

THE NEED AND DEVELOPMENT OF A
TEXTBOOK FOR ADULT LEARNERS ENTITLED
COMMUNICATING WITH CONFIDENCE



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THE NEED AND DEVELOPMENT OF A TEXTBOOK
FOR ADULT LEARNERS ENTITLED
COMMUNICATING WITH CONFIDENCE

by

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A Project submitted in partial fulfillment
of the requirements for the degree of
Master of Education

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August, 1979

St. John's,

Newfoundland

ABSTRACT

This study established the need for a short, simple, easy-to-read textbook in communications for adult learners. These students attend night classes after working in the daytime and are frequently short of time in which to read longer books. Then too, many of the present texts are written in theoretical style making them difficult to understand. Students indicate they want a text which is down to earth and relates to the realities of their everyday lives. Many have been out of school for some time and many have never before attended college courses. Most present texts are written for younger, daytime college students and are somewhat remote for adults. Student feedback forms consistently indicate that texts are too long, too difficult to read, too theoretical, and too expensive.

Communicating with Confidence--a textbook for adult learners-- was written in response to this need and was the major part of this study. It provides an introduction to communication; basic theory and experience in interpersonal communications, public speaking, and writing; and two types of bibliography (one the usual thesis bibliography, one a three-part list of other helpful books). Extensive exercises and assignments are embodied within the 12 units of the book and in lists at the end of each of the three sections.

ACKNOWLEDGEMENTS

Dr. David S. Watts, Dr. Norman Garlie, Dr. Llewellyn Parsons,
Dr. Philip Warren.

Cal, Bruce, Brian, and Peter Reynolds; Mary Scammell, Olive
Reynolds.

Oliver Toops, K.F. Duggan, Bill Taylor, Paul Bowdring, Cathy
Gogan, John Harnett, et al.

Paul Ronayne, Bill Colbourne, John Mackey, Donna Patterson,
et al.

Students and seminar participants 1965-1979 at Lewisporte
District Vocational School, The College of Trades and Technology,
Memorial University, and Reynolds Associates Limited.

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CHAPTER I

STATEMENT OF PROBLEM AND NEEDS FOR THE COURSE AND TEXT

Statement of the Problem

For ten years the Memorial University Extension Service has been offering evening courses towards diplomas in Public Administration, Business Administration, and Banking. The Banking diploma is offered in accordance with regulations set down by the Bankers' Institute of Canada and the diploma is awarded by that body (Fellow of the Institute of Canadian Bankers).

The students in the latter program are employees of chartered Banks in the St. John's area. In the early years of the diploma courses, most bankers were in middle or even top management positions. However, during the past few years a change has been noted; bankers registered in courses are now for the most part tellers and clerical staff with occasional others in lower or middle management positions. This follows a trend noted across Canada (Institute of Canadian Bankers, 1977) that has affected course content to some extent.

The Public Administration diploma program was set up as a cooperative effort of Memorial University of Newfoundland Extension Service and the Government of Newfoundland. The government encouraged its employees to register, paid their fees, and offered salary incentives at the completion of the diploma. This policy encouraged numbers of public servants to attend the courses; probably because of the incentives, attrition was low; and in the early years the

Individual courses were mainly peopled by government employees. Latterly the salary increase was dropped and in 1978 the fee subsidy was discontinued. More and more federal, municipal, and quasi-government agency employees have registered for this program throughout the years. As with the banking program, most of the students in earlier years tended to be from middle or top management (most from the former). Now most students are support staff and supervisors.

The Business Administration diploma was offered in response to requests from the business community in the St. John's area which felt the need of training for many employees and saw the effectiveness of the program in the other areas. Numerous business employees are enrolled in the program which offered similar individual courses to the other two areas.

The separate course offerings have varied little from the time of the inception of the program. Principles of Communications has been a required course in the Institute of Canadian Bankers (ICB) and Public Administration areas and an optional course for Business Administration (with the result that few Business Administration students register for Communications). Originally, the course consisted of two major subject areas--public speaking and report-writing--taught as a two-semester course. When the University semesterized its day programs, the night programs followed suit and the course became a 45-hour unit. Under some pressure from the Bankers' Institute, which has a high priority on the subject, a 15-hour (five night) segment in interpersonal communication was introduced. It was combined with a 15-hour segment in public speaking and a 15-hour segment in business writing. This blocking

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has remained essentially unchanged for the past eight years¹ although the Bankers' Institute would like to see a totally interpersonal course. A compromise has been made by assuring that each segment has an interpersonal bias and that some aspects of personal growth are interjected into and stressed in each evening of the course.

On the St. John's campus, the course has usually been team-taught for the past eight years--always by instructors with specialties in communications and/or psychology. Usually one instructor has taught one or two segments of the three-segment course. The instructors also interchange the segments they teach--one covering public speaking in the fall semester might teach writing in the winter, for example. Team teaching offers to students a wider range of instructional methods, ideas, and philosophies than could normally be expected in a one-instructor course. It also gives students a wider evaluation range (e.g., if one marks hard, another marks easy).²

The popularity of the Communications course has increased over the years--word of mouth has probably offered the best publicity. In 1970, fall semester, there were 24 students registered; not enough students indicated an interest to put on a course in the winter semester of 1971. In the fall semester 1977, there were 104 students and 41 in the winter semester of 1978--an increase of nearly 500 per cent!

¹Time of writing: June, 1978.

²One of the problems with a three-segment course and the evaluation of the units is that when three separate grades are averaged, they tend to regress towards the mean and there is little spread in the marks.

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Needs for the Course

1. Many adults are returning to school and taking college courses on their own time for a variety of reasons: some feel the gaps in their original high school and college courses which have become apparent only after they have started work; some have the pressure of the employer demanding (and paying for) further training; some desire to embark on new careers or advance their present ones; some are forced by the new technologies to seek further education; some feel that learning is an end in itself and attend for personal growth.³ These people as individuals demand courses that are appropriate to their needs in both content and instructor methodology.

2. Employers (as stated above) are demanding further training of many kinds for their employees--private industry and business as well as government, and especially banks have become aware in the past few years of the waste of employee potential left undeveloped and have instituted their own training programs and have bought into ones already established.⁴

3. The University has a commitment to the people of Newfoundland to provide adult education as well as degree programs to day students in college. Part of this commitment is met through the kind of course described here, and perhaps without this policy these kinds of courses would not have been established in the first place.

³These are reasons that adult learners have expressed over the past several years.

⁴For instance, the programs of the Institute of Canadian Bankers.

4. Communications--embodying the kinds of topics, in the Principles of Communications course--is noticeably absent from high school curricula and from most college programs in our province. Only if high school students enter public speaking contests, pay special attention to any letter writing course their school might offer, or join a guidance oriented group could they hope to cover any of the topics in this course--a haphazard grounding at best. At the University itself, students completing undergraduate programs would have communications courses required for their degrees only if they were registered in the Faculty of Education or the School of Business Administration and Commerce.⁵

5. Principles of Communication offers to beginning students in diploma programs an interesting and challenging way to see if they would like to become students. Many adults fear that returning to classes--especially at University--will be a fearful, traumatic experience. The skills, theory, and experiential learning biases of the course provide training that is usable whether or not the student continues with the diploma. Interpersonal activities and personal growth are stressed so that this course can become an end in itself if the student decides not to continue with other courses. The course attempts to provide not only speaking, writing, and personal skills but a warm, accepting environment in which learning can take place, positively reinforcing the student's faith in his ability to learn

⁵ Exemptions are frequently granted by Memorial University's Extension Service upon request from students such as those now working towards a diploma. The College of Trades and Technology graduates generally have extensive communications courses and almost always are exempt.

and to accept himself/herself as a mature student. Such reinforcement encourages many students to continue their programs.

Needs for a Textbook

Over the years, the team that has been teaching Principles of Communications has constructed the course to meet the changing needs of the student personnel. This has included change in teaching personnel, in methodology, in course content, and in textbooks. The latter area has caused the most headaches for the instructors. Traditionally available textbooks covered only one of the three subject areas; and, while excellent books have been available for each of these areas, they have not always been appropriate for the particular course and/or students. At present, the instructors see a need for a specially designed textbook for the following reasons:

1. Textbooks currently available in each subject area (e.g., speaking, writing, interpersonal) are generally designed for complete 50-100-hour courses. Therefore much of the material must be omitted and only a limited selection of units used. (Students have frequently shown their resentment over purchasing three large, expensive books when perhaps only one-quarter to one-third of each is actually used or referred to in the course).
2. Many texts currently are oriented towards younger (often teen-aged) daytime college students--in fact, only one of the texts reviewed in the past eight years⁶ was designed especially for

⁶Bordon, Public Speaking As Listeners Like It.

older, working students and that book is now out of print. Mature students feel, they say, insulted and belittled when treated as teenagers.

3. Texts that seem to be designed for more mature students frequently presuppose a higher academic level than students in Principles of Communications would normally have.⁷ Offering these books to these students brings the criticism that the books are too hard to read; are unable to be understood; are irrelevant to the course, the students, and the circumstances.
4. Both students and instructors feel the need for the structure of some kind of textbook--students because a text makes them feel "safe" in dealing with the course, and instructors because they wish to give reading assignments in the theory while conducting the course experientially.

For instance, Looking Out/Looking In (Adler and Towne, 1978)--the present text for interpersonal communication--contains eight chapters of which four are referenced in the course outline as being applicable material. But it is directed at younger, daytime students. Human Communication (Tubbs and Moss, 1977)--a former text--has 13 chapters, of which three whole chapters and small parts of others were used. A major student criticism of this text was that it was too hard to read. Fundamentals of Interpersonal Communication, incidentally one of the first texts of this ilk and the first interpersonal text used in this course, had only a few pages actually used by students--they again

⁷ Although several students have had Ph.D.'s and M.A.'s, etc., most would simply be high school graduates--especially in the last few years.

found it to be "over our heads."

Writing texts fared very little better. Its Mine and I'll Write it That Way has 21 discrete sections of which perhaps eight or nine were usable in the course--although it was written for day students, it was interesting and readable. Business Communications, while containing enough material for a course three or four times as long, at least had the advantage of allowing students to read and work with letter-writing topics that were consistent with their own working environments. What Did You Say?, the present text, is used for both the writing and speaking parts of the course--and was chosen for that reason (although its philosophy and techniques compared favourably with many other texts).

Only in public speaking were the instructors lucky enough to find a text--short, simple, easy to read, directed towards mature learners--that met all our requirements. Although Public Speaking as Listeners Like It (Bordon) was first written in 1935, it was still a workable, flexible text. It is now out of print. The necessity of having a text written especially for this course has now become imperative.

The only way out of the textbook dilemma seems to be to design a text that will be directed towards the three specific course areas; will be written in simple language appropriate to the ages, maturity, life style, and working experience of the students; and has had, to this point, a time frame of 45-hours course time.

Definition of Terms

For the purposes of this project:

1. communication means an interpersonal interaction involving primarily two processes: (1) speaking/listening and (2) writing/reading--and secondarily other meaningful behaviours such as body language, eye contact, appearance, word choice, tone of voice;
2. communications means the separate segments or units of communication; for instance, letters, memos, reports, speeches, etc.;
3. course means a 45-hour period of instruction divided into 15 three-hour classes offered by Memorial University Extension Service and usually given in three 15-hour segments: interpersonal communication, written communications, and public speaking;
4. interpersonal means between two people;
5. intrapersonal means within one's self;
6. text means a book to supplement the course material that is provided in class by the instructor.

Limitations of the Project

1. The project was directed towards adult learners involved in continuing education. Its value for other learners is limited to the extent that their needs are similar.

2. The project was designed to be used in a 45-hour course divided into 15 three-hour segments. Its use in other types of courses is limited to courses similar to that for which it was designed.
3. The project was designed for students involved in a continuing education course at Memorial University. Its value for students outside the program for which it was designed is limited to those whose needs are similar.

Organization of the Remainder of the Project

Chapter II contains a review of the related literature and a review of numerous textbooks in communications. Chapter III contains the methodology and a description of the book's contents. Chapter IV is the book itself. Chapter V contains the summary, conclusions, and recommendations.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

During the last decade there has developed a new wave of human aspiration regarding the potential value of interpersonal communication as the means by which a person may reach a more satisfying relationship with other human beings. (Giffin and Patton, 1971, p. ix)

Many students who have participated in Principles of Communication during the 1970s have embodied such aspirations. By their participation in and response to course material, they have indicated their needs for such relationships.

Long before Principles of Communication was initiated scholars and organizations were indicating needs for such courses. Barlund (1961) said: "There is no reason, if scholarship supports it, why there should not be courses in interpersonal communication . . ." (p. 208). As early as 1938 Chester Barnard observed that "in an exhaustive theory of organization, communication would occupy a central phase, because the structure, extensiveness and scope of the organization are almost entirely determined by communication techniques" (p. 4). Koehler, Anatol and Applbaum (1976) said that: "Early studies treated communication merely as a tool of management There is now a growing recognition of its dynamic role within the life of an organization . . ." (p. 1).

More recently writers have indicated the impossibility of living and working within organizational structures without recognizing

the integral part played by communication in these structures. Baird (1977) stated:

Most members of organizations, I suspect, learn about organizational communication the hard way. They are unemployed because of it, fired because of it, and often unhappy because of it. They make mistakes because of it, have conflicts because of it, and occasionally fail because of it. Yet we must communicate if our organizations are to exist. (p. xi)

Tortoriello, Blatt and DeWine (1978) stated:

In today's society all daily interactions occur within some type of organization framework . . . [people must] understand better the importance of communicating in any organization and . . . develop a more accurate map of the organizational territory--interpersonal communication, group communication; the interaction of human and structural variables and the managerial function . . . This knowledge can contribute to their effectiveness as managers and as organizational persons. (p. vii)

The students who come to Principles of Communication are workers in organizations--mainly government employees and bankers with some people from private business and industry. For the most part--although these students come because they are members of organizations--they also treat the course as a personal growth experience.

Patton and Giffin (1971) said that, "People in the 1970's are very much concerned about being human [sic] people--individuals able to have enjoyable relationships with other persons" (p. vii). They go on to indicate that our "automated, complex society has created a growing state of impersonality, and the yearning for closer personal ties is one of the major themes of our times . . . Communication is the foundation for all of our interpersonal relationships . . ." (p. vii).

Giffin and Patton (1971) portrayed a human being whose personal needs can only be satisfied by interaction with others and the most important need for interpersonal communication is the achievement of personal growth and development.

Barnlund (1962) examined the theories of communication--that the aim of communication is to transmit information or that the aim of communication is to transfer ideas but disproves these as being complete analyses of the subject. He says that communication is a word describing the process of creating a meaning and meanings are, he says, determined by the physical, personal and social environments of the communicators.

David Berlo (1974), too, considered communication in this light. It seems a reasonable hypothesis, with the stress on communication in the organization and the resulting internal publicity concerning communication within organizations, employees are becoming more aware of their own deficiencies as communicators. If meaning is indeed related to the person rather than to the word, the better the person knows him/herself and the pertinent environment, the better communicator he/she will be.

While Giffin and Patton (1971) laid down basic interactional needs (with other people) as:

1. to be able to show interest in others and to have others show interest in us;
2. to show respect for the competence and responsibility of others and to have others show respect for our competence and sense of responsibility; and
3. to be able to show warmth or affection for at least one [sic] other person and to have at least one [sic] other person show warmth or affection for us. (p. 49)

They further indicate the need to go "shopping . . . in order to satisfy this interpersonal need [because] our complex and specialized society makes this need imperative" (p. 49).

Schutz (1966) postulated interpersonal needs as follows:

- (a) Every individual has three interpersonal needs: inclusion, control, and affection.
- (b) Inclusion, control, and affection constitute a sufficient set of areas of interpersonal behaviour for the prediction and explanation of interpersonal phenomena. (p. 13)

If appearance in a course such as Principles of Communication constitutes an interpersonal phenomenon (or perhaps an intrapersonal phenomenon might be a better phrase), then one may readily see that in such a course the student is included not only by means of class assignments but by the opportunity and encouragement to know others; is offered the means to effect change in his/her life and therefore better control over that life; is shown means whereby affection can be given, encouraged, and maintained.

The students who appear in Principles of Communication, generally speaking, manifest the moving toward others type of behaviour as outlined by Karen Horney (1945).

Leth and Leth (1977) posed to their readers the question: "Why should I study public communications?" They then offer three answers to the question:

1. . . . You will probably be asked to speak publicly at some time during your life
2. . . . ours is a world of rhetoric
3. . . . understanding public communication will enhance your understanding of other forms of communication. (p. 2)

Myers and Myers (1978) offered more technical answers:

Only in human speech . . . can we shade our meanings by inflections, tones, voice, and body control . . . can we relate to each other so immediately and change our signals so quickly . . . can we call up the richness of unrehearsed joy, sudden sorrow, or unexpected surprise in a flowing stream of relationships with others. (p. x).

Jeffrey and Peterson (1971) said that, "In a period of history when 'body rhetoric' and formlessness in discourse are used frequently to replace reasoned discourse, it is essential that the values of effective oral communication be emphasized and promoted" (p. xi). Nilsen (1958) implied the need for "an educational system that will adequately equip citizens to think and to discuss" (p. 235). Thomas (1954) said, "Effective communication of ideas by means of public speech . . . can be acquired by study and practice" (p. 145).

Dr. Charles Hurst quoted in Hemphill (1974) studied 157 college sophomores, 70 with speech training and 87 without such training. He sought to describe the educational implications arising from the relationships between formal instruction in a basic speech course and increased readiness to undertake work at the next academic level. He discovered that a significant and positive relationship between these two factors definitely does exist. (p. 3)

Principles of Communication has been stressed as a beginning course in the diploma programs mainly because the instructors found students who, at the end of their programs, indicated strongly the regret that they had not taken it first. The course would, they felt, have been of greater use. Dr. Hurst's findings seem to validate this feeling.

Poe and Fruehling (1978) had a seven-point approach to written business communication:

1. Business communications are highly individualistic and cannot be written to a formula . . .

2. To produce effective communication, students should be involved as deeply as possible in each writing situation
3. Examples of letters and reports are most effective when related to situations with which students are familiar
4. Most of the challenging communication situations faced by the writer on the job are those that require choosing between alternatives--which may only be unpleasant alternatives
5. Business communications defy discrete "typing" or classification
6. Since the typical employee writes many interoffice memorandums, they should be introduced early in the course
7. There should be a culminating project, which embraces all the principles covered throughout the course
(pp: v and vi)

Principles of Communication has, since its inception, embodied these principles; any text for the course will also embody them.

Poe and Fruehling (1978) also said, "Good writing is largely the application of effective human relations . . . to communication situations" (p. vi).

