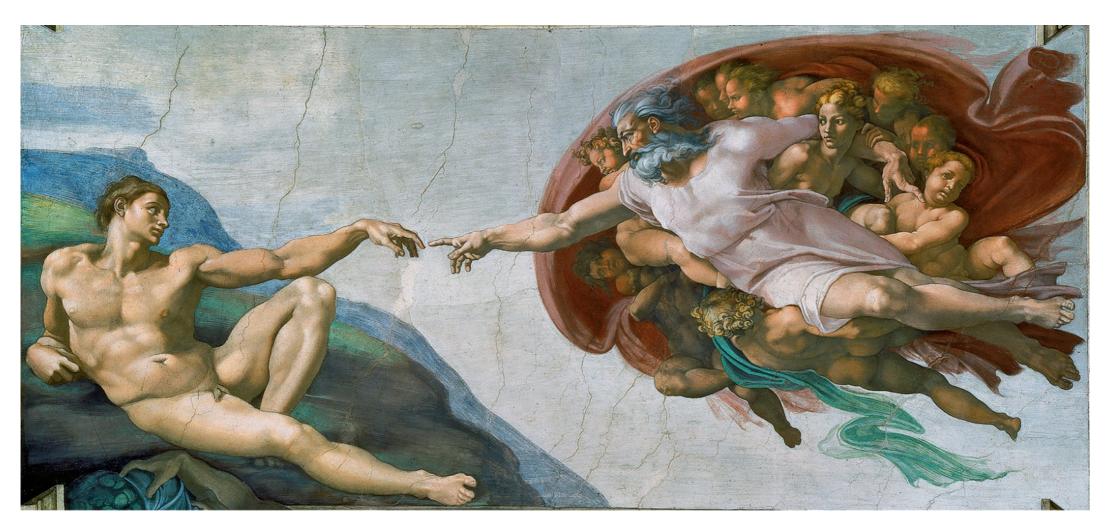
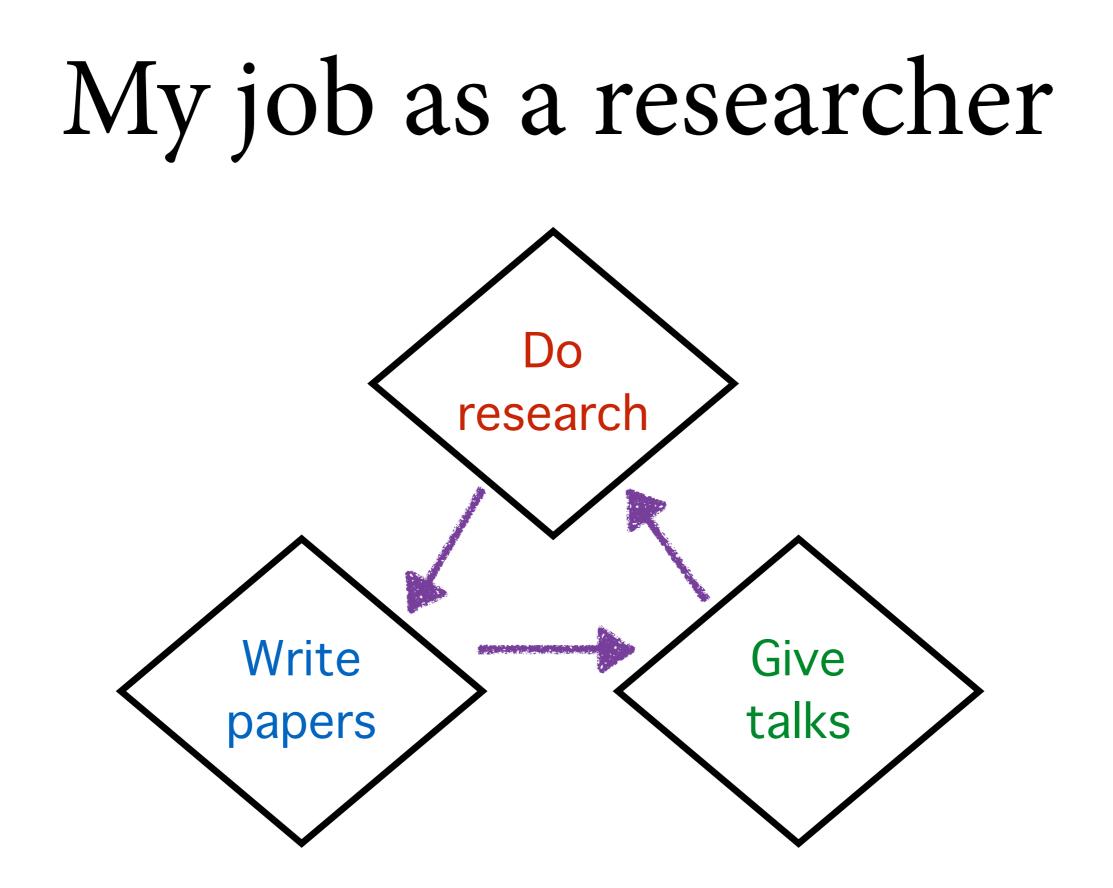
#### HOW TO WRITE PAPERS AND GIVE TALKS THAT PEOPLE CAN FOLLOW

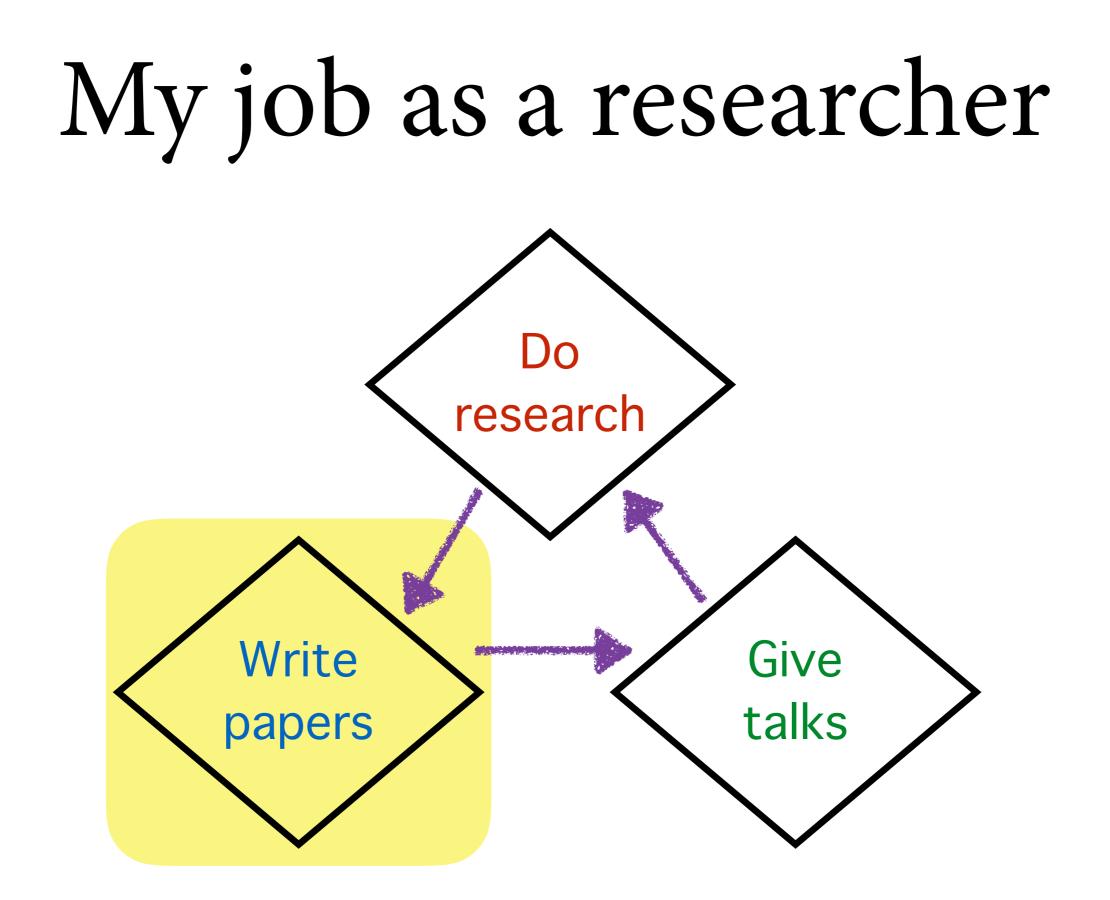


Derek Dreyer MPI-SWS CMMRS'18, Saarbruecken

## My job as a researcher









 You may think you just lack the technical sophistication to understand them.



