one of these solutions and create a short presentation or speech describing it. These presentations should identify the problem, offer an overview/introduction to the solution, describe the features and benefits of the solution, and describe the specifics of adapting the solution.

22. In a group of four or five people, tape-record and critically analyze the supporting material found in a few speeches delivered. What types of sources does each speaker use? Think about how the speakers use facts and statistics, personal narratives, and examples. As a group, be prepared to give a short oral report to the class explaining your analysis.

Before doing this exercise, generate with the class a list of criteria with which to evaluate supporting material. There should be criteria for each of the types of supporting material. Students' oral reports can be structured around the previously generated criteria.

23. Assume that you have been asked to deliver a speech to incoming freshmen on the topic of social life at your University. Write a specific purpose statement for this speech that reveals three main points.

Before students write their specific purpose statements, it may be helpful for the entire class to brainstorm several aspects of University life. Then ask students pick three of these aspects to use as the main points of a speech. The three aspects of University life should reflect what each student thinks is important and what a first-year University audience may want to hear.

24. Together with four or five of your classmates, view a speech broadcast on television or borrow a videotape from your library. Working individually, try to outline the speech, beginning with elements of the introduction. Note the main points, supporting ideas,

and transitions used by the speaker. Compare your findings with those of your classmates. What similarities and differences are evident in your observations?

This activity can be used as an in-class writing assignment. Some speeches are organized well enough to lend themselves to an outline. This type of speech can be used as an assignment to assess how well students recognize the basic organizational structure of a speech. Have students write down descriptions of how the speaker used transitions to get from one main point to the next.

25. Have each student write down a speech topic of his or her choice. Then have students form groups of four or five, and ask them to blend their topics into one speech through the use of creative transitions. Have each group of students make a list of the original speech topics and the transitions they create to get from one topic to the next.

When every group has finished, ask students to present their “blended speech” to the class. How difficult was it to create transitions from one topic to the next? How might this task be made easier when writing transitions for the main points of a speech on one topic?

26. Write transition words on the board or put them on a transparency. Following is a list of some transitions that you can use. Ask one student to volunteer to go first. Either give this student the starting line of a story or have the student make one up (e.g., “Once upon a time there was a princess and a frog”; “I was walking along a beach when I found a bottle, rubbed it, and a genie appeared”; “A long time ago, there were three children who just got new shoes, and their first trip with those shoes was to ...”). Direct students to continue the story for two or three lines; then ask them to use a transitional word from the list and pass the story on to another student. The next student then picks up the story (after the transition) and continues for two or three lines; he or she uses another transitional word or phrase and passes the story to another classmate. This can continue for as long as the

instructor desires.

27. Give an example of a topic that can be presented according to each of the following types of arrangement: chronological, spatial, causal, problem-solution, topical.

28. Together with four or five of your classmates, take a speech topic and think about what kind of main points might be used for the topic using a spatial organizational pattern. How might those main points be different if you used a chronological pattern?

This activity can be used as an in-class oral or writing assignment. Either ask groups of students to present the three main points for a spatial and chronological organizational pattern, or have them write a mini-outline using each organizational structure. Have students write down descriptions of how the speaker will use transitions to get from one main point to the next.

29. Divide into five groups, and think of one speech topic. Each group will be assigned one organizational pattern (chronological, spatial, causal, problem-solution, or topical) to brainstorm. Use the same speech topic for all five groups. Each group should prepare a three-to five-minute speech that demonstrates its assigned organizational pattern, then choose one member to present the speech to the class. Discuss the similarities and differences among the speeches. Which organizational pattern was most effective for the topic? Which pattern did not seem to work well for the topic? Why?

30. Think about the best introductions to television shows or movies that you have seen. What made these introductions so effective? Discuss as many features as you can think of. How could these techniques be applied to a speech introduction?

Have students view several openers of television shows in class and identify the strategies used in these programs. In addition to identifying the specific techniques, have students discuss exactly how these techniques accomplished what they were intended to accomplish.

