

---

# Secrets From The Stage - Seminar Outlines

*Release 1.0*

Iain Duncan

May 15, 2018

## Contents

<b>1 No More Stage-Fright! Developing Relaxed Confidence in Speaking</b>	<b>1</b>
--	----------

---

## **1 No More Stage-Fright! Developing Relaxed Confidence in Speaking**

### **1.1 Intro: Stagefright and the Fear of Public Speaking**

- Stagefright is common in all kinds of groups
- My experiences as a performer and speaker
- Rationality of the fear
- Everyone gets it: some people have learned to handle it better

### **1.2 Stage-Fright: What it is, what it means for speakers, and why it really matters**

- Negatives for the performer
- Positives for the performer
- Audience perceptions
- Conditions that lead to over elevated arousal
- Benefits of optimal arousal

### **1.3 Understanding it as “Elevated Arousal”: It’s supposed to happen!**

- Elevated Arousal: it’s supposed to happen!
- Physiological symptoms

- Evolutionary roots, why it happens
- When it's a problem
- When it's ok or beneficial

#### **1.4 Performance Psychology: Achieving Optimal Levels of Arousal**

- Connections to sports psychology
- How this varies depending on the activity
- What professional performers and athletes do
- Problems with “trick” or “shortcut” approaches

#### **1.5 The Drill to Performance Spectrum: 7 types of practising and rehearsing**

- The 7 types, difference between Drill, Rehearsal, Performance
- **How they affect what we do about:**
  - Session and attempt goals
  - Errors and mistakes
  - Mental state during practise

#### **1.6 Types of work we can do influence arousal levels**

- 1. Ongoing practise and training
- 2. Preparation techniques for a specific a performance
- 3. Techniques for immediately before and during performances

#### **1.7 The Work 1 - Ongoing: Ways to practise and train for relaxed confidence**

- Simulation practise, what it is, how it works
- Disaster practise, what it is, how it helps
- Acclimitization: getting used to elevated arousal

#### **1.8 The Work 2 - Leading Up: Practising and rehearsing for a specific performance**

- The goals of preparation: “We’ve done this before”
- Choosing and rehearsing material properly
- Mental visualization, how and why it works
- Outside factors, minimizing extraneous issues

## **1.9 The Work 3 - Showtime: Pre-performance and in-performance techniques**

- Practises to influence immediate arousal levels
- The autonomous triad: heart, breath, nervous system
- Warm up: breathing and physical techniques
- The value of the pre-performance ritual
- Mental cues and self-talk, controlling the inner voice
- Visualization during performance

## **1.10 Conclusion: Long term development as a confident and relaxed performer**

- Revisiting the Drill-Performance Spectrum in light of the work
- Building a practise lifestyle
- Closing thoughts