Stewart, Lanham and Zimmer (1977) seemed to agree when they said:

Business writing has an enormous effect on human relations. After all, what one says in writing is every bit as important as what he says aloud. How [sic] he says it can be even more important in writing since a letter cannot be accompanied by a friendly expression--a memorandum cannot smile . . . Each written communication requires all the skill in human relations . . . Skill in human relations is what makes for effective business writing. (p. 302)

Important to written communication is a basic understanding of sentence and paragraph development and of basic grammar, punctuation, and spelling. Dagher (1978) said, ". . . a person can't write an

effective communication without understanding sentence and paragraph development . . . [and] principles of grammar and punctuation" (p. xii).

In a discussion of "Language Tools" Cunningham (1978) said:

In order to write effectively, you should have a working knowledge of the basic tools of our language. You do not have to aspire to be a "grammarian" . . . in order to understand the basic tools of the English language. These fundamental tools include the various parts of speech which you use every day when you communicate with another human being. If you can recognize the different parts of speech and use them correctly, you are taking the first step toward better communication with other individuals. (p. 21)

Tighe (1975) stated:

Of the four communication skills--learning, reading, speaking, and writing--probably the most demanding is writing. It is the most demanding because it is so closely tied to the conventions of paragraphing, grammar, punctuation, capitalization, and spelling. (p. 22)

Since written communication demands individualistic participation, it is perhaps important to encourage students to find their own "best" writing style. Friedrich and Kuester (1972) said, ". . . we must find the style that is ours, find our own voices, move from the spoken word, and the habits that go with spoken words, to writing and the new habits it calls for" (p. xv).

Despite the pitfalls of written communication and the difficulties encountered by students of writing, business and industry are demanding good written communications from their employees.

Hemphill (1976) said, "In day-to-day transactions, communications serve as the legal basis for conducting business" (p. vii). She said that, "Day-by-day and year-by-year business operations require constant oral and written communication, and in recent years there has been a tremendous growth in the amount of written materials produced," and

"Written communication is used extensively in business in the form of letters, reports and memorandums" (p. 3).

R.R. Aurnes, a management consultant, was quoted by Bennett (1971) as saying, "The objective record will show that the individual who can write well has a significant 'promotable' edge over the one who cannot" (p. 6), indicating a more personal need for skills in business writing. Hemphill (1976) quoted Peter Drucker in an article for the Harvard Business Review, and said, "[college teachers] the one thing that is perhaps the most valuable for the future employee to know . . . This one basic skill is the ability to organize and express ideas in writing The letter, the report, the memorandum . . . are basic tools of the employee" (p. 1).

Reed (1978) related writing skills to job success and said, "The person who can write a memo that clearly solves a problem, a letter that soothes an angry customer or a report that gives all the necessary information . . . is saving time and money for the company" (Preface).

Dagher (1978) indicated the necessity of written communication because of its commonness, saying ". . . few [people] live through a day without . . . writing to someone about a commercial, industrial, scientific, or other technical subject" (p. xi).

Familoe (1977) decried the lack of ability of many employees to communicate well, saying that "More time is lost in industry . . . through the poor communicative ability of employees, than through any other cause" (p. 1). She illustrates by referring to the necessity for clear simple writing, especially.

"High school graduates entering industry are not imaginative enough and inadequately trained to communicate their ideas . . ." (The Vancouver Daily Province, May 27, 1967). This comment is typical of a large body of opinion in business and industry" (Coleman and Brambleby, 1969, p. vi).

As Farmiloe (1977) so succinctly stated, ". . . most productions [textbooks] on the market are as hopelessly overweight and out-of-touch with the actual work as hibernating groundhogs" (p. 111). In Principles of Communication the instructors have found the former to be so (although many of our texts seem to be very much in touch with the work world).

Organization of the Remainder of Project

Chapter III contains the methodology and a description of the book's contents. Chapter IV is the book itself. Chapter V contains the summary, conclusions, and recommendations.

CHAPTER III

METHODOLOGY

A textbook for Principles of Communication would have to have certain bases in order to work for both instructor and students. The instructors demand a book that covers enough material to provide a theoretical background for an experiential course. Students want a book that is written so that the concepts are easily understood but is directed towards adult readers (MUN printout, 1978).

The course design and material have been established and have been already presented in detail (Reynolds, 1978) and these factors were taken into consideration--this is not to say that the course content is unchangeable, but rather that it has evolved in response to student needs and by consultation among students, instructors and Extension liaison officers; and, at this time, seems to fit. In other words, this book was written in response to a need for a definitive textbook for a course whose content is already firmly laid down. This factor was, of course, the chief (but not the only) determinant in what was included in the book. Certainly, some provision was made for topics that may likely become part of the course in the immediate future; and other provisions were made for the course offerings in other areas of the province--rural students may have different needs. (Not because they live in rural areas, but for instance, if the course is newly offered in a community, it may attract top management first.

as was the case in St. John's.) Then, too, instructors in other areas may have different educational backgrounds and may like to place more emphasis on topics they are more comfortable with.

Design of the Book

Because the course is divided into three sections--interpersonal communication, public speaking and business writing--the book was divided into the same three basic sections. The sections were divided into units covering topics dealt with in the classes.

Each chapter contains theoretical material directly relating to the activities planned as well as suggestions for assignments--these assignments are listed at the end of each section.

1. Unit One -- What Is Communication?

This unit contains the basic communication theory and an introduction to the book. It is directed to the adult student and makes reference to his/her life and learning. It contains the definitions of communication relevant to the course.

2. Unit Two -- You and Others

This unit concentrates on interpersonal theory and activities in meeting others and on memory. This unit deals with getting to know yourself better. Self-evaluation, self-development, and self-knowledge are stressed.

3. Unit Three -- You--An Assertive Individual

This unit deals with assertiveness. It offers an "AQ" test and presents a discussion of assertiveness as opposed to aggressive, passive, and indirect behaviour.

4. Unit Four -- People in Groups

This unit deals with group work and provides an introduction to group dynamics. It outlines group roles and styles of leadership and suggests group activities.

5. Unit Five -- You and Your Audience

Introduction to public speaking is the topic of this unit. It deals with the audience as a facet of the speech, talks about audience appeal and interest, and deals with listening skills.

6. Unit Six -- What's in a Speech

This unit is the second in public speaking and deals with how to research material, how to construct note cards, and how to develop material. Beginning and ending material for speeches is stressed.

7. Unit Seven -- How To Say It Well

Unit seven deals with delivery. Topics such as voice--tone and pitch, vocal expression, facial expression, and body language are stressed.

8. Unit Eight -- Speeches of All Kinds

Unit eight deals with the different types of speeches and methods of presentation. Informative, persuasive, and entertaining speeches are discussed. The relative values of the impromptu, extemporaneous, read, and memorized presentations are discussed.

9. Unit Nine -- Developing Your Writing

This unit is the introduction to business writing and consists of discussion of the correct use of language--good punctuation, grammar,

and spelling. This chapter concerns itself with writing development--especially in sentences and paragraphs.

10. Unit Ten -- Writing a Better Letter

This unit is devoted to the business letter. Trends are presented and discussed and styles of letters offered and critiqued.

11. Unit Eleven -- Writing the Memo and the Memo Report

This unit covers the basic elements of report writing with emphasis on the short memo-style report. Particular emphasis is laid on the conclusions and recommendations of a report and the implications of these--rather than on rigid stylistic form.

12. Unit Twelve -- Goodbye and Good Luck

This unit is a wrap-up, offering helpful hints for good communications.

Organization of the Remainder of the Project

Chapter IV is the book itself. Chapter V contains the summary, conclusions, and recommendations.

CHAPTER IV

THE BOOK

COMMUNICATING
WITH
CONFIDENCE

- a textbook for
adult learners

by Elizabeth L. Reynolds

This book is dedicated
to the affectionate
memory of Bernie Borosoff.

I am especially indebted to the people who have taught with me over the past twelve years in the Principles of Communications course at Memorial University and in various communications courses at The College of Trades and Technology. Without the students who have enrolled in these courses--and sent their friends and colleagues to enroll--neither my experience nor this book would have been possible.

Elizabeth L. Reynolds
St. John's, NF
June 1979

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INTRODUCTION

Dear Reader -

Welcome to Communications!

This book, Communicating with Confidence, was written in response to what I saw as a need among students in an evening communications course. My students, who worked in government, industry, business, and banking, came to college at night eager to learn. It's difficult to work all day and put on a fresh outlook and attend a three-hour class at night. One of the problems was that textbooks were too expensive and too extensive for most people's money budgets and time budgets. Communicating with Confidence was written to provide a short, simple, easy-to-read (I hope), inexpensive text that would give basic material without too much detail. Anyone who wishes to read more extensively can consult the bibliographies at the end of each section--especially helpful books are marked with an asterisk (*).

Meanwhile, Communicating with Confidence will provide a brief overview of some theory and give some practice exercises in communication. There's an introduction to communication and some work in each of three communication areas--interpersonal, spoken, and written.

I hope you enjoy this text and that you learn from it.

Elizabeth L. Reynolds.

SECTION ONE
INTERPERSONAL COMMUNICATIONS

UNIT ONE

WHAT IS COMMUNICATION?

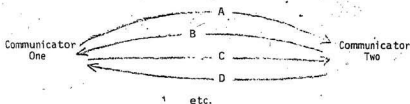
So you are going to "communicate"! What does "communicate" mean and what are the implications of communicating?

First of all, communication is a process. It's a state of constant change occurring between two people. It's a process which relies on the intellect but it is not an intellectual process. It is rather a state of being so involving the emotional aspects of a person that it is impossible to have "unemotional" communication. Communication is an exchange of information, ideas, and feelings passed from one person to another. But it is also an instrument of change. Because we hear or read the words or notice the non-verbals, we change our own body of knowledge or our way of thinking or our feelings. And so we change; and this change, in its highest order, enables each of us to become the person he or she was meant to be.

Let us examine some of the concepts involved. A process is a continuous operation says The Heritage Dictionary. I've often compared this process in communication to two people playing tennis. One serves--or initiates the exchange; the other sends the ball back in such a way that the server will have to change position on the court or change the stroke used to return the ball again. So one person begins a conversation and "serves" his knowledge and/or feelings; the second person enters the exchange and returns her ideas;

these ideas cause the first speaker to change or reconsider before returning his thoughts. The analogy can be taken even further. Frequently the conversational "ball" rolls out of bounds when we trespass on the feelings of others; sometimes we are able to set up a strong conversational rally in which passing ideas and information seems easy; often we stumble and fumble the ball not quite knowing what to do next with it because we are not sure of ourselves or how we will be viewed by others.

Many writers set our communication models to describe the process. A simple model would look like this:



Communicator One (the sender) would send the first message --A--which Communicator Two (the receiver) would receive. Two then becomes the sender and returns the second message--B--to One who becomes the receiver. The process repeats itself through exchanges C and D, etc. In a conversation the sender would be the speaker and the receiver the listener. In writing the sender would be the writer and the receiver, the reader.

This model, like most models, is, however, inadequate to describe all of the process that is going on while two people communicate. The speaker, for instance, while sending a spoken message might,

at the same time, be receiving a non-verbal message and be replying to it non-verbally as well. A speaker might be saying some very serious things but might at the same time be detracting from these by smiling. A speaker might be noticing signs of boredom--loss of eye contact, fidgeting, yawning--in the audience and be processing this at the same time as passing informational messages in the content of the talk. It would be well to remember that communication is an extremely complex process.

Communication is an interaction between two people. Let us take for a moment an example which seems to disprove this statement. A speaker is giving a talk to a hundred people. Obviously, you say, the interaction is between the speaker on the one hand and his audience on the other; but let us look at this concept a little more closely. Each member of the audience brings to this talk a different set of feelings, experiences, values, attitudes, abilities, etc. Each then listens keying the speaker's words to his/her own background and environment. Each will then respond out of his/her uniqueness. The speaker may well have a hundred different reactions to his/her words even though these may not be verbalized. Communication is always an interpersonal process between two people (N.B. Mass communication, e.g., TV, radio, etc., may be a partial exception to this--but these are not dealt with in this book.)

Communication is always basically a process for relaying our feelings to others. Long before the fledgling human being has learned any information about the environment to communicate, he/she indicates very well the feelings, "I am cold, wet, tired, hungry, lonely,

happy," etc. Although as adults we try to have "factual" conversations and to transmit only information (rather than feelings), this is actually impossible. The giveaway for feelings is in the non-verbal messages. The speaker who fidgets with his/her note cards indicates nervousness; the student whose voice goes up a couple of decibels when discussing the "A" paper shows excitement; the worker who droops into the office, yawns, and shuffles to a desk is obviously tired and discouraged despite the proffered "Good morning." The message that is understood first by the receiver is always the underlying feeling one; and, if this is a different message from the one the actual words convey, confusion and conflict can occur. These can lead to communication breakdown.

"You can't not communicate." This is one of the first axioms of communication. For instance, look at the story of the little boy in grade six who, disgruntled at his grade's turned his seat to the wall and said, "I'm just not going to communicate with anyone in this school any more!" But of course he communicated. He made some pretty strong statements using only body language--his frustration and annoyance with school, his personal difficulties with himself and his ability, and perhaps a host of other things.

Everything we say or do--and many of the things we don't say or don't do--communicates.

Of course, the content messages of our communication are important. What we are actually talking or writing about is the reason for communicating in the first place. Of course, it's important that we choose the right words to convey our messages accurately--giving

the receiver the right impression and clear understanding of the subject. Of course, communicators must know the subject matter and how to organize it into a format that will be meaningful to the listeners or readers.

Levels of Communication

Most of us recognize that "Good morning, lovely day," is quite a different type of communication from "I feel really angry when people insult me."

We communicate at different depths or levels with the different people we meet. Also we vary our levels with the same people depending on the situation.

Communication at its most basic level--the "Good morning, lovely day," type of statement--is merely a slight social contact between two people who wish to acknowledge each other. Next we communicate facts and information about the settings we live and work in. At this level of communication, our emotions tend not to be involved; and, as long as we have our facts straight and our information is correct, there will probably not be too many barriers to good communicating. Statements like "Lunch cost \$5.00," "How many pounds of bacon do we need?," "Please type three copies" fall into this category.

However, the communication described above may be complicated by feelings and become third level communication in which we state feelings as well as information. Such statements would be: "I feel frustrated when three people ask me to do three different things at once" or "I feel happy when I get a really difficult project completed

on time" or "I'm so angry when my boss doesn't make eye contact with me."

On an even deeper level, we communicate feelings and information that are even more personal and closer to us. Statements such as "I'm so lonely since my divorce" or "I love you very much" or "I'm so disappointed that I lost the promotion" might fit in this category.

Finally there is a type of communication between people who know each other very well. They might communicate in winks, grunts, shrugs, and monosyllables but they communicate very well and messages get successfully transferred.

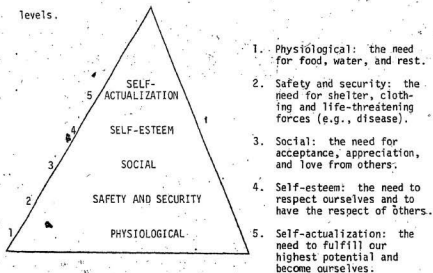
One problem that arises is the inappropriate use of these levels. With those whom you know very well all five levels are at some time applicable and are used. However, the man sitting across on the bus to whom you normally say, "Good morning, lovely day," might be quite disturbed to hear you launch into a description of your yesterday's work problems. The girl in the next office might respond very well to those same problems since they're on the level you usually talk on, but she might not want to hear about your more intimate difficulties that you share with your closer friends.

Interestingly, the formality of voice and word usage decreases as we become more friendly and intimate with another. Formal communication is confined to the casual encounter with another or mass communication--the preacher at the Sunday service, the speaker on the political platform, or the news announcer on TV. We tend to be less formal in our communication of facts, information, and ideas, to those at work, for example. We are even more informal with our friends

and intimates--we don't speak as carefully and we use more slang and abbreviations. In writing we are less careful of punctuation, grammar, and spelling.

Maslow's Hierarchy

Abraham Maslow, a modern psychiatrist, formulated a hierarchy (or ranking) of human needs. This ranking explains some reasons why communication may be difficult (or impossible) between people at some levels.



Maslow says that only when people have satisfied their needs at level one are they ready to go on to the needs at level two. Only when those are satisfied, can they proceed to level three and so on.

When one person is busy meeting level one needs, he or she may not be very interested in communicating with someone involved at level three--this person is too busy getting enough to eat to worry about

whether he or she is appreciated. On the other hand, the level four person may not wish to discuss the problems in finding enough to eat as this person is long past this stage.

UNIT TWO

YOU AND OTHERS

You are a unique individual--different from everyone else in the world. As no two people look exactly alike (with the exception of identical twins) or have exactly the same fingerprints, so no two of us have the same emotional makeup. You may get violently angry when a member of your family borrows your pen and you can't find it to write with; your sister, in the same circumstance, may simply express vague annoyance; your brother, a disciple of Mahatma Gandhi, may be pleased because another has found a use for an unimportant material possession. You may express your love for another by demonstrative gestures of affection like hugging and kissing; sister bakes a cake and does the other's laundry; brother sits down and discusses "his true feelings" with the one he cares about. We all have different emotions, different reactions to them, and different styles of expressing them.

We experience others (and others experience us) in different ways too. In the case of the borrowed pen, you may admire your brother because of his philosophic attitude; your sister may think it an odd reaction and understand your reaction much better. Some of the topics that follow in this chapter may help you understand yourself and others better.

Values

The values you hold--the life styles you esteem most greatly--matter in your communication. It seems in observing communication situations that one of the places that people disagree most volubly is when they hold different values.

Look at the four following words carefully and then rank them in the order in which the concepts are important to you.

GOD LOVE MONEY WORK

1.
2.
- 3:
4.

There are no "right" answers--there are only people who think and feel alike about some issues and different about others. For instance, in the type of society we have in North America, many business people have a high value on work--they become workaholics addicted to the 16-hour work day. Imagine the problems in the family setting when their teenaged (or older) children pick up occasional jobs, live on unemployment, talk about (and practice!) love, spend a lot of time developing human relationships. The children have rejected the parents' values on work and money and have substituted their own quite different (but, for them at least, nonetheless valid) values. The conflict that can occur here can well be imagined.

More simple situations can also be unsettling. A young man is concerned for proper diet and pure food. He marries a woman who constantly eats "junk"--candy bars, soda pop, and potato chips. His

values on pure food are very different from hers and they bicker constantly about what they eat.

At work, there are dozens of ways that others cross our values and we cross others. The secretary with a high value on perfection--turning out perfect copy every time--may not see eye-to-eye with one who values time more--getting the job done in the minimum number of minutes. Both may cross the values of another for whom money--the reward at the end--is the most important factor; and so on.

Everyone who communicates--and that's everyone--must recognize the value of values. But more than that, must recognize the value of the person holding the values. It is only when we agree to differ, only when we acknowledge another's right to his or her perhaps quite different values, that we can appreciate another's uniqueness even as we are ourselves appreciated for ours. Turn to page 71 for a values clarification exercise that may help you.