31. To what extent does a speaker's personal style affect the type of conclusion he or she selects? Should a serious person try a humorous conclusion or stick with a quotation or a rhetorical question instead? Should someone who has a keen sense of humor take advantage of it or try something like a somber story or an anecdote instead?
Students might try to remember speakers they have heard and the types of introductions and conclusions they used. Did these strategies jibe with the speaker's personal style?
32. Think of two of your personal hobbies or interests. If you were to write a speech about them, how would you build credibility in the introduction? List statements you might make for each to support your credibility.
Encourage students to take an inventory of their expertise or knowledge of their chosen hobbies or interests. Students often do not see their own expertise unless it is pointed out to them or they are encouraged to write those things down.
33. Think of two current events or news stories. If you were to write a persuasive speech about them, how would you create an appropriate conclusion? List several ideas for a conclusion.
Encourage students to take an inventory of their expertise or knowledge of the chosen news stories or current events. Then have them think of various ways to end a speech on the selected topic.
34. Working individually, write a paragraph describing a funny incident that has happened to you. Next, divide into groups of four or five students, and take turns telling your stories to the group. Were you comfortable using humor? Why or why not? Were the audience members comfortable with your use of humor? Why or why not?
As a supplement to this activity, encourage students to use humor as an attention-getting device in their introductions, conclusions, or both. Have group members comment on the effectiveness of the humor.

35. As part of a small group exercise watch a few speeches delivered by members of the Parliament. Make a list of the most common methods of introducing a speech in Parliament. Do these speakers use effective introductions and conclusions? Why or why not? In a short report, give examples that support your conclusions.
Encourage students to make a list of characteristics they should look for in any introduction or conclusion. This list will serve as a guideline when they report on the political (parliamentary) speeches.
36. For completion outside of class. Students need to find a speech in a printed source, or on a video or audio recording. Ask students to evaluate the effectiveness of the speech's conclusion. Students can use the following questions to help guide their evaluations:
1. Who is the speaker, and what is the topic he or she is speaking about?
 2. Did the conclusion achieve the three functions described in the lecture (alert listeners to the end of the speech, summarize key points, leave them with something to think about)?
 3. Assuming the speaker did leave the audience with something to think about, how was this accomplished?
37. Ask students to think of recent events and people who are in the public eye. Generate a list of all the hot events and people that students mention. This will get discussion and class participation going. Then narrow the list down to one event and one person. Next, construct two speeches, one for the event and one for the person. Students should do this exercise together as a class.
The instructor should provide a blank speech outline on the board. The class should then fill in each of the parts of the speech – introduction, body, and conclusion – for both topics. Class members should discuss and select the types of attention-getters that would be most appropriate for the topic. Students should also write down the completed outline in their notebooks so they can use it as a reference when they write their own outlines.

38. Think of three or four instances in which you could incorporate slang or regional or ethnic terms into a speech in a way that would be appropriate to the audience, the occasion, and the topic. Be ready to discuss these in class.
- This activity could serve as a group exercise. When students are generating appropriate situations, encourage them to incorporate examples from their speech assignments. Remember that an audience should be made aware of the meaning of slang terms as well as why they are used in particular contexts.*
39. Choose an ordinary object in the room around you. Without explicitly naming the object, write a paragraph describing it in detail. Read your description to a classmate, and see if he or she can guess what the object is. Review the paragraph you wrote, looking for use of metaphors, similes, and analogies. If you have not used them, try to describe the object using these figures of speech.
- This activity, especially helpful in demonstrating denotative and connotative meanings, may also provide students with an opportunity to work on effective language use by helping them use language that is more descriptive and vivid.*
40. Select a piece of recent writing you have done – a speech, a term paper, or other work – and edit it for conciseness. Can certain words and sentences be deleted to make the message clearer and more concise? Try using a thesaurus to substitute simple words for unwieldy ones.
- This activity can be used with previous speech assignments that students have worked on in class. Have students list the language concepts from the chapter, including vividness, conciseness, abstraction/concreteness, alliteration, and avoiding bias and other language barriers. Have students edit their previous writing using this list as a set of guidelines.*
41. In groups of three to five classmates, read aloud from one classmate's speech. Evaluate how he or she has handled language in

terms of the following: simplicity and conciseness; vividness of imagery; accuracy of word usage, including connotative meanings; transitions; sentence structure; length and completeness of sentences; and use of personal pronouns.