• You may think you just lack the technical sophistication to understand them.



• But in fact, many papers are **poorly written**.

# So if you can write clear, accessible papers...

- People will **enjoy** reading them!
- People will **learn** something from them!
- They will get **accepted** to top conferences!







# So if you can write clear, accessible papers...

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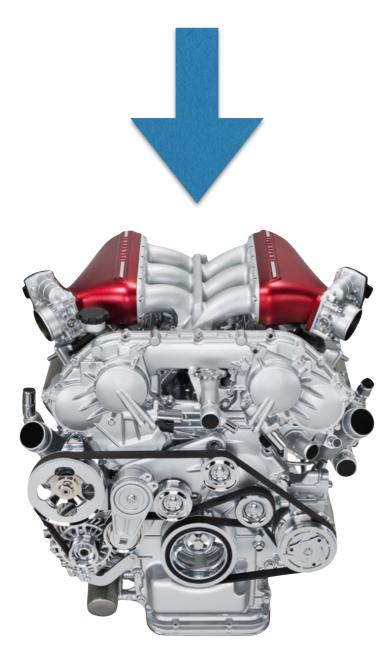




#### A piece of research



Writer





By downcasting the pre-axial gaskets, we achieved 47% reduction in XPS latency on the re-uptake bivalve!



Writer





Reader

By downcasting the pre-axial gaskets, we achieved 47% reduction in XPS latency on the re-uptake bivalve!

OK, but what does it **do**, and why do I **care**?





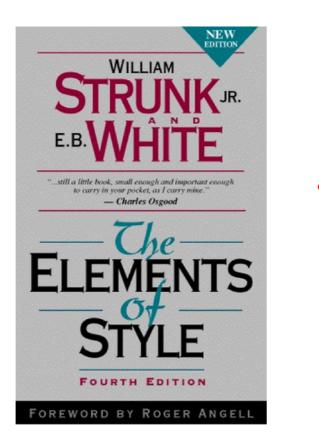
Reader



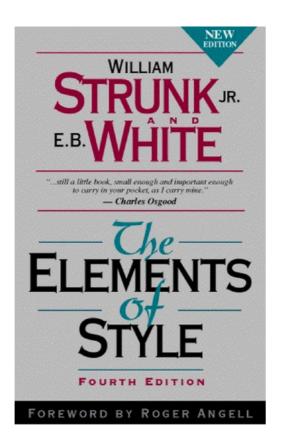
Writer

- There are **principles** you can follow that will help you write clearer, more readable prose
  - Based on how readers process information

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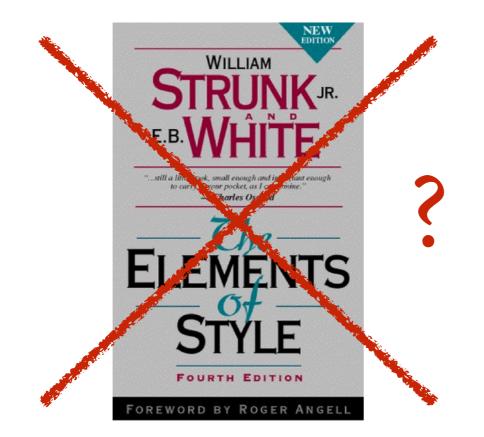
- There are **principles** you can follow that will help you write clearer, more readable prose
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"Be clear"

"Omit needless words"

- There are **principles** you can follow that will help you write clearer, more readable prose
  - Based on how readers process information



"Be clear"

"Omit needless words"

- There are **principles** you can follow that will help you write clearer, more readable prose
  - Based on how readers process information

- These principles are **constructive**:
  - Easy to check if your text satisfies these principles
  - If not, principles suggest improvements

## Inspirations for this talk

- Joseph M. Williams. *Style: Toward clarity and grace*. 1990. (book)
- Norman Ramsey. *Learn technical writing in two hours per week*. (course notes)
  - http://www.cs.tufts.edu/~nr/pubs/two.pdf
- **Simon Peyton Jones.** *How to write a great research paper.* (talk)
  - <u>http://research.microsoft.com/en-us/um/people/</u> <u>simonpj/papers/giving-a-talk/giving-a-talk.htm</u>



JOSEPH M. WILLIAMS



## Inspirations for this talk

• Joseph M. Williams. *Style: Toward clarity and grace*. 1990. (book)

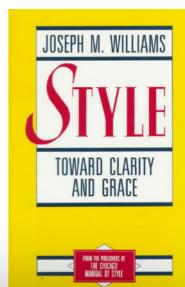
Talk developed jointly with **Rose Hoberman** @ MPI-SWS



- <u>http://research.microsoft.com/en-us/um/people/</u> <u>simonpj/papers/giving-a-talk/giving-a-talk.htm</u>







## Sentences & paragraphs

### Flow



#### It should be clear how each sentence and paragraph relates to the adjacent ones

Security proofs of cryptographic protocols are crucial for the security of everyday electronic communication. However, these proofs tend to be complex and difficult to get right. The game-playing technique, originally proposed by Jones et al., follows a code-based approach

What does this game-playing technique have to do with what came before?

## Old to new

- Begin sentences with old info
  - Creates link to earlier text
- End sentences with new info



- Creates link to the text that follows
- Also places new info in position of **emphasis**

# Applying old-to-new

#### New information

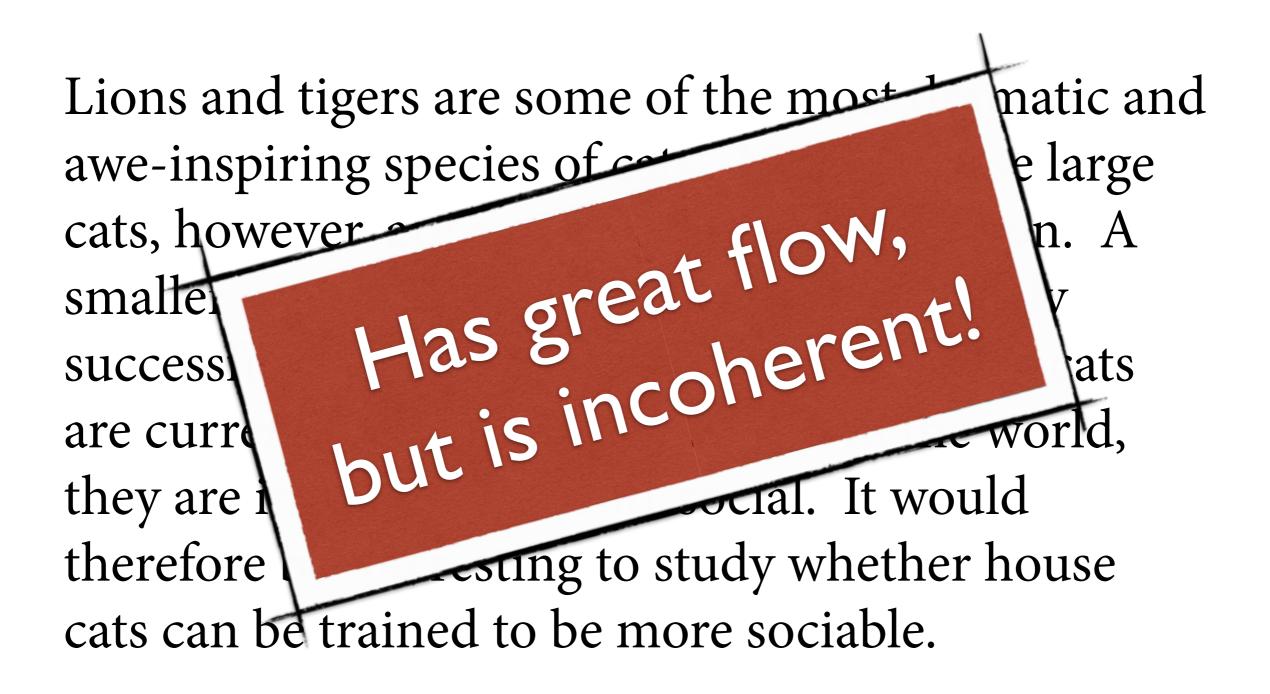
# Applying old-to-new

Security proofs of cryptographic protocols are crucial for the security of everyday electronic communication. However, these proofs tend to be complex and difficult to get right. To make it easier to manage such proofs, Jones et al. have proposed a new design principle, called the game-playing technique. This technique follows a code-based approach where the security properties are formulated in terms of probabilistic programs, called games.