Attitudes

Attitudes are the public face that our values put on. The values we hold will determine our attitudes to our environment and towards other people and their values.

Assumptions

One of the biggest causes of communication breakdown is incorrect assumption. We all must assume certain things in any communication situation or no communication would be able to take place at all. For instance, if speakers of English did not more or less agree on the meanings of words, chaos would result. It may be all right

for a Wonderland character to say "When I use a word, it means whatever I choose it to mean"; but we do not communicate in Wonderland, only in real situations. So we must assume a body of meaning for the words we use--we cannot choose our own definitions.

Nonetheless, all of us overassume or jump to conclusions at times. We leave essential facts out of our consideration because we are not aware of them. We get wrapped up in our special and unique point of view and cannot see another's. We become emotionally involved and powerful feelings are communicated first and can stand in the way of understanding reality and relating that reality to others.

Attraction

Why are we attracted to particular people and repelled by others? Some researchers say that the widening and narrowing of the pupils of the eye when a person meets someone he/she likes gives a message of attraction to the other. This causes the other person to be likewise attracted. Other writers in the area indicate that we are attracted to people who look more or less like ourselves. Whatever, attraction is a potent force in interpersonal relationships.

If the person we are attracted to is important to us and the relationship matters a good deal, then communications problems can arise. Frequently, we are unwilling to chance letting a significant other person know our true feelings for fear of rejection. Our strong positive emotions are close to the core of our beings and rejection of them seems like rejection of the unique person each of us is. There is always risk involved; the more important we perceive the other to be, the greater we perceive the risk. Therefore the greater our feelings

of fear and trepidation in communicating.

There is always a block to communication when we try to hide our true feelings. We may appear to be superficial or inhibited or hypocritical. The very fact that feelings are being hidden will change our communication styles so that we appear to be different from the person we really are.

Techniques like assertiveness and relaxation can help overcome the feelings of shyness and tension in this situation.

Appreciation

Can we appreciate people we don't like very much? If we can learn how to do this, our communication with those people will improve.

Some years ago I heard an anecdote about a store clerk and her supervisor. These two people did not like each other and their bickering was disruptive to customers and co-workers. Finally another clerk took a hand in the conflict and spoke to each privately. She told the clerk that the supervisor regarded her work highly and appreciated her honesty and integrity--even if he didn't "like" her. She told her supervisor that her colleague respected him for his fairness and his openness--even if she didn't "like" him. Relationships immediately improved dramatically. Each felt appreciated by the other and that turned out to be very little different from being "liked" in the long run.

Looking for positive aspects of another person and trying to respond to those aspects will help communication. Appreciating the other person's uniqueness--quite different perhaps from one's own--will pave the way for better relationships.

Affection

Affection is a positive feeling felt for another that is perhaps not as strong or as close or as all-encompassing as love. While we love only a few people in all our lives, we may feel affection for many more. This usually occurs in short bursts for people we know fairly well or come into contact with fairly often. For instance, as I was labouring painfully over this book I was telling a colleague some of my problems. We had taught together for many years; but our values, attitudes, and interests were very different, although not conflicting. I felt a real surge of affection for her when she offered to proofread the first draft. It was a very kind and considerate act in view of her work load at that time.

Intimacy

Intimacy is when one person gets close to another so that they can share closest knowledge of each other. This knowledge may be deeper personal information than would be shared by two people not in an intimate relationship as

"My brother is in jail,"

or the knowledge may be a feeling as

"I feel very sad when you smoke a lot because this can shorten your life,"

or the knowledge may be a non-verbal as intimate relationships often rely heavily on unspoken communication. Intimate relationships between mature people are usually loving ones that have caring for the other person as a primary concern in the relationship. While they may be between parent and child or within a wider family group, intimacy is usually a relationship between two mature people.

Perhaps you'd like to see how intimate you can get with a stranger--try the intimacy game at the end of this chapter with a member of the class whom you don't know very well.

Touch

Touch is the first communication. When we are babies, the touch of parents and others tells us we are loved and cared for. Touch remains a significant non-verbal communication form for adults, but it is hedged by fears and taboos.

Think back over the past 24 hours--who has touched you? Whom have you touched? Was the touch positive (a kiss, a caress, a pat on the shoulder) or negative (a slap, a punch, a jab on the arm)? Were you touched accidentally--did someone brush by you in the elevator, for instance?

How did the positive touching feel? To most of us it means welcome and acceptance by another. It provides non-verbal messages of warmth, caring, affection, love, etc. Also positive touching enhances verbal messages relaying the latter messages.

Negative touching violates the individual's body and space usually causing suppressed or expressed feelings of rage, anger, hurt, or fear.

Accidental touching is usually accompanied by a request for pardon by the toucher, such as "excuse me," "pardon me," or "I'm sorry." Both parties recognize that this touching is a violation of an individual's space and failure to excuse oneself might lead to feelings of annoyance on the part of the one touched and possible expression of these. For instance, "be careful," "watch yourself," or (to others) "some people never watch where they're going."

Memory

This is a topic not usually found in communications texts as a part of or an aid to communicating. Nonetheless, memory has a significant role to play.

When we remember the names of others with whom we come in contact we have made significant strides in setting up good communication patterns, for most people are complimented when their names are remembered. Have you ever said (who hasn't!) "I never forget a face, but I can't remember the name!" There are ways to train your memory to remember the name to go with the face.

One of the best ways is finding a mnemonic (from the Greek word for memory) aid that will be meaningful to you and then associating it with the person's face and repeating until you are sure.

For instance, you might work in a bank and wish to remember your customers' names better. Think of a rhyme or association to go with the name, then set the name in your mind by calling the customer by name. Some examples of mnemonic aids to remembering names are:

rhyme: Kent Power

Sounds like went sour.

association: Noel Green

Seems like a Christmas Tree.

lengthening: Eileen Snow

I lean on my snow shovel.

joining with

others: Eric Snow, Al Frost, and Dave Skidmore work together.

reversal: Richard King

becomes King Richard.

Names generally originated because they had meaning in themselves (as a smith was a man who worked with metals and the name became Smith); or because they were associated with places, events, or other people (as one who lived by a lake might get the name Lake while John's son became Johnson). Many names still retain these sorts of associations and with a little ingenuity, may be given far wider ones. Certainly, it will be helpful to remember in this way. BUT it takes practice.

- Remember:--
1. Associate the name as soon as you hear it.
 2. Look carefully at the face.
 3. Repeat the name.

Self-Concept

Self-concept is how we perceive ourselves through the eyes of others. Much of our sense of self-worth comes from our view of ourselves as expressed by others--especially significant others in our lives. (Significant others are those closest to us whose opinions matter.)

Some years ago a TV producer was producing the six o'clock news program which included news and features for a province-wide airing five nights a week. He was a perfectionist whose researchers, writers, and anchor people were hard put to do anything "right." Gradually they begin to see themselves through the producer's eyes as less than adequate at their jobs. The quality of their work went down, rather than up, and the whole show suffered. This led, of course, to the producer's finding more and more things "wrong," and the show's quality dropped again.

These people were experienced and knowledgeable at the beginning; they worked well together as a team. But because the "boss" viewed them as inadequate, they accepted his view and became so. Their self-concepts were damaged by the process. Similar things happen to us when our families or close friends tell us constantly we are like this or like that. We adopt their views and see ourselves the same way.

If we look positively at the people around us and reinforce the "good" qualities we see, we will help them have a positive self-concept. This will help lead to successful life experiences. It follows that we must look for others who can bolster our own sense of self-worth.

Pierre Turgeon, the past-president of the Canadian Guidance and Counselling Association, was once asked by a teacher in a seminar for some good advice in dealing with her students. He said, "Catch them doing something right." The more we catch people doing something right and tell them so, the more we create for them a positive concept. We also create a climate for successful communication.

Masks

We'll we all have a face
That we hide away forever.

Some are satin some are steel
Some are silk and some are leather
They're the faces of the stranger
But we love to try them on.


(Joel, 1977)

Figuratively speaking we all wear masks, put on facades, present faces and fronts to the world that hide our real selves. One of us may wear the mask of the brisk, efficient business person who underneath is afraid of being replaced by a younger person. Another may wear the mask of a dependent child, spouse, or parent because of the

rewards this may bring. Still another may put on a facade of jovial good humour to cover deeply felt pessimism and cynicism about others. Whatever the case, wearing a mask hides our true selves.

If we hide from others, two things happen. First, we prevent other people from knowing us and from loving the good things about us. We deny them the experience of another person. Second, we have always to keep up the front no matter how difficult it becomes. This strains communication and prevents affection and intimacy. It is a very frustrating experience to try to communicate with a person who offers only a public face--woman-of-the-world, important-ex-war-hero, deserted-wife-and-mother, professor-philosopher, etc. In fact, long term communication may be impossible if the mask-wearer does not drop the facade for others to see inside.

There is a real danger to constantly wearing a mask and filling into a stereotyped role; that is, that the person becomes the role and there is little else to the personality.



UNIT THREE

YOU--AN ASSERTIVE INDIVIDUAL

We hear a lot these days about assertiveness. We see a lot of self-help books on the bookstore shelves on this topic. We notice assertiveness groups advertised in the newspaper. What is assertiveness, anyway?

Well, assertiveness is exercising your right to be you--your right to be your own person with beliefs, values, assumptions, needs, wants, talents, emotions, and ideas. Assertiveness is acknowledging to yourself and stating to others that your features are just as good as anyone else's. Assertiveness is not standing passively by or moving aside when someone tries to trample you. Neither is assertiveness trampling on another's rights, denying that person the freedom to be. Nor is assertiveness playing games and making insinuations and innuendoes in order to be recognized as a person.

Let's take a situation for example. Bob and Joann are a married couple.

Joann: Let's go to a movie tonight.

Bob: (passive--not really wanting to go out): All right, if you like.

or Bob: (indirect--not really wanting to go out): What's on, anyway?

or Bob: (aggressive--not really wanting to go out): I said I was tired; are you too dumb or too deaf to hear me?

or Bob: (assertive): Gee, Jo, I'd like to go, but I'm really feeling too tired tonight. Could we go Friday instead?

Many situations occur at work.

Mr. Boss: Why isn't this work done yet?

Ms. Secretary: (passive): I'll see to it right away.

or Ms. Secretary: (indirect): Did you want it today?

or Ms. Secretary: (aggressive): I'll do it when I'm good and ready--
I've got too much to do now.

or Ms. Secretary: (assertive): I'll be happy to do it just as soon as
I've finished the XYZ Report which you said was a
priority item.

Get the idea?

Perhaps, then, you'd like to stop right here and either

1. Write down three situations (one at home, one at work, and one other) where you would have liked to be assertive but weren't; what ~~could~~ you have said to be more assertive?

or

2. -discuss with another person three situations (as above); ask for his/her help in what you could have said to be more assertive.

Okay now let's take a survey of you to find out what Phelps and Austin (1975) call your AQ (for assertiveness quotient).

The AQ Test¹

Use the scale below to indicate how comfortable you are with each item:

¹Adapted from Phelps and Austin (1975).

1. - I feel very uncomfortable with this.
2. - I feel moderately comfortable with this.
3. - I feel very comfortable with this.

A. Assertive Behaviors

- Speaking up and asking questions at a meeting _____
- Commenting about being interrupted by a member
of the opposite sex at the moment you're
interrupted. _____
- Stating your views to an opposite sex authority
figure (boss, father, mother, etc.). _____
- Stating your views to a same sex authority
figure. _____
- Attempting to offer solutions and elaborate on
them when there are members of the opposite
sex present. _____

B. Personal Situations

- Entering and exiting a room where there are
members of the opposite sex present. _____
- Speaking in front of a group. _____
- Maintaining eye contact and body alertness. _____
- Going out with a group of friends when you are
the only one without a date. _____
- Being especially competent, using your
authority and/or power without labeling yourself
as "bitchy, impolite, bossy, aggressive, castrating,
or parental." _____

- Requesting expected service when you haven't received it (e.g., in a store or restaurant). _____

C. Apology

- Being expected to apologize for something and not apologizing since you feel you are right. _____
- Requesting the return of borrowed items without being apologetic. _____

D. Compliments, Criticism, and Rejection

- Receiving a compliment by saying something assertive to acknowledge you agree with the person complimenting you. _____
- Accepting a rejection. _____
- Not getting the approval of the most significant person of the opposite sex in your life. _____
- Not getting the approval of any person of the opposite sex. _____
- Discussing another person's criticism of you openly with that person. _____
- Telling someone that she/he is doing something that is bothering you. _____

E. Saying "No"

- Refusing to get coffee or take notes at a meeting where you are chosen to do so because you're female. _____
- Not opening a door for a woman or not getting up to give up your seat on a crowded bus--expected of you because you're male. _____

- Refusing to do a favour when you really don't feel like it. _____
- Turning down a request for a meeting or a date. _____

F. Manipulation and Counter Manipulation

- Telling a person when you think he or she is manipulating you. _____
- Commenting to a male who has made a patronizing remark to you (e.g., "You have a good job for a woman"; "you're not flighty, emotional, stupid, or hysterical like most women"). _____
- Commenting to a female who has made a patronizing remark to you (e.g., "You men are all alike"; "men are all male chauvinist pigs"). _____

G. Sensuality

- Telling a prospective lover about your physical attraction to him/her before any such statements are made to you. _____
- Initiating sex with your partner. _____
- Showing physical enjoyment of an art show or concert in spite of others' reactions. _____
- Asking to be caressed and telling your lover what feels good to you. _____

H. Anger

- Expressing anger directly and honestly when you feel angry. _____
- Arguing with another person. _____

I. Humour

- Telling a joke. _____
- Listening to a friend tell a story about something embarrassing, but funny, that you have done. _____
- Responding with humour to someone's put-down of you. _____

J. Family

- Disciplining your own children. _____
- Disciplining others' children. _____
- Explaining the facts of life or your divorce to your children. _____
- Resisting unreasonable demands made on you by your parents. _____

K. On the Job

- Talking about your feelings of competition with a person of the same sex with whom you feel competitive. _____
- Talking about your feelings of competition with a person of the opposite sex with whom you feel competitive. _____
- Talking about your feelings with a person of the same sex by whom you feel threatened. _____
- Talking about your feelings with a person of the opposite sex by whom you feel threatened. _____
- Talking to your boss about interpersonal problem situations at work (e.g., lack of

effective communications between you. _____

- Talking to your peers at work about inter-
personal problem situations at work. _____
- Talking to those you supervise about interpersonal
problem situations at work. _____

If you have scored mostly 3s, then you are already assertive. If, however, you have mostly 1s and 2s, you have some techniques to learn. Do you have one or two areas of the test where there are many 1s? Then that's an area where you need to concentrate on learning to be assertive.

Now, let's try some specific situations and see how you would respond.²

Situation One

You are in a communications class which has a public speaking segment. You are scared of getting up and "making a fool of myself" in front of your classmates.

Do you

- (a) refuse to stand up and speak and so lose your credit;
- (b) ask the professor if there's any way out of it (e.g., more written work);
- (c) tell the professor and your classmates it's a rotten course and you'd like to be out of it.
- (d) stand up at the appointed time and say, "Well, I've got butterflies but I guess we're all in the same boat."

²These four situations are real ones that have happened to students in night classes and been reported to the author.

You chose (d)? Good. That's the assertive answer; (a) is the passive response; (b) the indirect; and (c) the aggressive.

Situation Two

You are a supervisor in a large downtown branch of a bank. You have been advised by head office that your job is to be phased out. You have been offered another at no loss of pay, but it is a clerical position with considerable loss of prestige.

Do you

- (a) mutter to your friends about your ill-treatment;
- (b) complain bitterly to the manager and threaten to resign;
- (c) write a letter to the personnel director at head office stating your feelings and asking that the new job be re-classified and renamed because of the high rate of pay and your 24 years of service;
- (d) do nothing--after all, you get the same money.

Did you choose (c)? That's the assertive answer; (a) is indirect; (b) is aggressive; and (d) is passive.

Situation Three (for women)

You have applied for a new position in a different organization. Your application letter has won you an interview, and you are now being asked questions about your ability and skills. One of the three interviewers asks, "Are you on the pill?"

Do you say

- (a) "I applied because I have the skills, education, and experience to do the job competently."
- (b) "No" (or "Yes").

- (c) "Why is that important?"
 (d) "None of your g.d. business."

Is (a) the assertive answer? Generally it is. (There are some people who aren't insulted by the question and feel that (b) is okay). But (b) is generally a passive reply; (c) is indirect; and (d) is aggressive.

Situation Four (for men)

You have applied for a new position in a different organization. Your application letter has won you an interview, and you are now being asked questions about your ability and skills. One of the three interviewers says, "Ms. Smith here will be your immediate supervisor as she is the director of that division. How do you feel about having a woman for a boss?"

Do you say

- (a) "I'd hate it."
 (b) "That's okay." (When it may not be).
 (c) "I've never had a woman for a boss before, so I don't really know.

But I have gotten along very well with all the people who have supervised me, so I expect to get along well with Ms. Smith, too."

- (d) "I don't know. How does she feel about me?"

The assertive reply is (c) of course. The aggressive one is (a); the passive one (b); and the indirect (d).

Four Behaviours

Notice in the above situations there were four types of replies: assertive, aggressive, passive, and indirect.

The assertive reply is the open and honest one where the person acknowledges that he or she has rights as a human being and insists on those rights in any communications situation. Being assertive means being positive and realistic about yourself and the situation. It means being able to accept yourself as a person with both strengths and weaknesses. It means being able to express these to others, if necessary. It means taking responsibility for your actions and feelings, too, and acknowledging to yourself and others your right to feel and to take action.

Aggressive replies, however, trample on someone else--that person's feelings, thoughts, ideas, values, assumptions, needs, wants, talents, or beliefs--and violate, therefore, that person's rights.

Passive replies make you into a doormat for others to walk on. If you are consistently passive and do not recognize (much less stick up for) your rights as a human being, then others will take you at your own value of yourself and use you accordingly.

Indirect replies make for frustrating interactions, both for you and others with whom you come in contact. This means you avoid dealing directly with others, preferring to hide your own feelings and play games to get your own way. Indirectness is a very negative way of dealing with the world. Because, even if you "win" a particular "game," you do not have the feeling of self-respect that might be present if you had managed the situation assertively.

Assertiveness helps us to express our feelings openly. When we are angry with the boss, we are able to say, "I feel really angry when Jane gets the credit for work that I've done." When we are

insecure about expressing positive emotions in a personal relationship, we are able to say, "I really like (or love) you very much." When we have family problems, we are able to say calmly, "I get very upset when you come home late, I've been very worried about you."

Others appreciate open, direct expression of feeling. Most people are defensive or angry when they receive aggressive responses. Most people are frustrated at meeting indirect and manipulative behaviour. Most people when they find someone being passive will continue on their merry way without every questioning their own methods. Our assertive behaviour helps others then to know themselves better. It certainly helps us to know and like ourselves better.