This activity provides an excellent opportunity for students to practice developing effective language for their speech assignments before they are due. By providing feedback early in the process, students will have more knowledge about which techniques to incorporate as well as what the instructor will look for when evaluating language use in the actual assignment. When reading a portion of a student's speech in class, encourage the class to identify how that student has handled the language and to provide additional feedback on how the language could be further developed and made more effective.

42. In a team of four or five people, look through some newspaper or magazine articles and select one that could be appropriately used as spoken language in a speech. Next, find a text that would be ill-suited for use as spoken language. Report your results to the class.

Selections that are more appropriately read include writings that already have their own vivid language (e.g., alliteration, metaphors) and that can help readers conjure their own visualizations of what is written. Selections that are more appropriate for oral delivery include those that require the effective use of nonverbal cues to convey the message, or selections with more difficult or abstract ideas that require the use of multiple channels to convey the correct meaning or message. When students make their own selections, have them discuss their results in terms of why one form of language is better read while another form is better heard.

43. Half of the students should bring to class a videotape of a man (e.g., news anchor, actor in a movie, politician) who represents the masculine communication style. The other half should bring a videotape of a woman who represents the feminine style of communication. Answer questions 1 and 2 after viewing each tape.

Answer questions 3 to 5 after the class has seen all the tapes.

1. Which style of communication does this speaker use? (Remember, not all males use the masculine style, and not all females use the feminine style.)
2. What characteristics of this individual's speaking style led you to think this?
3. Which style of communication commands more respect from the audience?
4. Which style invites relational closeness or friendship?
5. Which style do students prefer? Why?

44. During class, show students clips from movies that depict various intercultural encounters, including male-female ones. Examples of some films are *Gung Ho*, *Mr. Baseball*, *When Harry Met Sally*, *The Joy Luck Club*, *Seven Years in Tibet*, and *Amistad*. As a class, students should discuss the following questions:

1. How did the two cultures differ?
2. What communication problems did this create?
3. Were the communication difficulties resolved? If not, how could the speaker have changed his or her communication style to try to overcome these difficulties?
4. Were the speakers culturally sensitive?
5. Did the speaker use biased language?
6. Were the individuals from the two cultures changed by their encounter? If so, did communication play a role in this change? How?

This activity also works well with newspaper or magazine stories. Stories in books can also be used; authors such as Robert Fulgram and Jack Canfield have written short stories involving communication and intercultural differences.

45. This activity helps students become aware of how much language is connotative. Have students answer the following questions:

1. What is the most beautiful word you know?
2. What is the softest or gentlest word?

3. What is the ugliest word?
4. What is the most frightening word?
5. What is the harshest or sharpest word?
6. What word makes you feel lonely?
7. What word makes you feel angry?
8. What is the most overused or trite word?
9. What word makes you feel happiest?

As a class, discuss students' answers, illustrating how many students provided different words for each meaning.

46. This activity needs to be completed outside of class. Have students evaluate a speaker (either live or on tape) outside of class. Students should identify sections in the speech where the speaker overloads the listener with unnecessary words and long sentences. Ask students to create a more concise way to communicate the speaker's message. This can be assigned as homework and then used to facilitate classroom discussion. This activity can also be done as a class during class time.
47. This activity gives students practice in constructing metaphors, similes, and analogies. Have students construct similes, metaphors, and analogies for the following:
 - ***Metaphors***
 - Provide a metaphor for your life.
 - Provide a metaphor for what you think about love.
 - Provide a metaphor for what you think about education.
 - Provide a metaphor for what you think about death.
 - Provide a metaphor about justice.
 - ***Similes***
 - "Being in college is like ..."
 - "Eating apple pie is like..."
 - Provide two similes using *as*.
 - ***Analogies***
 - Use an analogy to describe some process that you engage in as a student or at your job.

Research an analogy used by a famous public figure.

Provide an analogy to help someone understand what it feels like to give a speech.

Provide an analogy to explain the bonds of friendship or brotherhood/sisterhood.