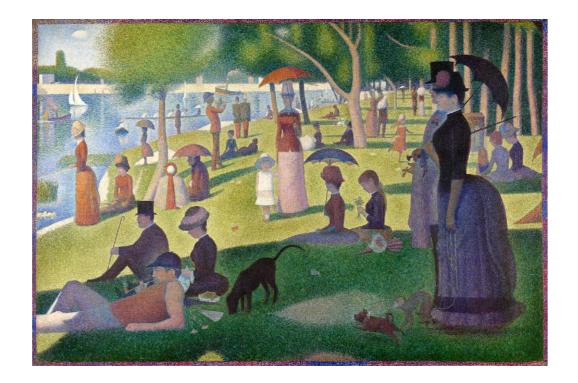
### Old-to-new satisfied

Security proofs of cryptographic protocols are crucial for the security of everyday electronic communication. However, these proofs tend to be complex and difficult to get right. To make it easier to manage such proofs, Jones et al. have proposed a new design principle, called the game-playing technique. This technique follows a code-based approach where the security properties are formulated in terms of probabilistic programs, called games.

## But flow is not enough!



### Coherence



### It should be clear how each sentence and paragraph relates to **the big picture**

# One paragraph, one point

- A paragraph should have one main point, expressed in a single **point sentence**
- Typically the point sentence should appear at or near the beginning of the paragraph



## No point sentence

# Point sentence up front

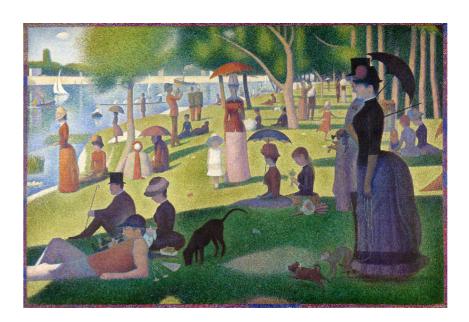
There appears to be a negative correlation between the charisma of a species and its ability to survive. Lions and tigers, for instance, are among the most majestic creatures in the animal kingdom, yet they are currently facing extinction. In contrast, the house cat is evolutionarily quite successful, even though it is mostly known for stupid pet tricks.

### Flow & coherence



### Create flow with old to new

# Create coherence with one paragraph, one point



# Two other principles



- Name your baby:
  - Give unique names to things and use them consistently



- Just in time:
  - Give information precisely when it is needed, not before

## Structure of a research paper

### *The basic idea*

# TOP-DOWN

Explain your work at multiple levels of abstraction, starting at a high level and getting progressively more detailed

### A structure that works

- Abstract (1-2 paragraphs, 1000 readers)
- Intro (1-2 pages, 100 readers)
- Key ideas (2-3 pages, 50 readers)
- Technical meat (4-6 pages, 5 readers)
- Related work (1-2 pages, 100 readers)

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# The CGI model for an abstract/intro

- Context:
  - Set the stage, motivate the general topic
- Gap:
  - Explain your specific problem and why existing work does not adequately solve it
- Innovation:
  - State what you've done that is new, and explain how it helps fill the gap

### An abstract for this talk

### Context

Learning to write well is an essential part of becoming a successful researcher.

Gap

Learning to write well is an essential part of becoming a successful researcher. Unfortunately, many researchers find it very hard to write well because they do not know how to view their text from the perspective of the reader.

### Innovation

Learning to write well is an essential part of becoming a successful researcher. Unfortunately, many researchers find it very hard to write well because they do not know how to view their text from the perspective of the reader. In this talk, we present a simple set of principles for good writing, based on an understanding of how readers process information. Unlike such platitudes as "Be clear" or "Omit needless words", our principles are *constructive*: one can easily check whether a piece of text satisfies them, and if it does not, the principles suggest concrete ways to improve it.

## Introduction

- Like an expanded version of the abstract
- Alternative approach (SPJ): Eliminate Context
  - Start with a concrete example, e.g.
    "Consider this Haskell code..."
  - If this works, it can be effective,
    but I find it often doesn't work



- It assumes reader already knows context

### A structure that works

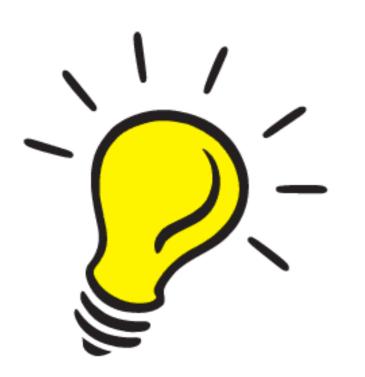
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## "Key ideas" section



- Use **concrete illustrative examples** and high-level intuition
- Do **not** have to show the general solution (that's what the technical section is for)

# Why have a "key ideas" section at all?



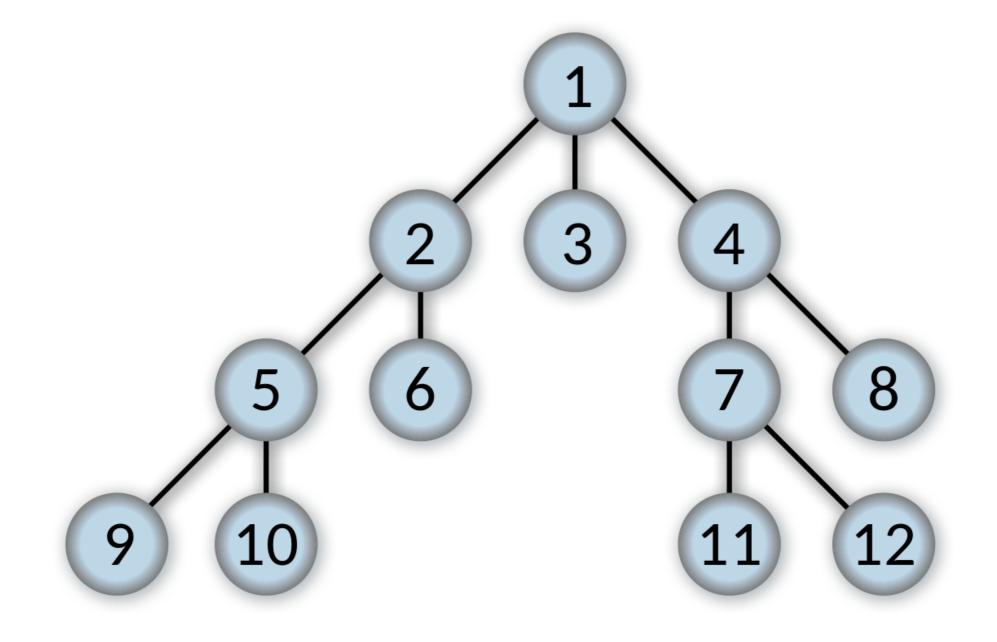
- 1. Forces you to have a "takeaway"
- 2. Many readers only care about the takeaway, not the technical details
- For those who want the technical details, the key ideas are still useful as "scaffolding"