UNIT FOUR

PEOPLE IN GROUPS

Most of us live and work and play in groups. Generally we live with groups of people in families. We work in various types of organizations structured into departments or divisions or units of some kind with different groups from those we see at home. We belong to a bowling league with another group and sing with still another in a choir. We each play a different role in each of these groups and we have the opportunity to interact with others playing similar or quite different roles.

When we work together we have a task (or a group of tasks) to complete to do the business of the organization. Each of us has to manage his/her own segment of that task. No matter how expert, efficient, or hardworking we may be, some personality factors come into play when we work in groups. There are individual or ego needs to be satisfied as well as position or status needs. Feelings again smooth or interrupt the successful working of the group. Let us look at some of the roles of individuals in groups and some examples of them.

Group roles fall into three categories:³

1. Group task roles -- these are roles related to getting the job done.

³All three group categories are those developed by Kenneth D. Benne and Paul Sheats in connection with the First National Training Laboratory in Group Development, 1947. The definitions are mine. (ER)

2. Group buildings and maintenance roles -- these are roles related to words helping the group function well as a group.
3. Individual roles -- these are roles related to the individual's expression of needs within the group.

GROUP TASK ROLES

- (a) The initiator - one who suggests new ways of doing things or new solutions to problems; who says, "Let's try to program this for the computer, we haven't tried that before."
- (b) The seeker - one who asks for further facts, information, or opinions in order to clarify and therefore do the job better; who says, "Perhaps if we had a copy of the XYZ Report we'd know more about the problem."
- (c) The giver - one who offers (or finds out) further facts, information, or opinions, who says, "The XYZ Report gives three conclusions. They are: one ____, two ____, and three ____."
- (d) The clarifier - one who clarifies by offering examples, personal experience, and explanations and who pulls together ideas, suggestions, and efforts of others by defining and summarizing; who says, "When I worked at Regal Exports, we did it this way"
- (e) The evaluator - one who evaluates the group performance according to a set standard; who says, "If we continue to work at our present rate; it will take six months to

complete a job that we've been allotted two months for."

- (f) The energizer - One who eggs on the group to greater activity and better quality; who says, "Let's go over it again to make sure it's perfect."
- (g) The recorder - one who keeps the record (either written or unwritten) of all proceedings; who says, "I've got a verbatim record of Thursday's meeting because I taped it."
- (h) The supervisor of details - one who looks after equipment necessary to getting the job done; who says, "I've got pencils and paper for everyone here."
- (i) The worker - one who goes ahead to get the job done no matter what; who probably doesn't waste time talking.

GROUP BUILDING AND MAINTENANCE ROLES

- (a) The gatekeeper - one who makes sure that everyone has a chance to contribute; who says, "I think Ed looks like he has something to say."
- (b) The peacemaker - one who keeps harmony among members and relieves tension; who says, "Hey, hey, let's simmer down and hear from others," or who tells a tension-breaking joke.
- (c) The encourager - one who accepts and appreciates others and offers praise for others' accomplishments; who says, "That's fantastic, Effie, wish I could do that job as well as you've done it."

- (d) The compromiser - one who offers to meet others halfway and suggest compromises; who says, "Well, I like to see four hours as a minimum, but the rest of you want two. Let's split the difference at three."
- (e) The observer - one who watches and remembers what goes on and offers group history when needed; who says, "Yesterday, Joe, you wanted six hours as a minimum time; today you want two."
- (f) The keeper of the public morals - one who applies group or outside standards to group procedures; who says, "But we've always done it this way--and this way works."
- (g) The follower - one who goes along passively with others providing an audience; who says, "Yeah, that's fine with me, I like that idea."

INDIVIDUAL ROLES

- (a) The scrapper - one who behaves aggressively and negatively towards others and the group; who says, "I don't think Effie did it right--I'd have done it better this way."
- (b) The playboy/playgirl - one who spends more time socializing than working and who indicates playing is more important than anything; who says, "Whaddya doin' tonight? Let's go for a few beers; maybe we can knock off early."
- (c) The status seeker - one who calls attention to him/herself to the detriment of the group task; who says, "I think I'd like to be leader this time, I'd probably be better than anyone else."

- (d) The Know-It-All - one who has all the pat answers to everything and offers them at every opportunity; who says, "Oh, I know all about that--I read an article on it the other day. Now the method they used was"
- (e) The mouth - one who talks incessantly--usually about irrelevant topics; who says, "The late show last night was terrific. It started off with this girl who . . . and . . . and . . . so . . . etc., etc., etc."
- (f) The conformist - one who goes along with the group without offering any constructive ideas; who says, "Whatever you guys want to do is o.k. by me."
- (g) The non-conformist - one who wants to depart from established group methodology or ideas; who says, "I heard of a great way to build a better mousetrap. Now you fake a six-foot length of three-inch pipe and"
- (h) The blocker - one who tends to be negatively and pig-headedly against whatever is going on; who says, "I don't like it; I don't want to do it that way and I'm not going to."
- (i) The selfish - one who uses the group to express personal, unrelated ideas or facts or to look for the group's sympathy for personal problems or to expound stereotyped interests; who says, "I have such problems with my children I didn't sleep all night and I can't face work today."
- (j) The manipulator - one with a hidden agenda who tries to juggle group members so that they will adopt his/her methods or

ideas; who says, "If Joe and Effie work together on this, I can look after the implementation," which means, "I'll be seen by the boss and get the credit while Joe and Effie do the work."

- (k) The dominator - one who always tries to assume authority and "take over"; who says, "Since Ed really knows so much about that area, he can do that; Effie will help him while Joe gives me a hand in coordinating. That's o.k. with everyone? Good."

LEADERSHIP

There are three general styles of leadership under which groups operate:

1. The authoritarian leader. This is a leader who tells people what to do; how, when, and where to do it; who is involved; the values, assumptions and conditions; and sometimes why the task is necessary. This type of leader takes full responsibility for the job--even though some or all of the tasks may be delegated. Authoritarian leaders are sometimes formally appointed or elected (e.g., some teachers, discussion group leaders, managers, club presidents) but they sometimes emerge in response to a group need for structure and direction--someone will simply take over and tell the group what to do, this action will be with the group's consent.
2. The democratic leader. This is a leader who requests constant participation by other group members; this leader involves the total group in the decision-making process; the democratic leader delegates authority and responsibility as well as tasks; this leader

asks group members what they think they should be doing, rather than telling them what to do and then allows lots of leeway for getting the job done. Democratic leaders may also be formally appointed or elected or they may emerge on a more informal manner as the group progresses with the task. The trend in many areas of business management is toward this style of leadership.

3. The laissez-faire leader. This is a leader who offers no direction and provides no "leadership." The person is frequently absent and the group tasks get done in spite of having a "leader." This style of leader is always appointed or elected.

Frequently, one person will be appointed or elected as a leader but another will emerge as a leader and will take over some or all of the leadership functions in a group. This may involve conflict between the two individuals if the formal leader feels that his/her position, status, or ego is being threatened. Groups tend to listen to and revolve around a strong person who, intentionally, or not, assumes the leadership position. A formal leader who knows how to operate will use this person to accomplish the group task by enlisting his/her cooperation. Other group members may assume some leadership roles from time to time, or be delegated them. Groups which work well together to get the job done effectively and efficiently are able to make use of whatever leadership is provided by whoever is providing it.

YOU IN THE GROUP

You should look around you at the groups you live and work in. What roles do you play? What styles of leadership (if any) do you offer to others in your groups?

Assignments - Part One

1. Look at Maslow's Hierarchy (p. 38). Decide what level you have reached at present. What particular needs do you need to meet right now in order to progress to the next level?

What did you learn about yourself?

2. Turn to the blank shield (p. 76). Draw up a coat of arms for you as a person. Divide the shield into four sections and in each section draw some item (or items) that best express one of the four most important aspects of your life. (For instance, at the moment, writing this book is one of the most important things in my life. One-quarter of my shield would almost certainly have an open book and a pen in it. Another quarter would probably have three stick-men drawn in it to represent my three sons. The third section would have a whole group of stick people each with an identifying object-- one with a flower, one with a camera, one with a guitar, etc.-- these would represent my friends. The last section would have a car and a plane, standing for travel, books, crossword puzzles, and assorted other items.) Now share your shield with one or two (or more) other people. Did you learn anything about yourself? About others?⁴
3. Draw a map of yourself and others. You are like a country in the middle of other countries. These other countries represent the

⁴Adapted from Adler and Towne, 1978.

people closest to you.⁵ A map might look like this:



Did you learn anything about yourself?

4. Draw another map of yourself. Put the things about you that others see on the outside, the more hidden things at the centre. A map might look like this:



Did you learn anything about yourself? Keep adding to your map as you read this book.

⁵ Adapted from a mapping done in Education 3210; Memorial University of Newfoundland, Winter Semester, 1974.

5. Play Bomb Shelter. Form a group (4-6 people). Decide as a group who should use the shelter. Give yourselves a specific time limit (e.g., 15 minutes).

THE BOMB SHELTER

A series of high-yield atom bombs has just been dropped on our country. Of the total population, only ten people have been spared. A single bomb shelter is available. Unfortunately, there is room in the shelter for only six people. Your task is to select the six people who are to go into the shelter and survive.

Select six individuals from the list below.

1. Sixteen year old girl of questionable IQ--high school dropout, pregnant.
2. Twenty-eight year old former policeman, reputed to be brutal.
3. Sixty-nine year old priest, very wise, learned.
4. Thirty-nine year old physician female racist.
5. Thirty-seven year old male violinist, homosexual.
6. Twenty year old male, black militant--no work record.
7. Twenty-five year old retired prostitute.
8. Twenty-six year old male, law student, wife of twenty-five years. She has incurable hereditary blood disease. They won't go as singles; must take both.
9. Twenty-eight year old architect--history of drug pushing.
(Education 3250)

Did you learn anything about your values? About the values of others in the group? Did you learn anything about how groups work?

6. Form a group (6-8 people). Appoint one person as an observer. Get 100 3" x 5" index cards and a roll of Scotch tape. Give yourselves about an hour. Design and build a structure from the cards and tape (e.g., City Hall, Parliament Buildings, the Mayflower, CN Tower, etc.). Try to compete with other groups doing the same task. Your observer watches the group process and records it; this process is reported to the group after the project is completed.⁶

What did you learn about how groups work? What was the key factor in completing the task?

7. Play the Intimacy Game with another person.

INTIMACY GAME GUIDELINES

Directions: During the time allotted for this experience you are to ask questions from this list. The questions vary in terms of their intimacy, and you may want to begin with some relatively less intimate ones. You may take turns initiating the questions. Follow the rules below.

1. Your communication with your partner will be held in confidence.
2. Any question that you ask your partner you must be willing to answer yourself.
3. You may decline to answer any question initiated by your partner.

How important is religion in your life?
 What is the source of your financial income?
 What is your favorite hobby or leisure interest?
 What do you feel most ashamed of in your past?
 What is your grade-point average at present?
 Have you ever cheated on exams?
 Have you deliberately lied about a serious matter to either parent?

⁶Adapted from a similar game played in Principles of Communication, Memorial University of Newfoundland, 1971.

What is the most serious lie you have told?
How do you feel about couples living together without being married?
Have you ever experienced premarital or extramarital sex?
Do you practice masturbation?
Have you been arrested or fined for violating any law?
Have you any health problems? What are they?
Have you ever had a mystical experience?
What do you regard as your chief fault in personality?
What turns you on the most?
How do you feel about interracial dating or marriages?
Do you consider yourself a liberal or conservative with regard to political parties?
What turns you off the fastest?
What features of your appearance do you consider most attractive to members of the opposite sex?
What do you regard as your least attractive features?
How important is money to you?
Are you or your parents divorced? Have you ever considered divorce?
To what clubs do you belong?
What person would you most like to take a trip with right now?
Do you drink alcoholic beverages?
How do you feel about swearing?
Have you ever been drunk?
Do you smoke marijuana or use drugs?
Do you enjoy manipulating or directing people?
Are females equal, inferior, or superior to males?
How often have you needed to see a doctor in the past year?
Have you ever been tempted to kill yourself?
Have you ever been tempted to kill someone?
Would you participate in a public demonstration?
What emotions do you find it most difficult to control?
Is there a particular person you wish would be attracted to you?
Who? (Give name.)
What foods do you most dislike?
What are you most reluctant to discuss now?
To what person are you responding the most and how?
What's your IQ?
Is there any feature of your personality that you are proud of?
What is it?
What was your worst failure in life, your biggest disappointment to yourself or your family?
What is your favorite TV program(s)?
What is your most chronic problem at present?
What is the subject of the most serious quarrels you have had with your parents?
What is the subject of your most frequent daydreams?
How are you feeling about me?
What are your career goals?
With what do you feel the greatest need for help?

What were you most punished or criticized for when you were a child?

How do you feel about crying in the presence of others?

What activities did you take part in in high school?

How could you improve your present living arrangements?

Do you have any misgivings about the group so far?

What is your main complaint about the group?

Have you ever engaged in homosexual activities?

Do you like your name?

If you could be anything/anyone--besides yourself--what/who would you be?

Who in your group don't you like?

Adapted from S.D. Jourard. Disclosing Man to Himself. Princeton, N.J.: Van Nostrand, 1968.

(Education 3250)

What did you learn about yourself? about the other person? How do you feel ^{now}?

8. Form a pair with someone you haven't known before. Tell that person something about yourself that you don't normally tell strangers. Take about five minutes. Take five minutes then to write down how you felt about the experience. Change roles and listen to the other person.

Repeat the exercise sharing something different. Repeat the writing, too. Change roles again.

Repeat the exercise again sharing a third thing. Repeat the writing.

Repeat the role change.

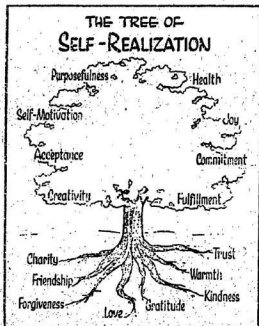
What have you learned about yourself? about the other person?

9. Look at the two trees on p. 75. Which one do you fit? How can you grow more "green leaves" and "stronger roots"?

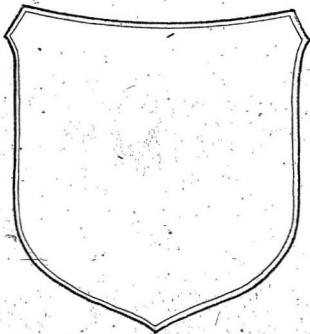
THE TREE OF
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THE TREE OF
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(Education 3220)



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*Particularly helpful books

SECTION TWO
PUBLIC SPEAKING

UNIT FIVE

YOU AND YOUR AUDIENCE

So you are going to give a speech or a talk or a presentation to a group of people and you're very nervous. Many beginning speakers ask how to overcome nervousness; many inquire *if*, indeed, they will ever overcome it. Some techniques such as relaxation training (mainly in deep breathing) help. However, the best way to help yourself get over the "butterflies in the stomach" is to be confident of your own ability to do the job well.

Doing the job well involves a number of factors--knowing the material to be presented and organizing it properly; knowing how to use good illustrations to make a point; developing argument logically; presenting this material with well-modulated voice, explicit gestures, and appropriate expression; and having a prior knowledge of your audience so as to get the widest audience appeal possible.

Audience Appeal

Audience appeal is essential if you are to make your points and have them listened to and remembered. Many factors make up audience appeal--indeed every part of your speech is involved, your appearance from the time you walk to the podium, the pitch of your voice, the way you sink into your seat when it's all over. However, some factors can be considered to be strictly questions of knowing your audience so that you may slant your content in the way that will reach your

listeners most effectively.

You may think about the interests and tastes of your listeners by considering the following criteria;

1. Age:

Suppose as a representative of government you are about to make a speech on government revenue and spending. Your speech to a group of college students might indicate future trends that your audience will find itself involved in when it becomes the work force and the taxpayers. Your speech to people already in that position might be oriented to the present, a where-does-your-money-actually-go approach. On the other hand senior citizens might be a great deal more interested in why they have to live on fixed incomes.

In each group the illustrations, examples, jokes, and word choice will all be appropriate to the audience's age.

2. Nationality:

In any group there may be ethnic, racial, and linguistic considerations that the speaker must remember. In our society such areas may be touchy ones and good communicators know it's important to promote good feeling within groups.

3. Urban-Rural:

Speeches may need to have different slants, approaches, and biases when being offered to audiences that are primarily from urban areas--or primarily from rural ones. The car salesman who told his rural audience that one of the prime advantages of the pickup he was selling was that it didn't get carboned up in traffic jams lost them

as customers because this audience wanted to hear how well the vehicle stood up to conditions on rough roads.

4. Occupations:

This is a particularly important area when considering choice of words for example. A doctor was talking to a medico-legal group about car accidents. He said, "An important consideration is the likelihood of trauma to the lumbar-sacro region rather than the thoracic region causing hemiplegia although quadraplegia is frequently seen." The doctors in the group understood the statement perfectly; the lawyers were lost after the first few words. It's important to avoid jargon and use short simple words that most people understand. (Unless, of course, you are addressing a homogeneous group--all of whom will understand the terminology.)

5. Affiliation:

If your audience is composed of members of a specific club, organization, denomination or religion, service branch, political party, or group your speech should use examples that particularly apply. Use of appropriate and applicable humour is wise.

There may be many other considerations when composing and delivering a speech. It might be a good idea to list as many things as possible about your audience before you even begin to think about what you are going to say.

Rapport

The best speakers exert a kind of charisma in presenting themselves to audiences. The audience finds it impossible to take their

eyes off the speaker and hangs on to every word with rapt attention. The speaker and each member of the audience seem bound together by an invisible chain or, enmeshed in an invisible web. It is as if they are completely alone and the world and other realities fade away.

The beginning speaker cannot hope (yet) for such power over the audience. However any speaker can begin to use the techniques in voice and body control that will ensure success in establishing rapport and getting the message across to the audience. These techniques are dealt with more fully in the next chapter and include:

- eye contact
- facial expression
- body language
- gestures
- vocal expression
 - tone
 - pitch
 - modulation
 - pace
 - speed
- etc.

You are the Audience

Do you know the differences between hearing and listening? No? Then think for a moment about what these differences might be. Hearing is a process much as seeing, tasting, smelling, and feeling are. It is what happens when the human ear encounters sound waves and transmits the messages to the brain. Listening, on the other hand, is one of the few basic elements of the communications process (Speaking/Listening and Writing/Reading). When we listen, we not only hear what the speaker is saying, we assimilate the words, body language (see Unit Seven), facial and vocal expression, etc., and relate these to our previous experience with the subject matter. We also anticipate what the

speaker may be going to say next and devise at the same time questions we may need to ask. Listening is a process we must concentrate on in order to be a successful communicator.