As a class, students can share their answers with one another. Also, students can generate other examples and create even more metaphors, similes, and analogies.

48. In what ways is a speech like a conversation? What are some differences between conversations and speeches? What implications do these differences have for understanding speaker delivery?

Have students identify the differences and similarities by making lists on the board, one for public speaking and one for conversation. Point out that the similarities between both types of communication are important because qualities that feel natural in conversation can be incorporated into the public speaking realm, and thus make public speaking seem a more enjoyable or less scary experience. It is also important to recognize the qualities that set public speaking apart from conversation because public speeches addressed to large groups need to be treated appropriately. The context is more formal and professional, and planning is essential.

49. This exercise should be given after the instructor has completed the lecture on the different methods of delivery. Have students select partners. Instruct students to think of and write down all of the different presentations they have given or attended. Then have them identify which method of delivery was used and which method should have been used (i.e., which was the most appropriate); these two methods may or may not differ.

50. Can you think of speakers you've heard whose vocal delivery impressed you? What did you find particularly appealing about these individuals' vocal quality? Consider pitch, rate, pauses, articulation, and pronunciation in your answer.

Show a videotape of a famous speaker on television or an exemplary student speaker from a previous semester, and have the class identify the vocal patterns mentioned above. Have students work in groups to identify the vocal characteristics; then ask them to report their findings in class.

51. Because we tend to excuse people's articulation and pronunciation errors in conversations, why should we expect them to be more accurate in public speaking?

Students should recognize that different communication needs require different modes of communication and that some levels of formality and accuracy are more appropriate in some contexts than in others. Have students think of ways in which formal tone, accurate grammar, and a lack of speech errors positively or negatively affect conversation.

52. Select a favorite passage from a novel, a play, a poem, or another piece of writing. Read the passage silently to yourself several times, trying to get a sense of what it means. Next, read the passage aloud into a tape recorder. Then listen to yourself reading the passage. Does your voice convey the meaning you think the writer intended? How accurate are your pronunciation and articulation? How would you assess your pitch, rate, and volume? Is every word clearly audible? Record another reading of the passage, this time trying to improve the way you convey its meaning. Listen again. Now, identify your strengths and weaknesses in vocal delivery. How might these help or hinder your delivery of a speech?

Have students complete this activity outside of class and turn it in as a report. Suggest that students conduct a full "diagnostic" evaluation of their vocal delivery, identifying their strengths and weaknesses. Discuss how they will work on their weaknesses. Have students conduct another diagnostic evaluation a month or two later and note in their report any changes – positive or negative – in their vocal delivery.

53. Divide the class into four groups and give each group a piece of paper on which is written one of the following elements of delivery: Volume, Rate, Pitch, or Pauses. Each group should think of an example speech topic and devise a plan to demonstrate inappropriate use of their assigned aspect of delivery.

54. This activity provides a better understanding of the ways in which individuals express emotion through tone of voice. The instructor writes a sentence on the board. For example, “A pig fell in the mud” or “A frog jumped out of the water.” Alternatively, students can suggest a sentence or two. (This activity can be repeated a couple of times, especially with a large class.) Ask for a student to volunteer to come up to the board and read the sentence out loud in a normal tone. Then have the student pick one of the emotions listed below, but do not tell the class which one. The student should then read the sentence again, trying to express the emotion he or she picked. The audience will try to guess this emotion. Once the class has correctly identified the emotion, the student picks someone else to come up and trade places with him or her. After each emotion is used, it should be crossed off so that it is not repeated. Students should use their vocal qualities to express one of the emotions listed below.

Emotions: anger, reverence, disgust, relief, love, uncertainty, hate, surprise, jealousy, joy, boredom, pain, passion, guilt.

Following this exercise, discuss the importance of using vocal expressiveness in presenting a speech. Also discuss the difference between the first time a student said the sentence (without emotion) and the second time (with emotion).

55. Ask for six volunteers. If students are apprehensive, have them pick numbers to determine who participates. Give each student one of the following sentences with instructions on how to read it. After each student reads the sentence, the rest of the class will guess which of the elements the student was illustrating.

Sentence: “*When giving a speech, it is very important for a speaker to engage in vocal variety.*”

Instructions:

Volume: Whisper the sentence.