### A confession

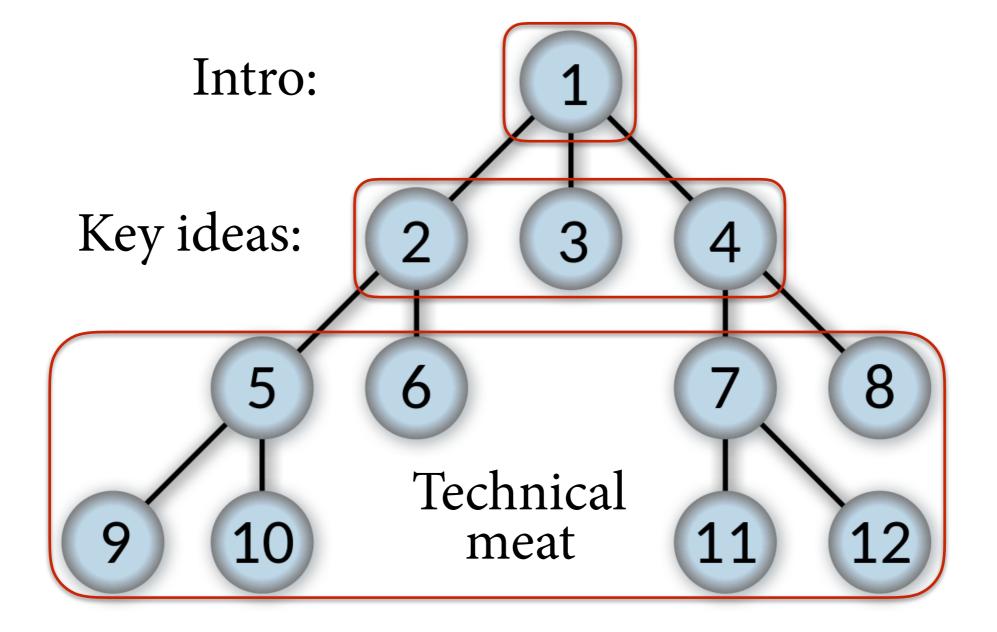


### I don't always have a key ideas section.

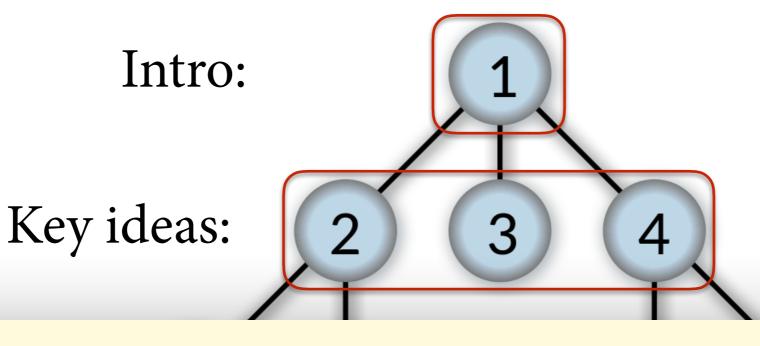
### Breadth-first traversal



### Breadth-first traversal



### Breadth-first traversal



**Sometimes breadth-first doesn't work!** e.g., if explaining 3 & 4 requires first explaining subtree rooted at 2

### **POPL '17**

### **A Promising Semantics for Relaxed-Memory Concurrency**

Jeehoon Kang Chung-Kil Hur\*

Seoul National University, Korea

{jeehoon.kang,gil.hur}@sf.snu.ac.kr

Ori Lahav

Viktor Vafeiadis Derek Dreyer

MPI-SWS, Germany <sup>†</sup> {orilahav,viktor,dreyer}@mpi-sws.org



#### Abstract

Despite many years of research, it has proven very difficult to develop a memory model for concurrent programming languages that adequately balances the conflicting desiderata of programmers, compilers, and hardware. In this paper, we propose the first relaxed memory model that (1) accounts for a broad spectrum of features from the C++11 concurrency model, (2) is implementable, in the sense that it provably validates many standard compiler optimizations and reorderings, as well as standard compilation schemes to x86-TSO and Power, (3) justifies simple invariant-based reasoning, thus demonstrating the absence of bad "out-of-thin-air" behaviors, (4) supports "DRF" guarantees, ensuring that programmers who use sufficient synchronization need not understand the full complexities of relaxed-memory semantics, and (5) defines the semantics of racy programs without relying on undefined behaviors, which is a prerequisite for applicability to type-safe languages like Java.

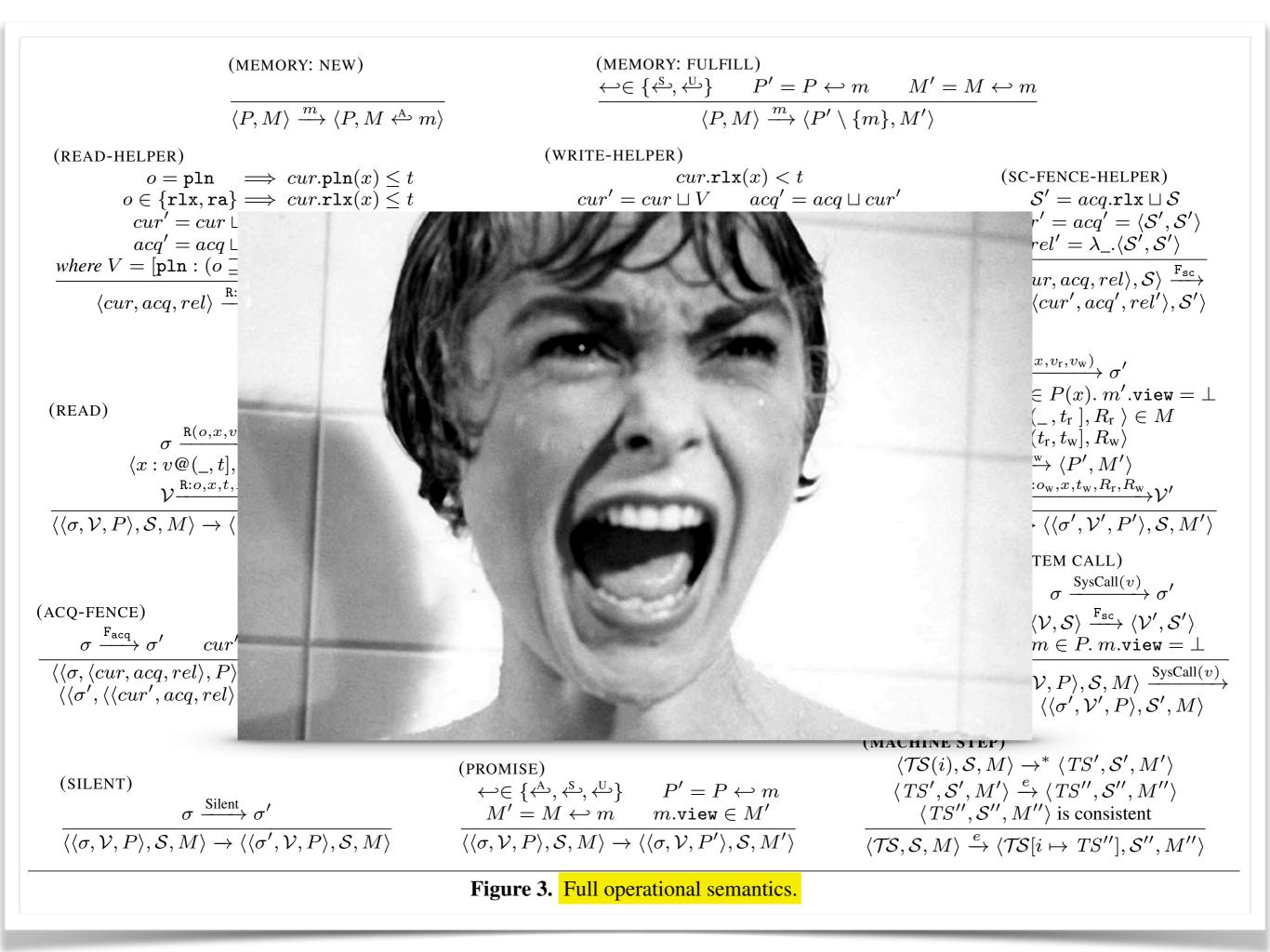
The key novel idea behind our model is the notion of *promises*: a thread may promise to execute a write in the future, thus enabling other threads to read from that write out of order. Crucially, to memory shared by all threads. To simulate SC semantics on these architectures, one must therefore insert expensive fence instructions to subvert the efforts of the hardware. Secondly, a number of common compiler optimizations—such as constant propagation—are rendered unsound by a naive SC semantics because they effectively reorder memory operations. Moreover, SC semantics is stronger (*i.e.*, more restrictive) than necessary for many concurrent algorithms.

Hence, languages like Java and C++ have opted instead to provide *relaxed* (aka *weak*) memory models [22, 13], which enable programmers to demand SC semantics when they need it, but which also support a range of cheaper memory operations that trade off strongly consistent and/or well-defined behavior for efficiency.