Good listening behaviour on the part of an audience stimulates the speaker to be at his or her best; the speaker is then more interesting and the audience listens better. Like all communication, this is an interaction.

Good listening behaviour includes:

1. Establishing eye contact with the speaker. Even if the audience is so large that the speaker can't possibly look at everyone, it helps if members of the audience are looking at the speaker.
2. Sitting up straight. Looking alive and alert helps the listener to be alive and alert and seeing people like that keeps the speaker alive and alert, too.
3. Concentrating on what is being said. Concentrating helps the listener to understand what is being said. If the listener's mind wanders, he or she misses part of what is said; and, as well, the "wool gathering" will be reflected in the facial expressions and detract from the speaker's impact.
4. Assimilating the content and delivery with past experience. Concentrating on the speaker's words and noticing the voice and body language will help the listener relate this experience to other learning experiences in the past and to build on them.
5. Anticipating the next moves. If the listener tries to think ahead to what direction the speaker will go in next, the

material being presented at the moment may fall into a more understandable pattern. Whether or not there will be a question period at the end, it may also help to formulate questions to make the material easier to understand.

How in the world, you say, can you listen to a speech and remember to do all of this--or have time to do all of it. Actually, human beings can think at four times the rate they speak; so when a speaker is speaking the audience members still have three-quarters of their listening time available for other activities. When these activities are concentrated on the speaker and the speech, the message may be greatly enhanced.

Of course, this takes a great deal of practice but is well worth the effort.

Evaluation

Your own speaking may be improved and enhanced if you learn to evaluate other speakers. Look first of all at the appearance of the speaker--at the beginning of the talk and all the way through. Some questions to ask yourself are:

1. Is the speaker appropriately dressed?
2. Is his/her facial expression "deadpan" or does it reflect the subject matter?
3. Are there annoying movements of the body or bothersome gestures?
4. Is the speaker's eye contact good? (e.g., is there eye contact with the audience 80-90% of the speaking time).

The second item to consider is the speaker's voice. Ask yourself:

1. Is the voice too high and raspy or too low and gravelly?
2. Is the speaker delivering in a monotone?
3. Is the voice lilting with lots of highs and lows?
4. Does the speaker slow down and speed up at appropriate times and pause when the material demands?
5. Is the speaker going too fast for easy listening or too slow to hold interest?
6. Does the speaker place good emphasis on key words and ideas--especially at the beginning and end of the presentation?
7. Is the voice clear and free from mumbling?
8. Is the voice relative to the material? (e.g., a light speech delivered in funereal tones and vice versa).

When you have considered these aspects of speech delivery, then you must also reflect on the content--or what exactly the speaker is saying. First consider the structure.

1. Has the speaker used appropriate and clear visual and verbal illustrations?
2. Has the speaker made adequate comparisons that enhanced the meaning of the basic material?
3. Is the presentation organized into a logical sequential form that is easy to follow?

Finally the evaluator must look at the actual material.

1. Has the speaker made a strong opening?
2. Is the humour funny, appropriate and applicable?
3. Does the material appeal to the audience?
4. Has the speaker given evidence of careful research and thought into the subject matter?

5. Are there enough ideas for the message to be well received?
6. Has the speaker made a strong final statement summing up the material and leaving the audience with a good last impression?

The evaluation pattern (Appendix I) may help you. This is simply a suggested guide for evaluating your own work.

Feedback

You may be called upon to give feedback to a speaker hoping to improve the quality of his/her presentation. The biblical rule "do unto others as you would have them do unto you" may be the best measure to apply. Remember, if a person is negative about your speech, you feel bad, think your work worthless, and feel you have failed. So another may feel if his/her speech is attacked.

You must be extremely careful to present feedback in a positive form.⁷ Always indicate first the items you liked about a speech or those that the audience seemed to like. Then (rather than indicating what was wrong--a negative approach) say what skills you think the speaker needs to work on for the next presentation--this is constructive criticism that can help the speaker. It's pretty important for the speaker to feel good about the presentation--just standing before a group and speaking at all is, after all, a success for most. The purpose of feedback is to help the speaker grow and do yet a better job next time because he/she feels more confidence, has more knowledge, and is more comfortable with the audience.

⁷See feedback card, Appendix II.

Unit Five -- Appendix I

- a suggested guide

EVALUATION PATTERN

Delivery: 60%	Appearance	- Dress	5%
		- Facial Expression	5%
		- Body Language and Gestures	5%
		- Eye Contact	5%
	Voice	- Pitch	5%
		- Tone	5%
		- Modulation	5%
		- Pace	5%
		- Speed	5%
		- Emphasis	5%
Content: 40%	Structure	- Clarity	5%
		- Relevance to Material	5%
		- Illustrations --verbal and visual comparisons	5%
	Material	- Organization	5%
		- Logical Sequence	5%
		- Beginning	5%
		- Appropriateness of Language	5%
		- Audience Appeal	5%
- Depth of Thought and Number of Ideas	5%		
- Ending	5%		

Unit Five -- Appendix IIFEEDBACK CARDFeedback

Name: _____

Grade: _____

Good Points:

- 1.
- 2.
- 3.
- 4.
- 5.

Skills to Work On:

- 1.
- 2.
- 3.
- 4.
- 5.

UNIT SIX

WHAT'S IN A SPEECH

Three things go to make up a good speech--the audience, the speaker, and the content. In the last unit we dealt with some of the features of considering and being the audience. In the next unit, we'll look at the speaker. Now let's consider some of the elements that make up "good" composition--whether the speech be extemporaneous, impromptu, or read.

1. Choosing a Topic

There are two factors to consider when choosing a topic. One, as dealt with in the last unit, is assessing your audience. The second is assessing yourself. If you are the speaker then your topic should, of course, be applicable and interesting to your audience and be chosen with audience criteria in mind. However, if you are to be a speaker in any situation, the topic must also reflect your interests and involvements and, above all, your specific knowledge.

As a speaker, you do a better job when you are interested and involved in your topic. Enthusiasm carries many a speech that would otherwise fall flat. Also, when you are interested in a topic you are likely to be more knowledgeable about that subject--and knowledge counts, especially if your speech sets out to inform your audience.

extemporaneous: a speech delivered from an outline or notes rather than a written script.

impromptu: a speech made on the spot with no preparation.

2. The Beginning

A joke, a quote, a question, a strong statement--all are good ways to get quickly into the topic (and nothing weakens a speech like saying, "Today I want to talk about . . ." or "My topic this morning is . . ."). Strength at the beginning of your speech will get your audience immediately interested in the speaker and the topic.

Consider the following opening statements. Which of the two in each pair would make the best opening?

- (1) A. My topic this morning is eyeglasses.
 B. Did you hear about the two lenses that got together and made a spectacle of themselves?
- (2) A. "I must go down to seas again
 To the lonely sea and the tide
 And all I ask is a tall ship
 And a star to steer her by."
 B. I really enjoyed my sailing holiday last summer.
- (3) A. Could it snow this morning? On June 28, you protest, impossible!
 B. Weather control is a very interesting topic.
- (4) A. The first item to consider in appearance is the impression you make.
 B. You never get a second chance to make a good first impression.

Answers: 1. B; 2. A; 3. A; 4. B.

3. Choice of Words

Keep it simple! It is better to use short simple words that all the speakers of English can understand--even though some of your audience may well be able to understand more complicated terminology. The longer the words you use, the more you run the risk of being misunderstood. The most understandable form of the language is short

simple words, usually of Anglo-Saxon origin, expressed in fairly short simple sentences, which are positive rather than negative (see p. 134) in design:

4. Illustrations

(A) When possible, use a visual aid. Using visuals, along with your spoken language, invites your audience to use two senses rather than concentrating primarily on one. Then they will become even more interested because the appeal to the eye enhances the appeal to the ear.

Some examples of visual aids are:

Charts--prepared beforehand.

Pictures--blown-up photographs.

Diagrams--roughed out on a flip chart or chalkboard.

Handouts--a copy for each member of the audience.

Slides--with the speaker's voice in person or on tape or another voice on tape.

Video-tape--a previously prepared production.

Film--either commercially or personally prepared.

One important thing to remember is that the visual aid must be clear, legible, and intelligible. Worse than having no visual aid at all is to have one that cannot be seen from the back of the room or one on which the writing is too small or too faint. This leads to frustration on the part of the audience, disrupting the communication process, and leading to breakdown.

(B) Verbal illustrations and comparisons are also important. Examples make a speech more meaningful--especially ones that have a personal meaning for members of the audience.

- (1) A. Seven people in this country die annually as a result of homicide; fifty people die as the result of auto accidents.
 B. Did you know that your chances of being murdered are only one in 550 while your chances of dying in an auto accident are one in 50?
- (2) A. The Easter egg was painted blue, green, yellow, and mauve.
 B. The Easter egg was painted like a pastel rainbow in shades of sky blue, apple green, buttercup yellow, and misty mauve.
- (3) A. Books are like having unlimited money to travel all over the world and to outer space--one has only to become immersed in a book to be wherever one wants to be.
 B. Travel books describe the people and geographical features of countries all over the world.
- (4) A. When people are in love they can't sit still.
 B. "Love is like a butterfly--a soft and gentle thing."

Answers: 1. B; 2. B; 3. A; 4. B.

Personal experience is often valuable to have at your disposal to use for illustration. Audiences identify with the speaker who can share with his/her audience a meaningful experience that the audience can identify with; this usually has a great deal of audience appeal and will bring the audience and speaker closer. However personal anecdotes can easily be overdone and the speaker who overemphasizes "I" will quickly lose the audience. One incident of experience is good; two are permissible; three or more may be boring.

Expert opinion obtained from careful research in books or in person must also be handled carefully. Certainly, facts, figures, and

the opinions of experts give your speech weight and depth. These are needed for validity and reliability in numbers of cases. But if a speaker simply lists (lists are "out" anyway--lists are always boring) these facts, figures, or opinions, he/she runs the risk of losing the audience.

5. Humour

Even the most serious speech has a place for humour--if it is appropriate and well used. Frequently a joke told at the beginning of a talk will loosen up the audience members and relax them, helping to establish rapport between the audience and the speaker. At any point during a speech the same technique may be used especially if the speech is becoming lengthy and serious. The sort of humour that might be appropriate for such an occasion might be the story of the speaker who said (after speaking somewhat tediously for longer than his audience could tolerate), "I seem to have gone on rather long, but I've lost my watch." From the back of the hall came a disgruntled voice saying, "That's all right, there's a calendar on the wall behind you."

One minister given to fiery but lengthy sermons used to say that he never minded the members of his congregation looking at their watches, it was when they shook them and held them to the ear that he knew it was time to stop! Telling such a story enlivens a speech and indicates the speaker's sense of humour and her ability to laugh at herself.

However, there's not much point in telling a long story--however funny--if it is inappropriate to the subject matter. It is better to omit any attempts at humour and proceed with the speech.

Some speeches are simply collections of funny stories put together as a light after-dinner talk to amuse the listeners. Not long ago, an older speaker gave such a speech to a rural audience. He had assembled some stories of his own rural boyhood that were indeed very funny and drew much laughter from the several hundred people in the room. Up to the 25-minute point, the audience loved him. At the 49-minute mark, however, almost everyone in the room had begun to notice the hard chairs, the smoky atmosphere, and the great distance to the washrooms on the next floor. Although the jokes and stories were still funny, most people arose after 50 minutes with sighs of relief. A good thing can be overdone!

6. Ideas

One of the most important aspects of the content of a speech is what the speaker is talking about.

After you, as a speaker, have chosen your topic, considered your audience, selected appropriate jokes, and decided on a good opening, then perhaps brainstorming is a good idea--but brainstorming for approaches to the topic and ideas to put forth.

Brainstorming means "storming" through your brain and writing down whatever ideas come to mind about your topic--without being critical and accepting or rejecting any. (That step comes next.)

When you have listed a number of ideas, work out how you would treat each of them in a speech to your particular audience. How do individual ideas fit together to make a worthwhile whole? What order should you assemble them in? What visual and/or verbal illustrations should you use? These are some of the considerations when you are

planning your speech. When you have thought about these and jotted down some notes to yourself, you are ready to select the items that you are actually going to use.

For instance, you have been asked to give a five-minute speech on Taking Evening Courses to a group of people in your organization who are thinking about enrolling in a night program during the next semester. Your evaluation of your audience indicates that, for the most part, they are in their early or mid-twenties, are high school graduates who have had little or no post-secondary training, are all Canadian, are engaged in a variety of occupations--all white collar, and are all part of the same organization. You have decided to open your speech with the question: "Do you want to open the door to better job opportunities in the future?" Now you are brainstorming for ideas and you come up with the following list:

- (a) money--company pays;
 - (b) job opportunity--more courses--more opportunity and more money;
 - (c) personal satisfaction--learning and success;
 - (d) opportunity to meet people;
 - (e) opportunity to meet future husband/wife;
 - (f) types of courses;
 - (g) personal experiences;
 - (h) advantages versus drawbacks;
 - (i) time factor;
- etc.

You decide by way of evaluating your list that the advantages of taking courses outweigh the disadvantages and that you are very

positive about the experience. For you, night courses have led to a promotion and a raise in pay; they have provided a great deal of personal satisfaction for you although you have had to cut down on the time you spend with your family and friends and on your hobby. You decide to use items (c), (b), and (d) first because these have been most meaningful to you and might be a good selling point for others. Then you decide to speak for part of the time on (f) with (a), (h), and (i) as subsidiary factors. [(e) you reject completely.] You end your speech with an anecdote from your personal experience.

7. Organization

By far the type of speech that works best with any audience is one that is drafted with notes or cards. You, as the speaker, then talk to the audience (rather than read or speak from memory). This technique is more relaxed and has more audience appeal. The words on your cue cards are the keys to your memory. Let's draw up a couple for part of the speech on night classes:

CARD ONE

EVENING COURSES

Madam Chairperson, Colleagues, Ladies and Gentlemen
- pleasure to be here, etc.

"Do you want to open the door to better job opportunities in the future?"

1. Personal satisfaction:

A. Pride; B. Development of Intelligence; C. Reaching out of myself.

CARD TWO

2. Job opportunity:
 - A. Examples of those who got ahead-- Joe and Amy
 - B. Pay raises -- my own
 - C. On résumé (for job change)
3. Meeting people:
 - A. Learning through others
 - B. Friendships
4. Types of courses and programs -- List (Note: give out list to each audience member)
 - A. Company pays
 - B. Advantages vs. disadvantages.
 1. time

It is important to organize your material into a logical sequence that your audience will find easy to understand.

For instance, in the cards above, you choose to talk first about personal satisfaction as the most important item. When you have finished speaking about (C) Reaching out of myself, you might finish that item by saying, "One of the ways I can reach out right now is in looking for new job opportunities which brings me to my next point-- Job Opportunity." These kinds of bridges from one topic to another give your work a continuity.

Your audience should be able to determine your headings and subheadings easily, and sometimes numbering helps. For example, "There are three types of programs offered at, let's say, the College of Labrador: 1. the Business Administration Diploma, which has six compulsory and two optional (out of an offered eight) courses; 2. the Banking Administration Diploma, which has six compulsory and four (of

eight offered) optional courses; and 3. the Public Administration Diploma, which has four compulsory and four (of eight) optional courses. Numbering helps your audience to keep track and to know you are listing only three (instead of 23, for instance) and elaborating on three because you've mentioned three in the beginning. This helps to keep the audience interested in what you are saying and anticipating your next point without being bored waiting for the end of a long--and seemingly endless--list.

B. Ending

As you jumped into your speech with both feet and got off to a good start so you must get out of it quickly and crisply when you've said everything pertinent to your topic in your allotted time.

I once heard the following rule of good speaking:

Be humorous,
Be brief,
Be sincere,
Be seated.

Nothing spoils a speech like a speaker who says, "Well, that's, uh, all I have to say" or "And a (pause) I can't think of anything else right now." Contrast those with the crispness of: "That's why I'm taking evening courses; that's why many people take evening courses; that's why each of you will find others like yourself when you enroll in evening courses next semester" or "I look forward to seeing you all in the University corridors next semester--Happy Learning!"

And happy speaking to you.

UNIT SEVEN

HOW TO SAY IT WELL

You never get a second chance to make a good first impression. The first impression your audience gets of you sometimes has a considerable bearing on the reception of your speech. Your audience will notice the way you walk to the podium and stand behind it; your dress and grooming, your facial expression as you face them, and finally and most important the expression of your voice as you make your opening statements.

Beginning speakers especially must work at developing good delivery--it takes practice, more practice, and then still more practice. Public speaking comes naturally to very few people--the rest learn by doing. The more times you get to your feet and address an audience, the better your presentation will be. The following ideas should help you make a good start.

1. Your Dress

Appropriate dress is important in public speaking as audiences frequently take speakers at face value. Speakers who take care to dress appropriately for the occasion and the audience lend credibility to themselves. For instance, a speaker giving a talk to a retired men's club might do well to avoid jeans, plaid shirts, and Adidas; on the other hand, the same speaker with the same topic might need just those garments when addressing a group of university students. I once heard

a lovely young woman give a speech in a teen-age public speaking contest. Her topic was War and Peace in the Middle East. Her research was excellent, her logic impeccable, her delivery faultless; but she destroyed the image of a serious, reasoning thinker by wearing a white lace frilly party dress!

Another young speaker went to a similar contest with greasy unkempt hair, wrinkled suit, and carelessly tied tie. His first impression was such that the judges decided he was unworthy to represent his group at a prestigious conference--attendance at which was available only to the winner.

2. Your Body

A. Body language. It is impossible to divorce our feelings from our bodies. Our feelings will generally manifest themselves in some body movement. For instance, the speaker who feels nervous will tap a foot, wiggle one or both hands, rattle papers, scratch an ear, or flick fingers. He or she may gasp for breath or stutter as well. The speaker who is angry will have tense neck and shoulders, clenched fists, or belligerent look. Remember your body will give away your emotions to your audience and thus have an effect on them. It is, perhaps, better to say: "I'm really nervous this evening because I'm not used to speaking to such a large group" or "I'm feeling tense because I had a flat tire and I thought I was going to be late" or "I'm an angry consumer because I got overcharged." Sharing your feelings with your audience will help you to be more comfortable with them and help them to feel more empathy for you as a speaker.

Conflicting messages are sent to your audience when you say "I'm really glad to be here with you this evening; such an alert group makes me feel energetic; I hope we can all learn together." When you have shuffled to the podium, your shoulders sag, your face is grim, and your voice is a monotone. In this case, the body language message is the one most of your audience will receive. They will reject the content of your words and believe the more basic messages of eye to eye.

B. Smile. Your subject may be a sober and serious one; you may want to make important logical points; levity may be opposite to the impression you wish to convey. Nonetheless, you smile at your audience to convey that you are glad to be with them, glad that they came to listen to you, and glad that you have some information to share. Certainly, your facial expression should always reflect this rapport with the audience.