Pitch: Say the sentence like Mickey Mouse.

Rate: Say the sentence as fast as you can.

Pause: Pause for a few seconds between every word.

Pronunciation: Instead of *important* say *importance*, and instead of *speech* say *speech*.

Articulation: Say the sentence in a muffled voice; do not enunciate all the words.

Vocal variety: Say the sentence in a monotone.

56. Videotape yourself giving a speech. Perhaps your instructor videotapes class speeches, or a friend or relative can videotape your practice of an upcoming speech assignment. Evaluate your physical delivery in terms of how natural, relaxed, enthusiastic, and direct your nonverbal behavior is. Pay particular attention to your facial expressions and eye contact, gestures and body movements, and your attire and use of objects. Which elements are used effectively, and how? Which elements are potentially distracting, and why? Specify what you could do to overcome the distracting behaviors.

Have students conduct a visual diagnostic and watch themselves on videotape at different time periods, noting the positive and negative changes in their visual delivery. An alternative is to have students note patterns in their facial expressions only; then, at other times, pay attention to hand gestures and so on.

57. Choose three students to participate in this activity. (Try to choose students who are not apprehensive about speaking in front of the class.) Ask each student to think about a funny, scary, exciting, or infuriating personal experience and to share this experience with the class. The students should not be permitted to use anything but their voices to tell the story. While the three students are thinking about the story, inform the rest of the class that the speakers are not permitted to use any nonverbal gestures or cues. The class members are to act as referees, and cry “Strike” whenever the speaker uses a

nonverbal gesture. When the speaker gets three strikes, he or she is out.

After all three students have told their stories, the class should discuss the difficulty of communicating without the use of nonverbal expressions. The students who told stories should give their personal accounts of these difficulties. The audience members should discuss the effectiveness of the presentation with and without nonverbal gestures. If time allows, ask students to tell their stories again, this time using nonverbal forms of expression.

58. Think back to the last presentation you attended. Write a brief description of the aids used in the presentation, and evaluate the speaker's choice of aids. Do you think these were good choices for the topic? What aids would you use for the same topic?

Try showing videotapes of speeches given in previous semesters and have students watch these speeches in class. They will need to consider the type of visual aid (e.g., graph, chart) used, its visibility, its appropriateness for the audience, and so on. If students are asked to turn in written evaluations of presentation aids, make sure their reports include these elements. In groups, have students consider the topic of the speech they viewed in class and brainstorm different presentation aids that could have been used for a given topic. For example, a speech about a person could incorporate a photograph or a diagram of a time line that captures the person's life. A speech about a place could include photographs, graphs, or charts that portray certain statistical facts about the place.

59. What kind of presentation topic is likely to be appropriate for each of the following types of aids? Generate a short list of presentation topics that would be likely to include the use of each. This activity effectively helps students generate topics as well as ideas for presenting topics they may already have.

- *Props*: how balls for various sports are made, ceramics, sneakers;
- *Graphs*: AIDS-related deaths, extinction of animals, opinions

about capital punishment;

- *Diagrams*: hierarchical structure of a university, car engine
- *Computer projection and display technology*: designing Web pages, lasers;
- *Slides*: the architecture of ancient Greece, postmodern art;
- *Models*: U.S. military fighter planes, anatomy of the eye, frogs;

60. Suppose your presentation on tourist attractions in the Southwest requires the use of many slides. You do not have your own equipment and have been told that the equipment in the facility where you are to speak is unreliable. The presentation is taking place tomorrow. In a small group, discuss possible backup strategies in the event the equipment fails either before or during your presentation.

This is a good activity for acquainting students with troubleshooting and dealing with public speaking crises. If students opt not to use the slides at all, possible alternatives for presentation aids could include (1) computer-mediated presentation materials (e.g., LCD projector), for which images can be scanned via the computer, or (2) enlarging the images onto poster board. These strategies could serve as an alternative in case the slide equipment fails.

61. Based on the criteria for using presentation aids outlined in your text, what types of aid would be best suited for each of the following topics? Be specific, indicating both the type of aid and what should be included with it. Give one example of the presentation aid that is best suited to that topic.