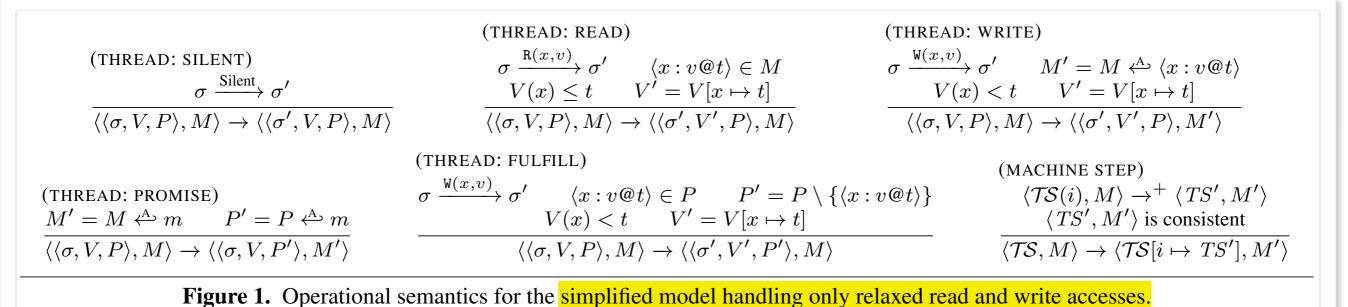
#### **1.1** Criteria for a Programming Language Memory Model

Unfortunately, despite many years of research, it has proven very difficult to develop a memory model for concurrent programming languages that adequately balances the conflicting desiderata of programmers, compilers, and hardware. In particular, we would like to find a memory model that satisfies the following properties:

Figure 3. Full operational semantics.

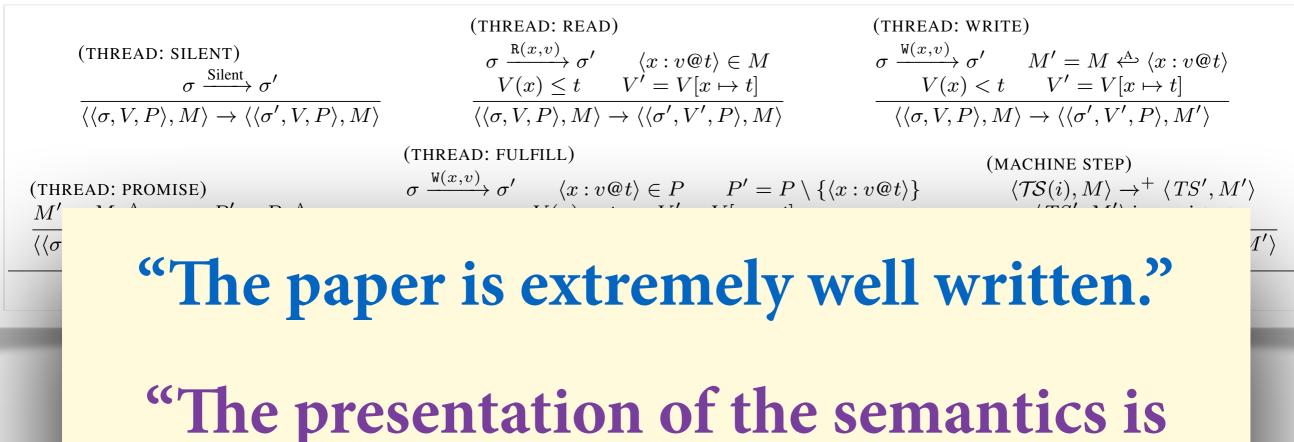


# Layering



- Intro: A few paragraphs about main key idea
- <u>Section 2</u>: <u>More details about main key idea</u> in a simplified version of the semantics
- <u>Section 3-4</u>: Presented other key ideas and built up to the full semantics incrementally

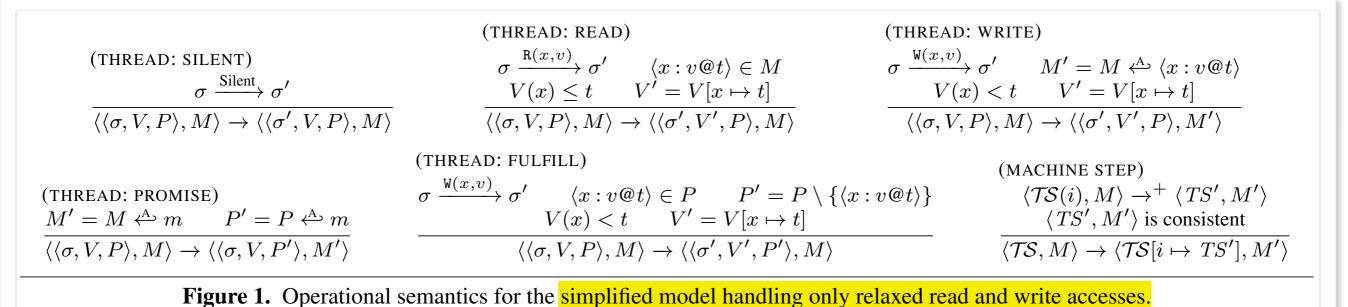
## Layering



well-motivated and understandable."

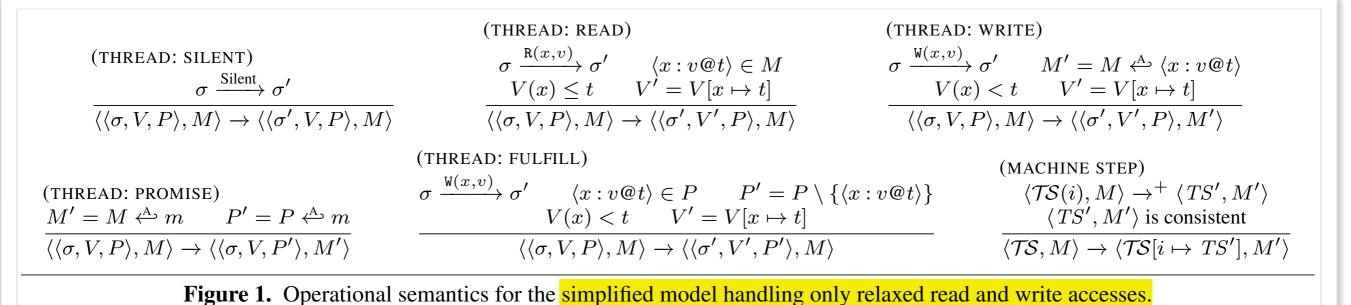
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### Layering



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- <u>Section 3-4</u>: Presented other key ideas and built up to the full semantics incrementally

### Layering



• What if you don't have enough space for such a layered presentation?

- Move some technical details to appendix
- Submit to a better conference
  (i.e. a conference with a higher page limit)