Then, too, it is important that your face reflect in its movement the content of your words. When you ask a rhetorical question, your eyes draw together quizzically; when you make a joke, you smile and your head tilts back or to one side; when you exhort your audience to action, your face is tense and serious.

Facial expressions are generally acceptable cross culturally; that is to say that people from every culture recognize expressions of fear, anger, sadness, etc.; these are the same for all humans. Such expressions add emphasis and meaning to your content and again are frequently the basic message rather than a secondary one.

C. Gestures. Appropriate gestures, usually with hands but sometimes with feet, head, or whole body, can add a good deal to your speech. Inappropriate gestures, on the other hand (no pun intended), detract from your speech and are better omitted altogether. Gestures should be used sparingly--very sparingly. A fist hammered on the podium once may indeed drive home a point; the same fist hammered several times may drive home your audience.

All speakers should try to make themselves aware of any nervous or repetitious gestures that they may be using that would distract the audience. Awareness is the first step in eliminating such gestures.

D. Eye contact. This is probably the most important item-- apart from the voice itself--in delivering a speech. "An audience must be looked in the eye (in all the eyes!). With small audiences this is relatively simple; the speaker lets his/her eyes rove around the group looking from one person to another including everyone with the contact. With a larger audience the speaker may have to pick a few (5-9) points in the audience and look from one to another of these. The audience that isn't looked at isn't interested; the speaker who looks at the script, the ceiling, the walls, or his shoes will quickly lose his audience to boredom, daydreaming, and sleep.

A good formula when glancing at note cards or reading a script is to spend at least 90% of the time in eye contact--a maximum of 10% looking at the words. As a speaker, you should try to include everyone in the room by looking even at the people to your extreme left and right (and in some cases, even behind you). Practice until you're perfect at this.

3. Your Voice

No matter how good your content, how well you've done your research, how logically presented your material, what your appearance is like, how you look the audience in the eye--all is lost if your voice doesn't do the job it must. A good vocal delivery is essential to having a speech well received; indeed, to having it received, at all in many cases.

As other parts of your body are affected by your feelings, so your voice is affected. Nervousness (the bane of most beginning public speakers) shows up in many people in the voice. Anxiety causes mouths and throats to dry up; chest, diaphragm, and vocal cord muscles to tense; and, sometimes, teeth to chatter. None of this is much help to a speaker--in fact, these are hindrances of the first water. When the mouth is dry and muscles are tense, the voice sounds abnormal; sometimes the speaker must gasp for breath causing pauses that should not be present.

Sometimes nervousness will affect the voice in the opposite way and the speaker will speed up; all the words come out in a rush--so quickly, in fact, that the audience is unable to follow the train of thought.

If you are the type of speaker whose voice is severely affected by emotion, you might do well to train in relaxation techniques; or, at least, to do some deep breathing exercises before speaking.

A number of other factors, however, are involved in successful vocal presentation.

A. Pitch. This refers to how high or low your voice is. A person with a high pitched or "light" voice may sound squeaky, especially when nervous or excited. On the other hand, someone with a very low pitched or "dark" voice may sound raspy, unless care is taken. It is a good idea to try speaking into a tape recorder to hear what you sound like and then work on keeping your voice within normal ranges--that is, allowing for nervousness and other emotions that affect the voice.

B. Tone. Have you ever said, "I was so bored--he spoke in a monotone"? Tone is the expression and force or stress you give to key words and key ideas in your speech and is essential for audience appeal, as tone is what adds interest to your speech.

In order to stress key words or ideas, you must go over your content carefully for items that, in order to get the message across, must be emphasized. It's always a good idea to note these on the note cards with underlining--so that you will know that these are the points where your voice must be stronger and more forceful, perhaps louder, if you are to make your point.

C. Modulation. This is the "hills and valleys" in your speech--the variation of pitch and tone according to the subject matter. Some items in your speech may need to be said more loudly and more forcefully and in a higher voice. On the other hand, some points can be better made in a soft, clear, low whisper!

D. Pace. Pace is not speed! Pace is how a speaker speeds up, slows down, and pauses at critical points in the speech. Pace is

variation in speed which allows the speaker to slow down in order to let the words sink in to the audience or which allows the speaker to speed up in order to "throw away" a few words or ideas that are relevant but perhaps unimportant.

E. Speed. This is the rate at which the speaker talks. A speech should be delivered at a slower speed than conversation takes place. A speaker would be wise to remember that it is not the number of words per communication encounter⁸ that matter but rather the number of ideas and the depth of thought. A speaker may go fast enough to rattle off a large number of words but this will detract from rather than add to the speech.

In listening to points made by a speaker, an audience needs time to hear and assimilate the ideas; and a speech delivered too quickly may cause the audience to miss the gist. On the other hand, a speech delivered too slowly may become boring, and members of the audience will be saying, "Yes, yes, get on with it," to themselves.

F. Emphasis. A speech without emphasis on key words and ideas is like a boat without a rudder, it goes nowhere. Lack of emphasis will make it difficult for the audience to follow the logical sequence of ideas in your talk. Emphasis makes it easier for the audience to know exactly what you are talking about and the importance of particular material to the speech in question. Let's consider emphasis on the various words in the following sentence:

⁸ I have taken the liberty of misquoting my friend, Paul Ronayne, who spoke to me of the number of "words per social contact"--his W/SC formula.

You are the most important people in the world.

- (i) You are the most important people in the world.
means--this particular group, nobody outside this audience.
- (ii) You are the most important people in the world.
means--if there was any doubt about it, it's now cleared up, the statement is definite.
- (iii) You are the most important people in the world.
means--two or more groups may have been considered for the honour but this group has it.
- (iv) You are the most important people in the world.
means--as far as importance goes, this group is the superlative--no other groups match in importance.
- (v) You are the most important people in the world.
means--important as opposed to brilliant, successful, rich, etc., as qualifiers of "people."
- (vi) You are the most important people in the world.
means--there may be more important anthropoids, or cats, or unicorns but as far as people go, this group is the most important.
- (vii) You are the most important people in the world.
means--there may be more important people now dead, or yet to be born, or on another planet, etc.

N.B.: Here the three words together impart the meaning and are given emphasis as an expression.

You can see that emphasis plays a key role in the development of meaning in your speech. Meanings are lost or thrown away if essential words or ideas are not stressed in order to clarify.

G. Clarity: The "clear-as-a-bell" quality that good speakers have is frequently an elusive quality. When I was a child, I went with my father to hear a political address. I kept tugging his sleeve to ask why the man wasn't speaking "properly." My father, disturbed himself at the delivery, finally said, "I think he has hot potatoes in his mouth!" The term was so apt I have always remembered it. Some speakers, like this politician, have trouble with their tongues, which seem to get in the wrong places for clear pronunciation. Others have breathing problems so that words sound nasal and distorted. Others have dental work that gets in the way of clear vocals. Still others seem to run words together so that the speech is a jumble of syllables rather than a series of understandable words. Such speakers will have trouble with clarity; actually it is the audiences who will have the most trouble trying to decipher what the speaker is saying.

Some tips for clarity:

- (i) Speak each word slowly.
- (ii) Speak each syllable distinctly.
- (iii) Pronounce all letters--especially end ones.
- (iv) Practice aloud before a mirror.
- (v) Practice using a tape recorder.
- (vi) Have a friend listen and indicate areas that need polishing.

H. Relevance to material: Once a beginning student, Dave in public speaking had a strong, clear speaking voice. Dave's voice, however, was very deep and he had a tendency to be a quiet speaker. As well, he dragged his pronunciation slightly. The whole effect was somewhat funereal! When asked to make speeches reflecting sad feelings

or reducing the audience to tears, Dave got A's. However, his marks plummeted when he had to give light humorous talks.

In the same class was Dennis with the opposite difficulty. His face constantly radiated pleasure; his voice was light and lilting and conversational in style; his words were crisp. Dennis did very well with getting the audience to laugh with him; they enjoyed his jokes and funny experiences. But his face and voice betrayed him every time he tackled a tragic story.


Both students did reasonably well with presenting information and giving presentations where emotional situations could be avoided. Perhaps it's just as well for a speaker to recognize his/her limitations and perform within them. In fact, these limitations can be turned into assets. Dave might be called upon to read at funerals or on other solemn occasions; Dennis could develop into an entertaining after-dinner speaker where, indeed, entertainment was the most important aspect of the speaker's presentation.

4. Practice

Your friends and family could be enlisted to listen to you and make suggestions about your presentation. Any audience--even an uncritical one--will be helpful because they will be able, at least, to tell you what they liked about your presentation. A tape recorder is a great asset because by taping and playing back, you can hear your own mistakes and correct them. A speech teacher made a speech that was really important to her; she taped and listened to it 17 times before she was satisfied with it. This kind of practice is bound to pay off. By far the most valuable technical aid is video tape

recording (VTR). It is expensive to buy or to rent; but if you have access to a school, college, or university system, it is well worth the effort. You can see yourself and hear yourself at the same time, and so view and consider your speech as an entity--appearance, voice, material and illustrations, structure, etc.

Above all--practice does make, if not a perfect, then a much more fluent and adept speaker who is better able to deal with his/her own nervousness and with the audience's expectations.



UNIT EIGHT

SPEECHES OF ALL KINDS

Speakers face audiences and give speeches for a variety of reasons--politicians try to persuade voters to vote for them and their parties so that governments might be formed; after-dinner speakers generally try to entertain their audiences, although they may also inform them; sales managers training sales personnel give talks to inform these people how to sell. Of course, many successful speeches have combinations of these factors.

1. Informative speeches. These do exactly what the name suggests, they inform. When giving this type of speech, the speaker imparts knowledge and information to the audience--in such a way that they will understand, assimilate, and remember the information. The speaker will find it helpful to remember that humour is frequently important in getting a point across and has a place in an informative speech. The use of verbal and visual illustrations is especially good because sweeping statements of fact may not be long remembered without pertinent data to back them up. Visual aids particularly add to the audience's remembering of factual material.

2. Persuasive speeches. These speeches are essentially sales messages--the speaker is trying to "sell" the audience a product or point of view or political candidate or whatever.

In order to do that, the speaker must rely heavily on the "you point of view." This means seeing the members of the audience through their own eyes and addressing them as, for instance, ". . . and you, ladies and gentlemen . . ." In fact, it means using the word "you" at least twice as often as the word "I"! The speaker must recognize and anticipate the audience's needs and wants and capitalize on these.

Choice of words is particularly important in this type of speech as an offensive or misunderstood word or phrase will "throw off" the audience. It is a good idea to avoid jargon and obfuscation (!) and speak in short, simple understandable expressions.

3. Entertaining speeches. Again, these speeches purport to entertain and amuse. When the speaker is successful, these are the easiest and most enjoyable to listen to. However, there's nothing more embarrassing than such a speech falling flat.

Usually entertaining speeches use humour as a basis--intentionally. To tell good jokes or to use words ironically demands an excellent sense of timing--the pauses are just as important as the words themselves. I've heard a number of good punch lines that have not worked because the speaker neglected to pause before delivering the line.

Too much of a good thing is too much. The sense of timing must be applied to the talk as a whole and the speaker must recognize when to stop--at precisely the point where the audience is still laughing but not yet finding the seats uncomfortable or the room too hot.

Informality

Some types of presentations are extremely formal speeches, such as sermons or papers presented to academic conferences--this book will not deal with such specific formal talks but rather with the informal. Most of us who make speeches and give talks, or presentations do so in a more informal manner, at work for instance.

Informality shows itself in a number of ways. For instance, very formal presentations are likely to be written down first and then read. Informal ones would be spoken from words or notes jotted down on cards. Informal speeches would be delivered in very conversational tones of voice and with more colloquial or even slang expressions. Informal talks would tend to have the speaker adopt a more relaxed posture, to use more humour, and to move more as he/she speaks.

Many presentations in work situations are given to small groups in which close interaction is possible. In addition to the techniques already mentioned in this chapter, the speaker might in this case be able to address members of the group by name; perhaps move so that he/she is standing first near one, then near another; and arrange the group so that all members of it may see each other as well as the speaker. The speaker may be able to sit down in some of these situations, although standing is an easier position for audience appeal.

Other Speaking Experiences

1. Speaking up at a meeting. You may want to make a motion or speak in a discussion. One technique is to first jot down either the complete text of your motion if you are moving one or the notes on what you want to say--in list form. Such a list will keep you on track

when you do speak and will ensure you are both complete and concise.

2. When called upon to speak. You may not be very enthused about introducing a speaker (even with the speaker's data sheet) or about making a presentation or about giving a vote of thanks. Nonetheless these are "everyday" speaking experiences for many people. It is wise if you are involved in the kinds of activities that may call for these to have a few fairly standard phrases, at your disposal for use at such times. For instance:

- (i) Mr. Chairman, ladies and gentlemen, it is a pleasure today to introduce to you Jane Blow who has . . . etc. Please give Ms. Blow your usual hearty reception.
- (ii) John, while it is indeed sad for each of us to bid goodbye to you, I'm pleased to present you with this gift to remember us by--and, we hope, to help you in your new position.
- (iii) Madam Chairperson, members of the Tigress Club of Adanac, ladies and gentlemen; what a pleasure for me to say thank you to such an interesting and entertaining speaker! I know we have all appreciated very much your coming here this evening and sharing your thoughts and experiences with us. We wish you "God speed" on your journey and "good luck" for the future. Thank you again.

3. Asking questions in a group. Most people who ask questions, I find, cloud the issue by putting in too much superfluous information and by giving their own opinions at the same time. Questions should be brief and TO THE POINT. A second question after the first has been asked is always possible, but only one question should be asked at a

time; otherwise the questioner may not get the required answer.

AND FINALLY:

The sum is greater than the parts! I've heard speeches that broke all the rules--yet worked as good speeches because the speaker established a rapport with the audience and because of his/her sincerity and interest and enthusiasm caught the audience's attention. And I've heard speeches that used all the right and proper techniques and yet flopped because the audience and the speaker were not on the same wave length.

If you have an affinity for your subject matter and some knowledge about it and you are able to build audience rapport so that your listeners see your ideas through you, then you will have a successful speech. Your enthusiasm for and interest in and sincerity towards both your subject and your audience matter more than anything else. Good luck.

Assignments - Part Two

1. Bring to class an article that has some special personal meaning for you (a gift from a child, a plant you have taken care growing, a memento from a particular holiday). Speak for 1-2 minutes about this item. Show it to the group. Tell what makes it important, how you obtained it, what it says about you as a person.
2. Give a 2-5 minute talk about your hobby, avocation, or use of leisure time. What does this activity say about you as a person.
3. Give a 3-5 minute talk using a visual aid (film, VTR, slides, chart, diagram, handout, etc.) so that your talk will be better illustrated and more meaningful to your audience. (R.B. This is a speech illustrated by a visual aid--not a talk to teach how something works.)
4. Give a 3-5 minute talk showing how something works. You may use a visual aid if you like.
5. Give a 3-5 minute talk on some facet of your job or occupation. Pick an area of work that appeals to you and try to show your audience why you are enthusiastic.
6. Give a 3-5 minute talk trying to make your audience laugh or cry.
7. Give a 3-5 minute talk trying to persuade your audience to undertake a particular project (e.g., vote for a certain political

candidate).

8. Find two classmates and make up subjects for each other. Speak to this group with only one minute's preparation for each topic-- give a 1-2 minute presentation. Combine into groups of six and repeat.

BOOKLIST - SECTION TWO

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The Audience, The Message, The Speaker

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Menlo Park, Cal. 94025,
U.S.A.

Myers, Gail E. and Myers, Michele T.
Communicating When We Speak
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McGraw-Hill, Inc.
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Copyright 1977
Cummings Publishing Company, Inc.
Menlo Park, Cal. 94025
U.S.A.

*Zannes, Estelle and Goldhaber, Gerald
Stand Up, Speak Out
Copyright 1978
Addison-Wesley Publishing Company, Inc.
Reading, Mass.
U.S.A.

*Particularly helpful books

SECTION THREE

WRITING

UNIT NINE

DEVELOPING YOUR WRITING

The students generally have two main difficulties with writing: (1) (of which they are mostly aware) the lack of ideas and words to communicate their thoughts and feelings, and (2) (of which very few are aware) longwinded sentences and paragraphs containing redundancies and muddled language. The first of these is generally characterized by the student who says, "I know what I want to say but I just can't get it down on paper!" When asked to write a couple of paragraphs she usually manages only two or three sentences. On the other hand, we meet a great number of adult writers who feel, because they have written two pages when two paragraphs were called for, their work must be "good." In the latter case it is more difficult to understand that to be good (e.g., write meaningful communication easily understood by the reader), the writing must be clear and concise. Most of our night students seem to fall into the second category with a fair sprinkling from the first. Clear, concise, complete writing seems to be the exception rather than the rule.

Do you recognize yourself in the above descriptions? If you feel that you can easily cover a page or two in reasonable writing, take a moment to examine your communications--do they say exactly what you want them to say, no more, no less? Could you have given the same ideas in fewer words better chosen? Have you repeated yourself, even once?

Clear, Concise, Correct and Complete Writing

One problem that many students have in written communication is the lack of ability to choose the "right" word for the occasion. The "wrong" word then clutters the message while the reader attempts to figure out what was meant.

For example, the words obtain, attain, get, earn, win all have similar meanings in English; and yet we don't "attain" a salary, we "earn" it; we don't "win" a job, we "obtain" one; we "win" a prize and "attain" an honour. Words like these offer us little trouble because they are short, simple everyday words that most of us know and are able to recognize and use with the appropriate shades of meaning. It is when we attempt to use longer, more unfamiliar words--especially those we think sound more businesslike--that we run into "quicksand" and swiftly sink into a bog of our own mis-communication. It is wise to remember that short, simple, familiar words communicate best and use of them will help our readers understand the message we want them to have. If we look at some of the most famous passages in the language--the Lord's Prayer, the Gettysburg Address, Hamlet's "to be or not to be"--we will find them embodying the principles I have just mentioned. As well, business writing today tends to be informal, conversational, and simple in style; and this trend seems likely to continue.

So if you're tempted to say:

1. the matter under consideration won't be admitted to the aegis of the present agreement--at least temporarily--
 try: it's outside the scope of the plan right now.
2. having taking the matter under advisement, it is our

considered opinion that the present method is the most efficient--

try: we think this works best.

3. The vast majority of those canvassed indicated a strong preference for the colour yellow on the newly-decorated walls of the cafeteria--

try: more people like yellow walls in the cafeteria.

In the above examples I've not only used shorter and simpler words, I've reduced the number of words needed.

Be careful that the correct word is used, too. It's very easy in English to use a noun form where an adjective form is needed. I saw one recently that read: "The ignorance person doesn't say please or thank-you." Of course, the correct word was "ignorant."

Incorrect grammar can also distort your message. You, the reader, receive a letter from your friend Joe in which Joe says, "Pete don't like it at all." You are likely to get a message about Joe's sub-standard grammar rather than about Pete's dislikes.