1. divorce rates in Ukraine over the last fifty years
2. the number of employees represented in each department of an organization
3. levels of management in the university
4. number of violent crimes by type of weapon (gun, knife, club, poison, etc.)
5. membership in health clubs by region
6. variation in chocolate consumption in Ukraine within the last ten years

7. alcohol consumption by the general public
 8. three ways to lose weight
 9. getting around your university
 10. the history of movies
 11. why rock and roll is the greatest music
 12. where your money goes
 13. fashion trends in Ukraine
62. This activity provides students with an opportunity to simultaneously practice speaking and using presentation aids. Gather a variety of items from the office and home into a large box. As students come into the room, have each take one item. Instruct students that they will be required to give a 1- to 2-minute presentation using the item as a visual aid. Students will need to come up with a topic that incorporates the object. Students will have 5 to 10 minutes to prepare the speech. Another way this activity can work is by having students make up an alternative use for the item, and then give a 1- to 2-minute demonstration or marketing presentation on the new use of the item.
63. This activity is used to create an awareness of the effective use of presentation aids. Students should create a list of the dos and don'ts of using presentation aids. This can be done individually, in small groups, or as a class. Ask students to make a list of the worst presentation aids they have seen, citing specific mistakes made.
64. View a video of a sample speech in which the speaker uses presentation aids. Write a brief description of the aids used in the presentation, and evaluate the speaker's choice of aids. Could you read the font and typeface? Do you remember anything about the colors that were used? Do you think these were good choices for the topic? Which aids would you use for the same topic?
- Show videotapes of speeches given in previous semesters, and have students watch them in class. Things they need to consider are the type of visual aid (e.g., graph, chart) used, its visibility, its*

appropriateness for the audience, and so on. If students are asked to turn in written evaluations of presentation aids, make sure their reports include elements learned during the lecture course.

65. Have students form groups to watch a famous speech or a video from a previous class. The speech viewed should not include a presentation aid. Each group should then create a presentation aid for the speech it views, paying particular attention to the typeface styles, font sizes, and colors selected. Let other class members critique the newly created visual aids based on information learned in the lecture course.

This activity could be assigned one class period before groups give their presentations. The visual aid should be relevant to the speech and appropriately designed according to guidelines in the text. These presentation aids may be good to save for examples in future classes.

66. Have students form groups of five. Ask them to decide what the ideal visual aid would be for the following speeches. Ask students to consider the various types of aids (videos, flow charts, graphs, slides, photographs, etc.) and to decide how they would present them in the context of each speech.

1. an informative demonstration speech that explains how to change a tire
2. an informative speech about the federal budget
3. a persuasive speech that opposes violent content in children's television programming
4. an informative speech about teenage pregnancy
5. a persuasive speech in favor of multicultural education
6. an informative demonstration speech that explains how to pack for a camping trip
7. an informative speech on the structure of work at IBM

67. This activity should be used at the beginning of the lecture. Students should create a list of dos and don'ts for using presentation aids. This can be done individually, in small groups, or as a class. Ask students

to list the worst presentation aids they have seen, citing specific mistakes made.

68. Have you ever been at a presentation at which the presenter used PowerPoint inappropriately? Describe what you most disliked about the presentation.

This is a good exercise to use prior to presenting the chapter material in order to initiate dialogue about guidelines for the use of PowerPoint. Contrast answers with students' positive experiences with PowerPoint presentations.

69. Visit Microsoft's Clip Gallery Live at <http://dgl.microsoft.com>. Each student should find one picture that he or she feels represents some aspect of his or her personality. Students should then create a PowerPoint slide using the clip art, including two or three basic reasons for choosing the picture.

70. Do you think informative speaking lies in your future? If you have selected an academic major, relate it to possible situations in which you might give an informative speech. In what areas of your personal life might you be called upon to give an informative speech?

71. When you think about informative speeches or presentations, it's a good idea to reflect on situations in which you were absorbed by material being presented to you. Ask students to think of four or five times this has happened to them; ask students to write down what the speaker did that was good and why they think they were so absorbed by the speech. Specifically, identify what the speaker did to promote interest, understanding, and remembrance of the speech. Once students have completed their lists, they can share their examples with the class. This activity should be used as a way to introduce the topic of informative speaking.