### A structure that works

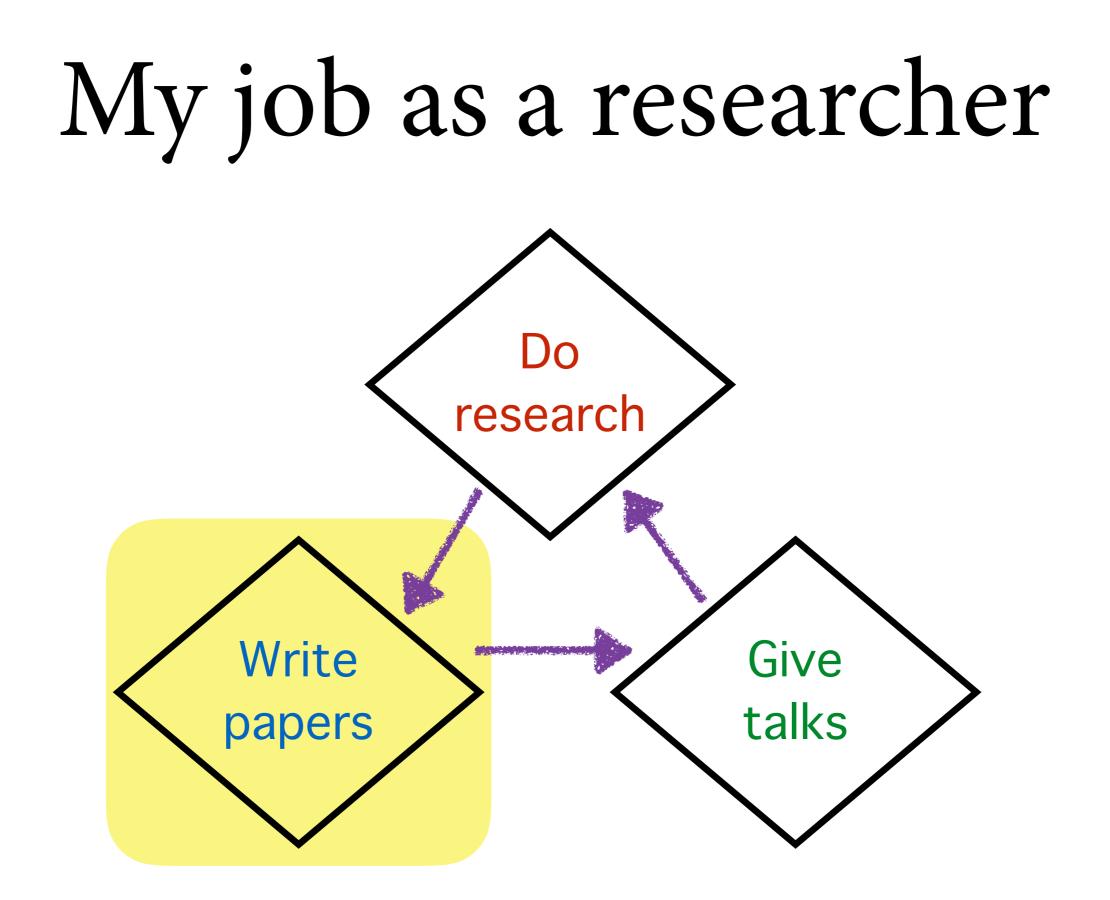
- Abstract (1-2 paragraphs, 1000 readers)
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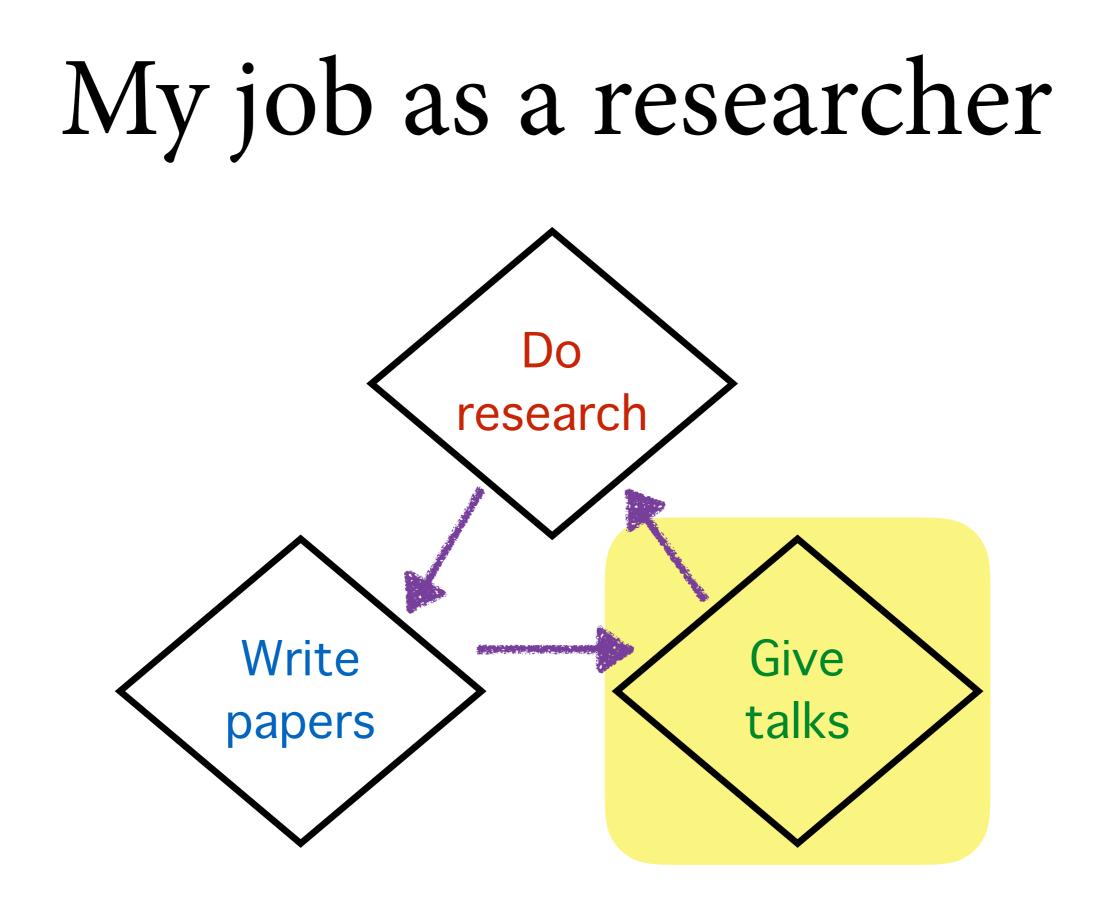
### Related work

- 1. It goes at the end of the paper.
  - You can only properly compare to related work once you've explained your own.
- 2. Give real comparisons, not a "laundry list"!
  - Explain in detail how your work fills the Gap in a way that related work doesn't.

### A structure that works

- Abstract (1-2 paragraphs, 1000 readers)
- Intro (1-2 pages, 100 readers)
- Key ideas (2-3 pages, 50 readers)
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### Entertain your audience!

- Simon Peyton Jones. <u>How to give a great</u> <u>research talk</u>. (MSR Summer School, 2016)
  - "Your mission is to wake them up!"
  - "Your most potent weapon, by far, is your enthusiasm!"
- John Hughes. <u>Unaccustomed as I am to</u> <u>public speaking</u>. (PLMW, 2016)
  - "Put on a show!"





### Entertain your audience!

• Simon Peyton Jones. <u>How to give a great</u> <u>research talk</u>. (MSR Summer School, 2016)

Good advice, <u>but</u> I don't know how to teach people to be entertaining...

- John Hughes. <u>Unaccustomed as I am to</u> <u>public speaking</u>. (PLMW, 2016)
  - "Put on a show!"



# How is a conference talk different from a paper?

#### On the plus side:

- Lots of eyeballs on you and your work!
- On the minus side:

#### **On the plus side:**

Lots of eyeballs on you and your work!

#### **On the minus side:**



You can't say much.



**X** The audience may or may not care.



#### **On the plus side:**

Lots of eyeballs on you and your work!

#### **On the minus side:**





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### A paper structure that works

- Abstract
- Intro
- Key ideas
- Technical meat
- Related work

### A paper structure that works

- Abstract
- Intro
- Key ideas
- Technical meat
- Related work

#### **talk** A paper structure that works





- Key ideas
- Technical meat



#### **talk** A paper structure that works





- Key ideas
- Technical meat





- Intro (8 minutes)
- Key ideas (11 minutes)



- Intro (8 minutes)
- Key ideas (11 minutes)
- What else is in the paper (1 minute)

#### **On the plus side:**

Lots of eyeballs on you and your work!

#### **On the minus side:**





**X** The audience may or may not care.



#### **On the plus side:**

Lots of eyeballs on you and your work!

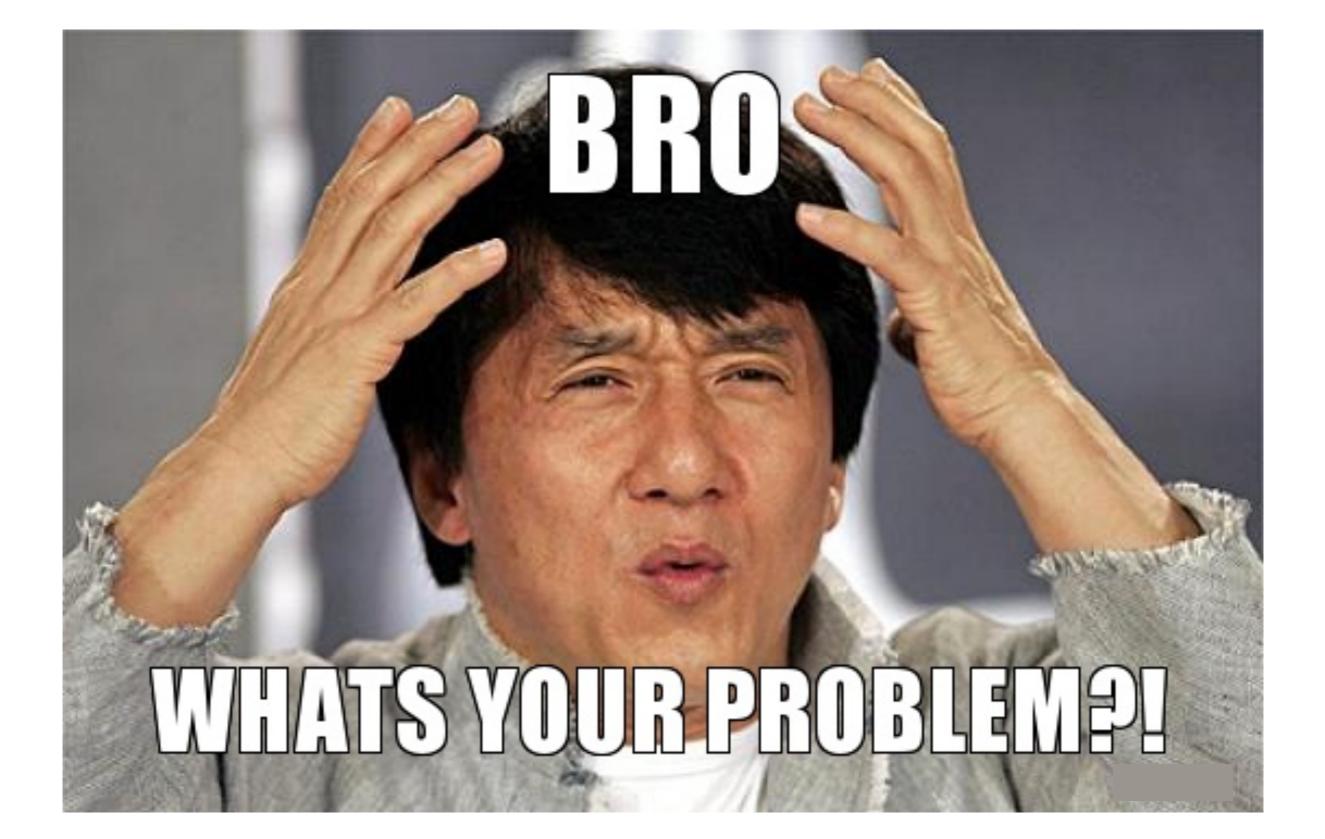
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You can't say much.