Incorrect spelling does exactly the same thing. English lends itself to spelling error and it's wise to have a dictionary handy to be certain. Good spelling is an asset to good communications. Again if the writer says, "The accomodations cost \$85 per night," the reader is likely to lose the message concerning the high cost of the hotel room and note instead the low quality of the writer's spelling. (The second word should be spelled "accommodations.") If you have any doubt about your ability to spell, always have a desk or pocket dictionary beside you.

Some people seem to be chronically unable to tell the difference between "-ant" and "-ent" and between "-ance" and "-ence"; but there is no need to make a mistake in these because, knowing that you don't know such words, look up all of them in the dictionary.

The "i" before "e" (or "e" before "i") words often trip writers up. So do words that double the consonant when adding a suffix ("omit" becomes "omitted," for example). Watch, too, for plurals and possessives as these are often difficult to handle. Are the following words spelled correctly? (Answers on p. 131).

1. inconveniencé,
2. nineth,
3. acquiesce,
4. supersede,
5. likelihood,
6. committed,
7. ten knives,
8. the boys' bodies,
9. the mens' cars.

Note: This text does not contain a handbook of grammar, spelling, and style. I recommend the following books:

1. Business English and Communication
- Stewart, Lanham and Zimmer, 1977.
2. The Portable English Handbook
- Herman, 1978.
3. Canadian Secretary's Handbook, 1979.
4. The Heritage Illustrated Dictionary of the English Language, 1973.
5. The Webster New Collegiate Dictionary, Ed. 1977.

Redundancies

A problem in correcting student assignments is the use of expressions such as "each and every" person,

"one and only" girlfriend.

What's wrong with "each person" and "only girlfriend"?

Some of the other predominant ones that should disappear from your writing are:

first and foremost
 help and cooperation
 cost and expense

--a little practice in watching for these will help you to eliminate them and write more concisely and clearly.

Another type of these kinds of expressions is the use of a noun-adjective/adverb and where both words have the same meaning. Some examples are:

first began
 refer back
 repeat again
 exactly identical
 reduce down
 very unique
 I personally

Of course, began, refer, repeat, identical, reduce, and unique would suffice and wouldn't clutter your communication.

Many students first learning to write business letters put in many old-fashioned and redundant terms. Here are some examples in the list on the left and how these can be changed into clearer more concise English.

Instead of:

Your cheque in the amount of \$105.
 Enclosed please find

Say:

Your cheque for \$105.
 Enclosed is (I'll find it if it's there)

Thanking you, I remain	Thank you
Due to the fact that	Because
In the event that	If
Within the course of the next week	Within a week
Please do not hesitate to	Please
At this point in time	Now

Such word saving can save time (in writing and reading) and money (typist's wages, less paper) and can make your communication much easier for the reader to receive.

Perhaps an example would be helpful; it was taken from a memo I once received.

Example:

"In recent days you were sent a Position Allocation Notice showing your proposed allocation, together with a copy of the specification for the proposed allocation.

"Resulting from further consideration to the question of incorporating positions of teachers and instructors in the new Position Classification Plan, and following discussions with the Department of Education, Public Administration Service has decided to recommend to Government that these positions be placed outside the ambit of the plan. The positions will remain under the classification plan now in effect in the Department of Education.

"We apologize for any inconvenience caused."

Whew! I read this memo six times before I decided that what the writer was trying to say was:

"Please disregard the Position Allocation Notice of March 15.⁹ Teachers will remain in the present classification system. We apologize if this has caused you any inconvenience."

⁹(Specific dates are always best in the context).

Expansion

Let's turn now to the problem of not being able to get down on paper your real thoughts and feelings. Remember that each of you is a unique individual and you will have experiences in your life that are quite different from anyone else's. These experiences will express you to others and will let others see a part of you and let them share your time and space for a short time. Remember you can only share what you can communicate--in speaking and in writing.

The Essential Questions

One of the ways I suggest to students to help express more ideas on paper is to have them ask themselves essential questions about the experience they wish to communicate to others. These questions are:

when

where

who

what

why

how

Let's look at some examples of how these might be used.

The topic you are writing about is

"A Holiday I Enjoyed."

Perhaps you are writing to a friend to describe your May 24th fishing or camping trip;¹⁰ perhaps you are writing to your daughter at college

¹⁰Traditionally May 24th is the first holiday of the summer season in Newfoundland.

in another province to tell her of your winter vacation in Florida; perhaps you are writing your parents in a small town to tell them of your weekend in a big city; whatever the occasion, all you've managed to write is:

A. We had a fantastic fishing trip. I caught four. Joe caught two.

All the best, Bill.

B. We left for Florida on May 15th. The sun was shining when we got there. Had a great time.

Love, Mother.

C. Went to New York for the weekend. I'd like to go back sometime. Boy, it was big.

Love, Les.

Consider, what do the words "fantastic," "great," and "big" really mean?

Surely, we are able to say more than this. Let's apply our essential questions to each of the three cases. The answers to the questions, of course, become our letter.

The 24th May Fishing Trip:

When? Not only "May 24th" but on a late spring day

early afternoon.

In the misty dawn

as the days got longer and longer

Dominion Day

on my thirty-third birthday.

as the clock struck four

Where?

on the Terra Nova River

near the deepest pool

in the thick of the woods
in the most crowded campsite
along the busiest highway
me.

Who? the puppy
my friend Joe
my youngest daughter
the man next door
the high school principal
Pete's grandmother

What? fish
food
six frying pans and no kettle
rain for four days
a hole in the tent
a broken line

Why? for fish
for enjoyment
to tell stories (then or afterwards)
to smell the fresh air

How? the best we could
with a broken line
with lots of success
without much practice

The lists could go on forever.

Remember though--sentences have to be made out of these lists and the sentences organized into paragraphs.

Too, not every one of our essential questions will apply in every case. They're just there to help provide answers that will give your work emphasis and interest.

Recently an eighteen-year-old student wrote me from Brazil where he was on a Rotary Youth Exchange Program:

One of the Rotarians (who?) took me into the nearby woods (where?) hunting. While it was still dark (when?) I got an owl and two birds--and nearly shot the dog! (what?) He'd asked me if I'd ever been hunting before [I'd have thought that was obvious, I was so clumsy (how?)], but we continued our trip because he'd promised me a day in the country (why?).

Now it's up to you. Do one of the three exercises listed below. Write about 150-200 words. Pass your work to your instructor when you're finished.

1. Write a letter telling about your last vacation to a family member who lives at some distance from you.
2. Write to someone in your class telling him/her something about yourself you'd like to share.
3. Write to your instructor giving your critique of your course up to now.

Answers to spelling quiz on p. 125.

- | | | |
|---------------|------------|-------------------|
| 1. Correct | 2. ninth | 3. Correct |
| 4. Correct | 5. Correct | 6. Correct |
| 7. ten knives | 8. Correct | 9. the men's cars |

UNIT TEN

WRITING A BETTER LETTER

One of the problems with letter writing is that most of us don't realize that our letters can be improved--and improved a lot. We're content to drift along writing in the same "good" style that our grade eight teacher told us was correct some 10 or 20 years ago. Now there's no doubt that that was a good form in those days, but we must remember that language is not a static thing--it changes and new formats become "correct."

Why do we write letters in business anyway? The most important reason is that letters provide a record--more or less permanent--of the communication. They are cheap to produce in the first place and fairly easy to keep (or to reduce to microfilm, should the files become unwieldy). Although, telephone calls provide immediate answers, they frequently are followed up by letters to provide the permanent record of the conversation. Letters are still the most common form of communication in business.

One of the most prevalent trends in business letter writing (and indeed in language generally) is the trend towards simplification and towards conversational style. We use fewer words to express ourselves; we use more positive terms and fewer negative terms; we use a style that is more like the way we talk.

There are some general rules to remember when we write letters. The first of these is referred to by most authors as the "C" Rule;

Conciseness, Completeness, Courtesy, Correctness, and Clarity are the cornerstones of good business letters. Let's take these one at a time.

Conciseness means more than simply being short. It means expressing every idea that the writer wants to convey without wasting any words--using as many words as are necessary, and not one more.

Dear Manpower:

I want a job.

Yours truly,

John.

This is certainly a short letter--the basic message is clear and simple. However the letter does not meet the standards of being complete, correct, and courteous. Therefore it is not a concise letter--merely a too short one.

To be complete, John's letter needed to give details of his education and experience, the exact type of work he was looking for, the location he wanted to work in, etc.¹¹ This complete letter would give the reader all the information needed to even consider John's application.

N.B. Most modern application letters have data sheets enclosed with them. These data sheets (or résumés, as they are sometimes called) list the details leaving the writer free to use some of them in the actual letter to help him get the job sought. See Appendix B.

Being correct is important in any written communication. John had only a four-word letter but he made one error in grammar--he said "wants" instead of "want." The danger in making such errors (as I've

¹¹See Letter Appendix A.

pointed out before) is that the real message the readers gets is that John is a person who makes errors in his work, is perhaps careless, or didn't bother to look for help. This is surely far from the message John, as a job seeker, wishes to convey. It's wise to correct any error that disrupts communication leading to a distorted message, whether the error be in grammar, spelling, punctuation, or sentence structure.

Being courteous is perhaps the most important facet of writing the letter. A discourteous letter is unlikely to accomplish its purpose--it's more likely to anger the reader. John's letter wasn't deliberately discourteous; neither was it rude--it simply omitted words and phrases such as

I would appreciate . . .

Thank you for . . .

Would you be good enough to . . .

Yours sincerely . . .

etc.

These are good bridging expressions that could make John's message easy to read and more acceptable to his reader: writing in a positive rather than negative style. Look at some common negatives translated into a positive format:

Negative

We can't help you . . .

We regret to inform you . . .

It's never done that way . . .

Positive

We wish we could help you but company policy prohibits . . .

Our apologies for sending the incorrect information . . .

We've always done it this way . . .

Recently, a letter was sent from a government bureau that normally takes 6-18 months to process a certain type of application. The letter read in part: "We regret to inform you that it will take three more weeks to process your application." Why cover the good news by making it sound like bad? Surely the letter should have read: "We're happy to inform you your application will be processed in just three weeks." Letters that are written in the positive are easier to read and are a courtesy to the reader.

Clarity is important in business writing. Recently a student was writing in response to an assignment that required a complaint letter about a malfunction in a sofa. The final letter read: "Dear Miss Smith: A short while ago I received a sofa that opened into a bed from you."! This misplacement of the words "from you" seemed to indicate the sofa opened out from Miss Smith rather than that it had been received from her company. Sometimes writers will use pronouns in such a way as to muddy the writing resulting in a loss of clarity. For example, "Smith gave it to Jones after he went home." Whether it was Smith or Jones who went home we are unable to tell. Sometimes "which" and "who" clauses are misplaced. I am indebted to Stewart, Lanham and Zimmer, (1977) for "The sandwiches were wrapped in aluminum foil, which we ate hungrily" (p. 275). Other clauses introduced by gerunds often have inexplicit completions; for example: "Having devoured the sandwiches, the aluminum foil was left." Let's change all these sentences to correct forms.

1. A short while ago, I received from you a sofa that opened into a bed.
2. Smith gave it to Jones after Smith (or Jones) went home.

3. We hungrily ate the sandwiches, which were wrapped in aluminum foil.
4. The aluminum foil was left after we devoured the sandwiches.

Letter Writing Tips

1. If there's good news to relate, say it in the first paragraph. This makes the reader more receptive to the remainder of your message.
2. If a cheque or money order or (heaven forbid) cash is enclosed, mention the amount, e.g., "Enclosed is my cheque for \$45."

N.B. Watch the style. (Never: "Enclosed please find a cheque in the amount of \$45." -- if it's there, the reader will find it.)
3. Be specific about dates, places, and times. Always give the year as well as the month and day when referring to dates in the body of a letter; e.g., "May I make a reservation for the night of May 5, 1980." It's a good idea to use the 24-hour clock when referring to time; for example, "09:00 hours" is nine o'clock in the morning and "21:00 hours" is nine o'clock in the evening.
4. If you need to apologize to the reader, do so simply and quickly without flowers or frills; e.g., "We apologize for the delay, Mrs. Samson, and will take steps to prevent its happening again," or "We're sorry about the error in the account-- we'll correct it immediately."

N.B. Remember "I regret to inform you . . ." means somebody's dead; and "unfortunately" means somebody's broken a leg!
5. If thanks are in order (e.g., in a reply to a received letter), say "Thank you for . . ." as an opening remark. It's a

- courtesy to the reader and shouldn't be left to the end.
6. If you wish to thank the reader in advance at the end of a letter however, then say simply "Thank you," or "Thank you for your anticipated response."

N.B. "Thanking you" or "Thanking you in advance" are considered old-fashioned and passé.)

Letter Styles

Essential parts

There are seven essential parts of a letter and a number of non-essential parts.

The seven essential parts may be seen in the letter below:

	(XYZ Company
	(1) 12 Any Avenue
	(Aroudebay, NF
	(A3E 1X7
	(2) September 20, 19--
Ms. S.A. Parsons	} (3)
General Manager	
The ABC Company	
42 Cabot Road	
Gander, NF	}
Dear Ms. Parsons:	(4)
Thank you for your letter of (5) September 15, 19--; we are pleased to enclose the information you requested.	
If there is any other help we can give, please write.	
	(6) Yours sincerely,
	(7) Rosé S. Drover
	Sales Manager

- (1) Letterhead--in the case of printed stationery--or Heading.
- (2) Date.
- (3) Inside Address.
- (4) Salutation.
- (5) Body.
- (6) Complimentary Close.
- (7) Signature.

1. Letterhead

Usually a return address is called a letterhead if it is a company name that is imprinted on the top of a sheet of paper. When the writer writes in such an address, it is called a heading. A heading must be written in all personal business letters and is a courtesy in friendly letters as well.

Examples of headings:

- A. 1432 Laurier Boulevard
Anytown, Province
Canada I2B 3H7
- B. One MacPherson Drive
Someplace, NF
Canada A1M 2B8
- C. Apt. 402 Building 92
100 Charles Street
Bigcity, Ontario
K5X 2Z3
- D. P.O. Box 3027
Littletown, NB
E2F 5X6

NOTE:

- 1a. The words street, avenue, road, etc., are never abbreviated;
e.g., 12 Kent Street.

- Ib. Street names themselves are never abbreviated.
- II. Names of cities and towns are abbreviated only in the incorporated name of the city; e.g., St. John's, NF
- III. Names of provinces may be abbreviated (note the two-letter designation with no periods NF rather than the older Nfld.)
- IV. Postal codes should be included.
- V. The word Canada should appear in headings of letters addressed outside the country.
- VI. Words like apartment, post office, rural route, etc., may be abbreviated.
- VII. Numbers of four or more figures have no commas in street addresses.

2. Date

The date may be written in two ways:

A. The traditional method:

September 20, 1979

B. The "metric" method:

1979 09 20

In the first, the name of the month is not abbreviated; a comma appears after the figures designating the day; the year is written in four figures.

In the second the four-figure year appears first; one space is left; the month is written in two figures; one space is left; the day is written, again in two figures.

3. Inside Address

The inside address duplicates exactly the information that appears on the outside of the envelope. If possible, the name of a person should appear on the top line. Examples:

A. Ms. Jane Smith
Personnel Manager
The XYZ Company
2014 Maine Street,
Bigcity, New Province
Canada I3B 4M7

Note: All women should be addressed as Ms. unless the writer knows a certain woman wishes to be Mrs. or Miss.

B. Director of Student Affairs
The College of the Labrador
P.O. Box 420
Hain, Newfoundland
A9X 4P2

C. The Bank of Newfoundland
East End Branch
170 South Road
Aroundebay, NF
A2Q 517

4. Salutation

The salutation is perhaps the most difficult to handle of all the modern letter-writing trends. It's very easy in the first instance above to say "Dear Ms. Smith:"; the whole business is simple if there's a name involved. It's when no name is known that problems result, for there are more and more women holding management positions in many fields and it's pretty insulting to receive letters such as the one recently addressed to "Ms. Elizabeth Reynolds . . . Dear Sir:!"

Actually in case B (the Director of Student Affairs) the salutation can be "Dear Sir or Madam:"

However case C presents us with the difficulty of using "Gentlemen:" for an organization that may be composed entirely of women! Some authorities suggest "Dear People:" or "Gentlepeople:" or similar forms.

I myself prefer to use "Good morning." However such terms are not in general usage and it's wise to avoid them.

5. Body

The body of the letter is the message--the information being sent and should follow the suggestions outlined earlier in this chapter.

6. Complimentary Close

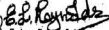
Most writers now suggest "Yours truly" only in the most formal of letters. "Yours sincerely," "Very sincerely yours," or "Cordially yours" are considered to be more conversational and friendly.

7. Signature

It's a lack of courtesy to sign a letter E.L. Reynolds--the reader can't tell if I'm Ms. or Mr. Reynolds. However any one of the following would be correct.

A. 
E.L. Reynolds

B. 
Elizabeth L. Reynolds

C. 
(Ms.)
or (Mrs.) E.L. Reynolds
or (Miss)

D. 
(Mr.) E.L. Reynolds

E. 
(Miss) Elizabeth L. Reynolds

F. 
(Mrs.) Elizabeth L. Reynolds

The signature should be typed as well as written for clarity, and the signer should indicate either by writing his/her full name at least once or by including a title how he/she wishes to be addressed in a return letter. These are only courtesies to the reader.

Format

There are a number of ways to design a letter and formats to follow. These are indicated on the following pages, with notes on each.

Punctuation

Open 12 Kent Place
St. John's, NF
Canada

Closed 12 Kent Place,
St. John's, Nfld.,
Canada.

SEMI-BLOCK--open punctuation

14 Trudeau Place
St. Anthony, NF
A6B 5M7
September 25, 1979

Mr. George Smith, Manager
The Bank of Newfoundland
1415 Water Street
St. John's, NF A1B 1V6

Dear George:

This letter is written in semi-block style. Note that, while the date is written on the right-hand side of the page, the paragraphs begin at the left. This means that the typist has to set only one tab.

This style is very popular.

Yours sincerely,

Pete
Peter Smith

FULL BLOCK--open punctuation

Rural Route One
Farmingdale, ON
K2M 3B6

1979 09 25

Mrs. Lana Lewis
Sales Manager
The XYZ Company
Smalltown, NS
B3B 5P7

Dear Mrs. Lewis:

This letter is written in the full block style in which all tabs are set at the left margin. This is a very efficient way of writing letters, which is coming into wider use. *o*

I think we'll see many more letters typed in this style in the future.