72. Have students form small groups (three or five members) and brainstorm about people they perceive to have power. Students should think of individuals in all areas of life: politics, law, work,

school, family, close friends, acquaintances. They should address the relationship between information and power in each of these types of relationships. Does more information usually mean power? Why? Students can use both real and hypothetical examples. Students should be prepared to share and discuss their ideas with the class.

73. Spend 30 minutes of study time this week with four or five members of your class, watching a live telecast of a speaker or a political debate. Listen carefully to the presenter's message. Take note of claims and evidence. Discuss your findings with one another, assessing the impact of the arguments on your own attitudes, beliefs, or actions.

Use this activity as a group writing assignment to be handed in. An additional option would be to have students present a clip of the telecast and speak to the class about the claims and evidence that are used. The presenters can then open up discussion with audience members and solicit questions and input regarding the clip and the group's report.

74. This activity provides students with the opportunity to practice basic arguments. For this activity, students should pick a partner. Each team of two should be given a notecard with two comparable objects, events, or issues. With minimal preparation time, each student picks one of the two and argues convincingly why it is somehow better than the other. Each speaker has one minute to present his or her case.

Here are some sample comparisons to use:

rap vs. rock and roll

rural vs. city life

giving a gift vs. receiving a gift

hot weather vs. cold weather

beer vs. wine

telephone vs. e-mail

dieting vs. eating whatever you want

basketball vs. football

dirty vs. clean

New Year's Eve vs. your birthday

going to a movie vs. renting a video

cake vs. pie

living in the dorms vs. living off campus

dogs vs. cats

books vs. magazines

running vs. biking

the mountains vs. the beach

75. Students should form groups of five to seven. Each group should bring to class a videotaped television advertisement that persuasively attempts to sell a product. The class will view the videos, and each group will apply the five steps of Monroe's motivated sequence to its ad. Each group should be prepared to explain and discuss its advertisement and analysis of it.

Monroe's Motivated Sequence

Step 1: Gain the audience's attention.

Step 2: Identify unfulfilled needs.

Step 3: Propose a solution that satisfies those needs.

Step 4: Visualize what satisfaction will mean.

Step 5: Define specific action.

76. What kind of presentation topics are likely to be assigned in arts and humanities courses? Create a list of arts and humanities courses on the board; then brainstorm possible topics for presentations in these topics.

The activity helps students think about how they will use the material from this lecture course to develop effective presentations in other courses in future.

77. Each student should prepare a lecture for a course in his or her major. Use the guidelines in the text to create a lecture that contains an overview, a statement of the thesis, a statement of the connection to previous work or topics covered, a discussion of main points, and a

preview of the next assignment.

Pair up class members, and let them deliver their lectures to their partners. Have each student write a brief description of the strengths and weaknesses of his or her lecture.

78. Form a group of four or five people. Imagine that you are a group of employees who work for Nike. You have been given the responsibility of selecting a celebrity to endorse a new line of “youth turbolight” shoes. This person will be seen on television commercials and in newspaper and magazine advertisements. Using the group decision-making process, select a celebrity. While making your decision, consider what kind of image you want the product to portray. What celebrity will best help create that image and convey the right message to your audience?
79. Divide the class into groups of about five students, and assign a “brainstorm challenge.” Give each student a notecard, and ask students to write down the names of their prospective future professions. Group members should trade completed notecards with members of the group. Ask each group to conduct a brainstorming session and to make a list of interesting applications and challenges from course material for the professions written on the cards they receive. The group that comes up with the greatest number of interesting applications of course material wins.
80. Divide students into small groups (three to five members), and assign each group one type of presentation: sales presentation, proposal, staff report, progress report, or crisis-response presentation. Then, as a class, come up with a type of company; it can be real or hypothetical. Again, as a class, develop some demographic information about the company: what the company does/makes/sells, how many people it employs, its location and current projects. Once these items have been established, each group will work together to develop its report and its presentation. This can be done as a brief in-class project or as a larger assignment that entails work outside class.

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