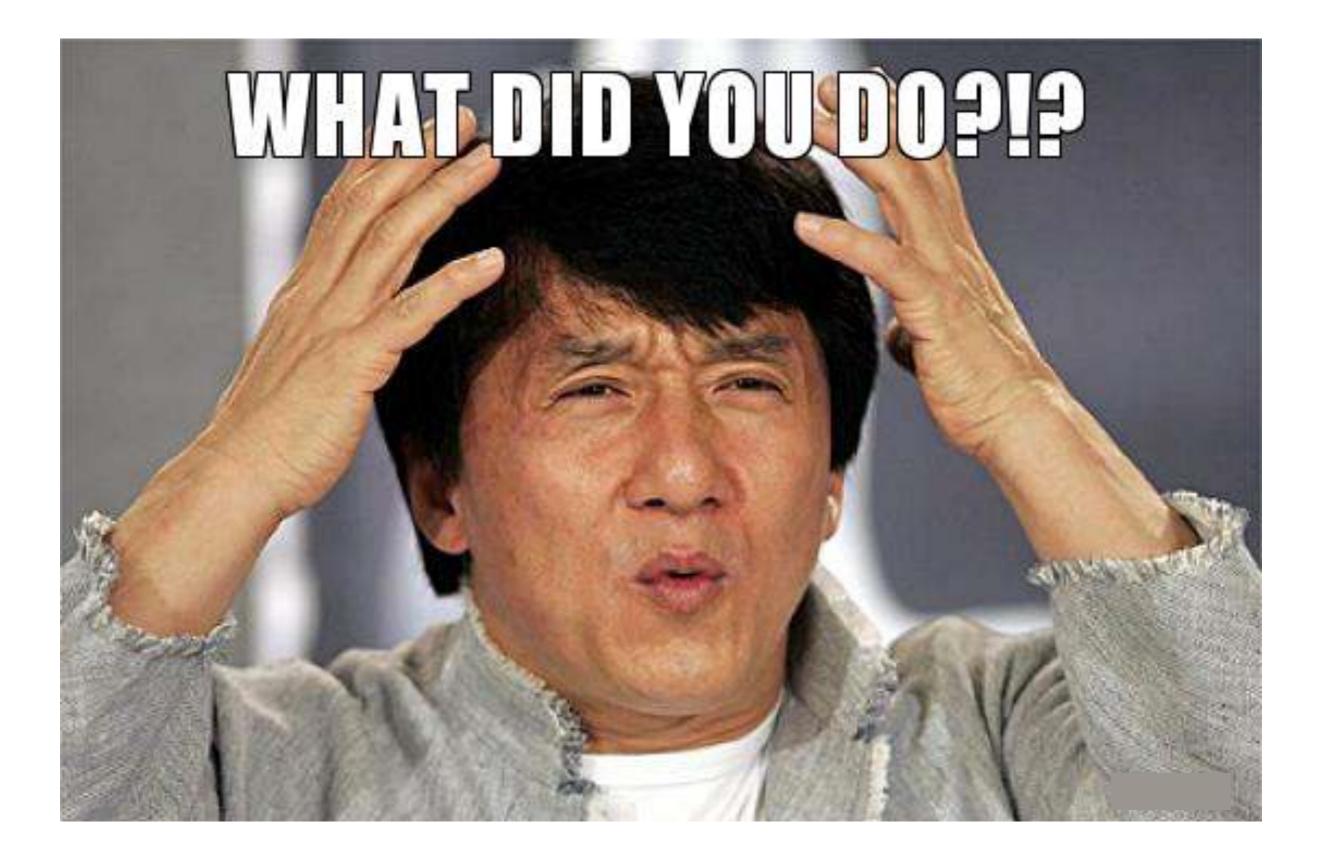
**X** The audience may or may not care.





### Stage the motivation

- First, get to <u>a</u> problem.
  - Explain a general version of your problem (but not too general) in the first 2 minutes.
- Then, get to <u>the</u> problem.
  - Motivate and explicitly state your
    specific problem in the next 4 minutes.
  - Limit discussion of prior work only to what is needed to explain your problem.



### Tell them what you did!

- Proudly state your contributions.
  - After the motivation, the audience eagerly wants to hear what you did. Tell them!
- Follow immediately with a crisp statement of your key idea(s).
  - It will give audience a take-home message, and give focus to the rest of your talk.

#### **On the plus side:**

Lots of eyeballs on you and your work!

#### **On the minus side:**



You can't say much.

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#### **On the plus side:**

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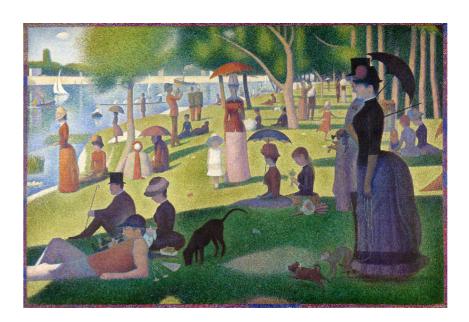


### Flow & coherence



#### Create flow with old to new

## Create coherence with one paragraph, one point



### Flow in talks

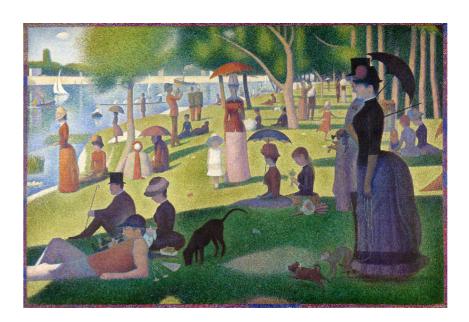
- Within a slide:
  - Script should follow "old to new"
- **Between** slides:
  - Don't just flip to next slide and say, "So..."
  - Plan something to say **during** the transition

### Flow & coherence



#### Create flow with old to new

## Create coherence with one paragraph, one point

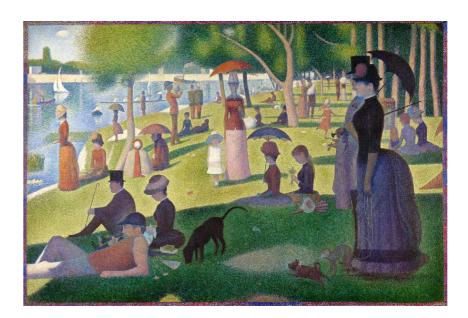


### Flow & coherence



#### Create flow with old to new

#### Create coherence with one paragraph, one point slide



#### **Optimization & Concurrency**

- Compiler performs several optimizations to generate optimized code.
  - >100 optimizations in GCC, LLVM.

Correct optimizations for sequential programs may be incorrect for shared memory concurrency.