Very sincerely yours,

Martha J. Jones
Martha J. Jones (Miss)

SIMPLIFIED LETTER

210 Cranston Crescent
Comersville, Alberta
S2R 5E7

1979 09 25

The XYZ Company
1516 Water Street
St. John's, NF
A1C 1V8

SUBJECT: The Simplified Letter

This letter is the efficiency expert's letter. Many see it as the letter of the future. It's lack of a salutation overcomes the problem of whether to address the XYZ Company as "Gentlemen" when you know the senior management may be women.

It does not have a complimentary close and seems to be almost a cross between a letter and a memo.

Jean R. Robert

(Mr.) Jean R. Robert

There are a number of other forms--not now in general use. However, the three forms previously presented are probably adequate for most business needs.

APPENDIX A

12 Any Avenue
Arounbay
Newfoundland
A3E 1X7
September 20, 19--

Manpower Counsellor
Department of Manpower
St. John's, NF
A1B 1Z5

Dear Sir or Madam:

Are there at the moment any openings for a well-trained and experienced bank teller or accounting clerk. I would prefer to work on the island of Newfoundland, but I would certainly consider any position in eastern Canada.

As I have indicated on the enclosed data sheet, I have worked for three years as an accounts receivable clerk with the XYZ Company and for one year as a teller at the Bank of Newfoundland. Previously I took a one-year course in Clerk Accounting from The College of Trades and Technology, St. John's, NF.

If there are any available positions, I would be happy to travel anywhere in Newfoundland for a personal interview. You may reach me at (709) 777-2222.

Yours very sincerely,

John J. Smith

John J. Smith

encl. data sheet

APPENDIX B

PERSONAL DATA SHEET

of

JOHN J. SMITH
12 Amy Avenue
Aroundebay, NF
(709) 777-2222

EXPERIENCE:

1. The Bank of Newfoundland, Aroundebay, 1977 to 1978
position: Teller
duties: counting money, receiving cash, meeting customers
2. The XYZ Company, Aroundebay, 1974 to 1977
position: Accounts Receivable clerk
duties: handling accounts receivable
3. K-Mart, St. John's, Summer, 1973
position: stock boy
duties: stocking shelves, taking inventory

EDUCATION:

1. The College of Trades and Technology, St. John's, 1973-1974
course: Clerk Accounting
subjects: typing, office practice, accounting, communications, math.
2. Lester Pearson Collegiate, Aroundebay, NF, 1971-1973
course: Grade X and XI (hons)
subjects: English, French, history, math, physics, economics, biology
3. Memorial University of Newfoundland, Clarenville, 1976-1977
course: Principles of Communications (45 hours)

APPENDIX B (cont'd)

ACTIVITIES:

1. Hobbies: skiing, skating, hunting, fishing
2. Community Service: collector for Red Cross
3. Extra-curricular: choir, basketball team, yearbook, track, variety show

REFERENCES:

1. Mr. James Jones
Manager
The Bank of Newfoundland
Aroundebay, NF
2. Ms. B.A. Pike
General Manager
XYZ Company
Aroundebay, NF
3. Miss Nola Baker
Instructor
The College of Trades and Technology
St. John's, NF

UNIT ELEVEN

WRITING THE MEMO AND THE MEMO REPORT

The Memo

The memo has almost the same function as a letter with one notable exception--while a business letter is written to a reader outside the organization, a memo is an internal communication directed to a reader inside the organization.

The text of the memo, for that reason, may be somewhat shorter than that of a letter because the reader is presumed to know about company policy and procedures that may have to be explained to an outside reader. Then, too, the writer, while taking care to be courteous, does not have to "lay it on quite so thick" as when writing to an outside reader. However the general rules of being courteous, clear, complete, correct and concise still apply to memos.

Many organizations have at least one printed memo form (see Appendixes I and II). However, some prefer to type memos on company letterhead. Either form is acceptable. What is important is that certain headings are included.

The name of the person to whom the memo is addressed should appear first. For example:

To: Mr. John Jones, Night Supervisor

To: Miss Stella Smith, Personnel Manager

To: Ms. Betty Rider, Clerk

Note that the title (Mr., Mrs., Miss, Ms., Dr., etc.) appears before the name and the position or job title afterwards.

The name of the person sending the memo should be included next.

For example:

From: Liza Marshall

From: Henry Lawford

From: Leslie Sampson, Clerk, Administration

Note that no title appears before the name and no job classification afterwards--unless the job classification is necessary to identify the writer (who may not be known by name to the reader).

The subject line usually appears next. The subject should be stated clearly and concisely. For example:

Subject: Request for holiday change

Subject: Student absenteeism--PI Program

Subject: Broken window in Room H-304

The date of writing should always appear in a memo to provide an accurate written record of the communication. For example:

Date: January 30, 1979

Date: 1979 01 30

A memo should be used for even the simplest internal communications because a memo will provide an accurate written record of a transaction, request, notification, etc. This may be essential in order to prevent future dissension about who said what to whom when!

The Informal Report

Informal reports are usually written in memo form and so are discussed in this chapter. If a reader writes formal reports, I would suggest that he/she consult a book solely devoted to report writing (several are listed with asterisks in the bibliography for this unit);

or, better still, a reader might register for a complete report-writing course at a post-secondary institution:

Many reports in business, government, and industry are simple 1-4 page documents requested for a very specific purpose.

1. The Purpose

Purposes vary with each report. The report in Appendix IV was requested by Rachel J. Simpson, a Dean of Students at Labrador College, because the Board of Governors had heard that large numbers of students were absenting themselves from classes. The Governors wanted to know exactly how many people "a large number" consisted of, so they asked Dean Simpson who requested John Basha, an assistant director of student administration, to do the job.

John Basha's duties involved this kind of activity and he had done such reports before.

A report writer must always consider the purpose for which his/her report will be used. In the case of Labrador College, a simple statistical finding was required. Suppose however that the College was asked by Manpower Department of the Federal Government for such statistics because this department was financially supporting all 200 of these students and the College was accountable. John Basha's recommendations and his conclusions would be different--as we shall see. Suppose, too, that in other similar colleges the absentee rate was about 1% and falling; again the conclusions and recommendations would be different.

2. The Person

The person chosen to write a report should ideally be the one whose job is closest to the report topic (as John Basha was chosen). Otherwise it should be a person who for one reason or other has some expertise in the subject area, knowledge of the special conditions involved, or acquaintance with the group of people most concerned. The person who writes the report must give the stamp of his/her individuality when the report has to be summed up in the conclusions, when the results of those conclusions are embodied in recommendations, and when the implications of those recommendations are considered in terms of money, time, human resources, etc.

3. The Facts

Someone once said, "There are lies, damn lies, and statistics!" Report writers must be careful to read the facts carefully, observe procedures or progress intently, and review the statistics with over-abundant concern for detail and accuracy.

Some time ago, a group of teachers went on strike. The teachers' union published a set of statistics showing the poor salaries of teachers in this province as compared with the salaries of teachers in others. The union indicated, for instance, that a Level 2, Group C teacher in province X made \$952.00 a month while a teacher in the strike-bound province made only \$867.00 a month.

The government countered with the fact that a Level 2, Group C teacher in province Z made \$9,520.00 per year; while the same level teacher in the strike province made \$10,404.00 per year. Both were right! The union didn't happen to mention that province X paid its

teachers on a ten-month basis, while the other province's teachers were paid for 12 months. Statistics, "facts," etc., can be slanted to provide any point of view. It is the report writer's job to pick his/her way through this morass in order to report accurately.

Observations are equally difficult pitfalls for the report writer. Well known are the stories of several people viewing the accident, for instance, and each seeing a different happening.

However, when you are writing a report, it is your impressions and observations of the facts that are required. That is why you have been asked to report in the first place.

APPENDIX I

TELEPHONE CALL

To:..... Date:.....

Caller:..... Time:.....

Taken by:.....

Will call again Please return call No message Message below

.....

.....

.....

.....

.....

APPENDIX II

REYNOLDS ASSOCIATES LIMITED

Date:

-MEMO-

TO:

FROM:

SUBJECT:

APPENDIX III

THE XYX COMPANY

MEMORANDUM

To: Ms. Jane Jones, Personnel Manager
From: Peter Smith
Date: 1979 05 21
Subject: Request for holiday change

I am due to take my two-week annual leave from July 1-July 15; as usual, I'm planning to take my family camping. Some personal legal business has come up that will demand my presence in St. John's on July 3. May I rearrange my vacation so that I take July 7 to July 21 inclusive? I would appreciate your answer as soon as possible.

Thank you.

PS.

APPENDIX IV

The Memo Report

THE COLLEGE OF LABRADOR

MEMORANDUM

To: Ms. Rachel J. Simpson, Dean of Students
 From: John Basha
 Date: March 15, 1979
 Subject: Student absenteeism - PI Program

As you requested in your memo of March 1, I have investigated the absenteeism for February, 1979. The following are my findings based on 200 students presently registered.

1. <u>Students absent 1/2 day:</u>		
Sick	43	
Excused	31	
Without excuse	5	
Other (e.g., too late for a late slip, left in first half hour)	3	
	<u>82</u>	Total
2. <u>Students absent 1 day:</u>		
Sick	20	
Excused	2	
Without excuse	2	
Other	2	
	<u>26</u>	Total
3. <u>Students absent 2 days:</u>		
Sick	12	
Excused	3	
Without excuse	0	
Other	1	
	<u>16</u>	Total

APPENDIX IV (cont'd)

4. <u>Students absent 3 days</u>			
Sick	4		
Excused	1		
Without excuse	0		
Other	0		
	<u>5</u>	Total	
5. <u>Students absent 4 days</u>			
Sick	5		
Excused	0		
Without excuse	0		
Other	1		
	<u>6</u>	Total	
6. <u>Students absent 5 days</u>			
Sick	3		
Excused	0		
Without excuse	1	(now terminated)	
Other	1		
	<u>5</u>	Total	
7. <u>Students absent 7 days</u>			
Sick	1		
Excused	0		
Without excuse	0		
Other	0		
	<u>1</u>	Total	

Conclusions

Total days attendance: 4000 student-days
 Total days absence: 100 student-days
 - a 2% absentee rate

However, 50% of the registered students missed a minimum of one-half day during February.

Recommendations

1. I recommend that another survey be carried out in July and/or August as attendance seemed to drop last summer.
2. As 2% is an extremely low rate for colleges of this kind, I recommend that no further action be taken.

JB

Assignments -- Part Three

1. Write a paragraph about a topic that is important to you. Ask a friend or classmate to read it and tell you what he/she thinks you're really saying. Did you communicate clearly? Rewrite the paragraph if you did not.
2. Choose an abstract topic (e.g., love, hate, fear, joy, anger, etc.) and repeat the exercise above.
3. Imagine yourself in a situation where you are moving rapidly or differently from usual (e.g., in a car at 140 kph, on a ferris wheel, on a merry-go-round). In a paragraph describe the sensation you feel.
4. Pick an event in your life that has been unusual. Describe it in a paragraph or two so that your reader can experience the rarity of the situation with you.
5. Write a letter (and data sheet) applying for a position that you would like to have.
6. Write any applicable business letter that you might have need of in your business or personal life.
7. Write a letter to a company from which you have purchased unsatisfactory merchandise. Request a definite adjustment.

8. Write a memo report on one of the following:
- A. The cleanliness of the washroom in one of the following:
 - i. your college
 - ii. your place of work
 - iii. a local restaurant or pub
 - B. Courses open to adult learners in one of the following:
 - i. your community
 - ii. your college
 - iii. your type of business
 - C. Any appropriate topic that you might have business or personal need for.

BOOKLIST - SECTION THREE

Coleman, Peter and Brambleby, Ken
The Technologist as Writer
Copyright 1969
The Ryerson Press,
Toronto, Ont.

Cunningham, Murray
Communication, From Principles to Practices
Copyright 1978
McGraw-Hill Ryerson Limited,
Toronto, Ont.

*Farmiloe, Dorothy
Creative Communication for Business Students
Copyright 1974
Holt, Rinehart & Winston of Canada Limited,
Toronto, Ont.

*Friedrich, Dick and Kuester, David
It's Mine and I'll Write it That Way
Copyright 1972
Random House,
New York, N.Y.

*HempHill, P.D.
Business Communication
Copyright 1976
Prentice-Hall, Inc.,
Englewood Cliffs, New Jersey.

*Henderson, Greta LaFollette and Voiles, Price R.
Business English Essentials
Canadian Edition, 1977
McGraw-Hill Ryerson Limited,
Toronto, Ont.

Herman, William
The Portable English Handbook
Copyright 1978
Holt, Rinehart & Winston
New York, N.Y.

Mills, Gordon H. and Walter, John A.
Technical Writing
Fourth Edition 1978
Holt, Rinehart & Winston,
New York, N.Y.

Perigoe, J. Rae and Perigoe, Lillian
Message and Meaning
Copyright 1974
Prentice-Hall of Canada Ltd.,
Scarborough, Ont.

*Poe, Roy W. and Fruehling, Rosemary T.
Business Communication: A Problem-Solving Approach
Second Edition 1978
Gregg Division/McGraw-Hill Book Company,
New York, N.Y.

*Stewart, Marie, Ph.D., Lanham, Frank, Ph.D., and Simmer, Kenneth, Ed.D.
Business English and Communication
Second Edition 1977
McGraw-Hill Ryerson Limited,
Toronto, Ont.

*Particularly helpful books

UNIT TWELVE

GOODBYE AND GOOD LUCK

- helpful hints for communicators

1. Be honest, open, and direct in your communications. This will help you to establish clear channels of communication and help others to understand you better.
2. Keep your eyes, your mind, and your heart open when you are working in a group. When you understand others better, you communicate better.
3. Don't be afraid to risk--remember the story of the turtle, he doesn't get anywhere until he sticks his neck out.
4. Write clearly, simply, and directly--this helps your reader to understand you and your message better.
5. Be positive, be positive, be positive!
6. Use good spelling, punctuation, and grammar to avoid giving a "lost" message.
7. Speak slowly and clearly to help your audience understand--it's harder to listen than it is to speak or read.
8. Look people straight in the eye when you speak to them. This will help your audience see you as a person and understand your message.
9. Watch your posture--if you look and sound alert, others will take you at face value and believe you to be alert. (A pleasant circle, which then helps you to become even more alert!)

10. Make a good first impression--you never get a second chance at that.
11. Listen carefully--it isn't easy, but the rewards are great for you and for others who speak to you because you understand each other better.
12. Consult reference material often. Books are available in the libraries of universities and community colleges throughout the country. Most of these libraries offer their facilities to members of the general public on a limited basis and to evening students as full members.
13. Please write to me, Elizabeth L. Reynolds, 12 Kent Place, St. John's, NF, A1B 1V5, if you have any feedback on discussion about this book or about communication problems. I'd welcome letters.
14. Goodbye, good luck, and successful communicating.

THE END

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Presented in this chapter is a summary of the project, the conclusions reached, and the recommendations made.

Summary

This project examined the needs for a continuing education course in communication. Throughout Newfoundland large numbers of adults are enrolling in evening courses of all kinds. The Memorial University Extension Service course Principles of Communication has proven to be extremely popular.

Many adults return to education because they find a lack of personal or business skills in their backgrounds. Some take courses merely for personal satisfaction, others because of on-the-job needs. Many are subsidized by their employers; in fact, numbers of employers are encouraging employees to continue their education.

A drawback in teaching communications classes in continuing education is the lack of appropriate text books. Most texts were written for high school or younger college students, and, while the theory is basic and applicable, the examples and practices are often far removed from the life style of the older worker.

Principles of Communication has traditionally been divided into three sections--interpersonal communication, written communications, and public speaking. This frequently necessitated using three

texts--one for each section. Not only has the purchase of these been a burden on the pocketbooks of the users, but the books themselves tended to be large and to contain much information superfluous to an introductory 45-hour course.

What was needed was a short, simple, easy-to-read, easy-to-handle book that was directed toward the adult learner and uses applicable vocabulary, examples, and assignments.

The related literature seemed to indicate a new need in business for understanding business relationships. Courses and texts in interpersonal communication in business can meet this need. Also a trend towards self-development has been noted and adults everywhere are "jumping on the bandwagon." Students find that communication courses are basic to other courses, the literature indicated. A number of authors (Hemphill, 1976; Bennett, 1971; Reed, 1978; Farmiloe, 1977) said business and industry are demanding high standards in writing and speaking from employees--therefore books have been written about the topic and adult workers are returning to school and college to study.

In writing a new text for an adult communications course certain factors have been considered--the needs of the students, the demands of the instructors for a book to provide enough theoretical information and practical experience, and the present design of the Principles of Communication course. Therefore the book itself was divided into three sections and twelve chapters as follows:

SECTION ONE:

Unit One -- What Is Communication?

The basic communication theory and introduction to the book.

Unit Two -- You and Others

Interpersonal and intrapersonal theory and activities.

Unit Three -- You--An Assertive Individual

The discussion and practice of assertive behaviour.

Unit Four -- People in Groups

Group work and an introduction to group dynamics.

SECTION TWO:

Unit Five -- You and Your Audience

An introduction to public speaking and listening skills.

Unit Six -- What's in a Speech

How to research and develop material for speeches.

Unit Seven -- How To Say It Well

How to deliver the speech for maximum impact.

Unit Eight -- Speeches of All Kinds

Different types of speeches and methods of presentation.

SECTION THREE:

Unit Nine -- Developing Your Writing

An introduction to business writing, structure, and language use.

Unit Ten -- Writing a Better Letter

Trends and styles in business letter writing.

Unit Eleven -- Writing the Memo and the Memo Report

The basic elements of report writing in memo style.

Unit Twelve -- Goodbye and Good Luck

Helpful hints for communicators.

Each of the three sections has a list of helpful books to aid the reader in further study.

Conclusions

The text that has been written will hopefully be adequate to meet the needs of the students and instructors in Principles of Communications. Certainly, as far as student needs go, it is short and should, in a published edition, be easy to handle and relatively inexpensive to purchase. It is directed in tone and application to the adult learner who is generally an employee of business, industry, or government in the Province of Newfoundland and who is a student in a Memorial University Extension Service course in communications. It contains a spread of theoretical background and practical application and is directed towards the present course structure.

Considering the needs of students in continuing education and the lack of texts in the area, other textbooks are needed. For instance, a short text devoted entirely to public speaking or to business writing might be feasible. Such a book would be directed toward the same type of student in the same type of program, but would be for a whole course in the one particular communications area.

There is need for further research and study to relate the needs of students in one province (Newfoundland) and at one university (Memorial) to the mainstream of continuing education in North America. While a review such as this project seems to indicate similar needs for courses and texts throughout the continent, more work is needed to identify any special needs in this province and university.

Recommendations

The following recommendations are made:

1. That the textbook, Communicating with Confidence, be published. Publication lends credibility to the work that a typed handout, for instance, would not have.
2. That the textbook, Communicating with Confidence, be adopted for use in Principles of Communication throughout the Province of Newfoundland. This book has been written especially for this course as it is presently designed and therefore is pertinent and applicable to student and instructor requirements.

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