#### State-of-the-Art:

- Compilers are over-conservative;
  - \* optimization opportunities are lost.

or

- Buggy optimization

\* "Premature optimization is the root of all evil" ~ Donald Knuth

### Talklets

- Break long stretches of talk into talklets.
  - More digestible units of story (2-4 min.)
  - But just having talklets is not enough...
- Use transitions between talklets to remind the audience of the big picture.
  - Summarize the point of the last talklet and how it connects to the next one.

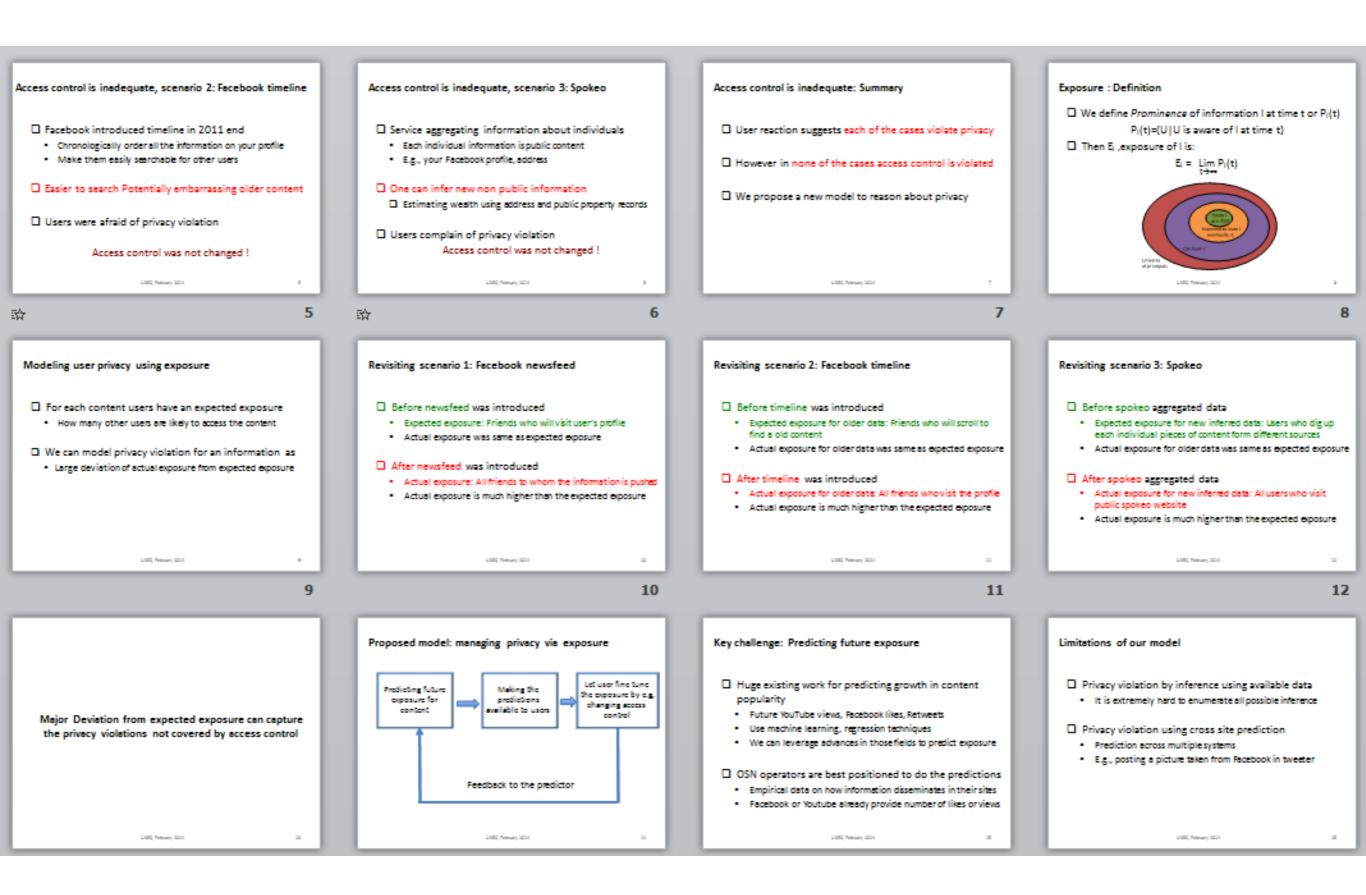
# A few words about **SLIDE DESIGN**

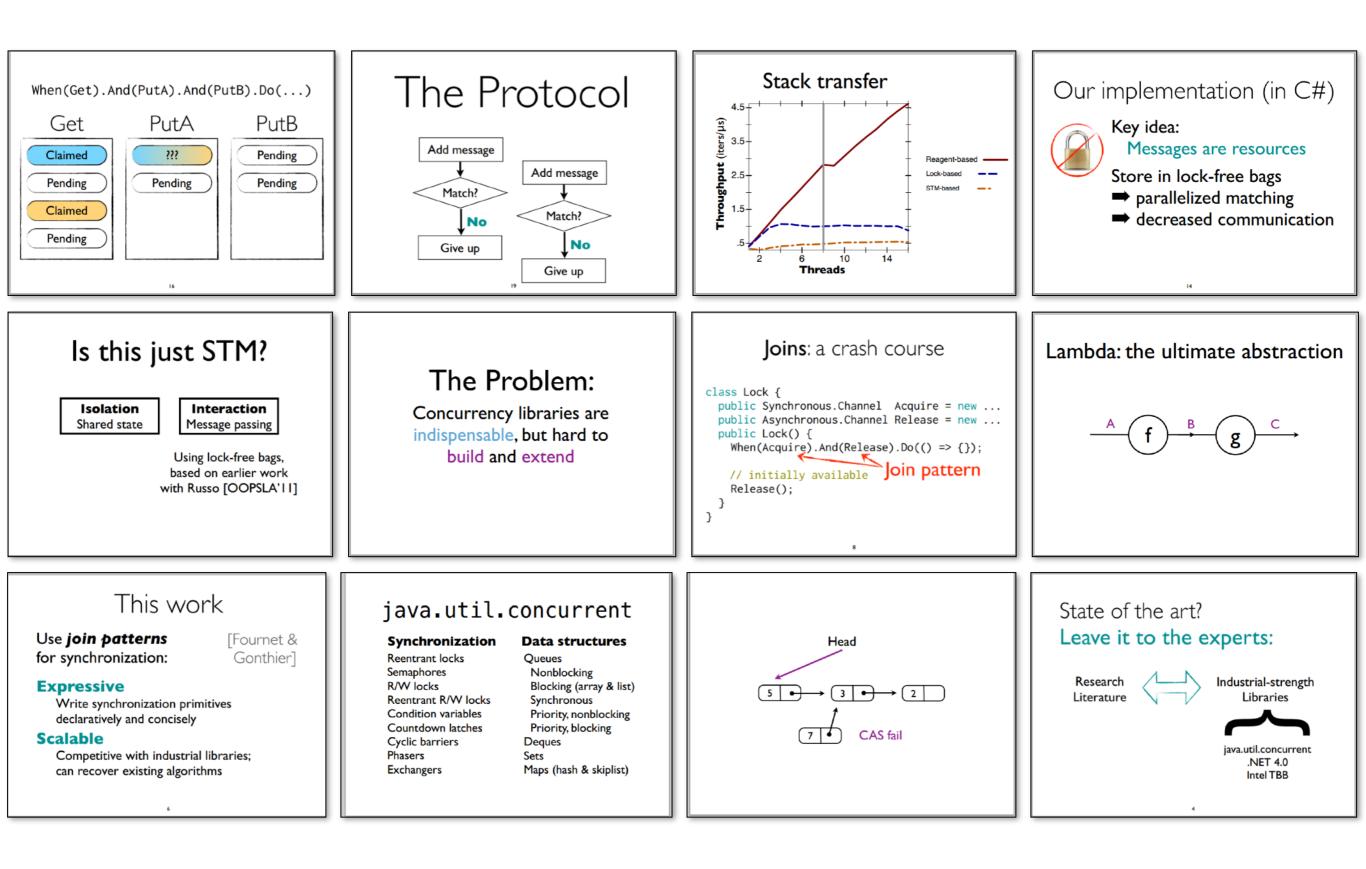
#### No sense of style?



The most important aspects of slide design have **nothing** to do with style







Key takeaways

#### Avoid PowerPoint-itis

- Don't put lots of text on slides just so they are readable independently of the talk

- Vary the look of the slides
  - Some text-only slides are fine, but if there are too many in a row, audience falls asleep

