

COMM. 3

PRACTICAL SPEECH FUNDAMENTALS

Experimental Edition

*Department of Speech Communication and Theatre Arts
College of Arts and Letters
University of the Philippines, Diliman*

*Dr. Celia T. Bulan
Ianthe C. de Leon*

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TABLE OF CONTENTS

CHAPTER	Page No.
1: <i>Exploring the Nature of Communication: An Overview</i>	01
2: <i>The Listening Process</i>	26
3: <i>The Self and Intrapersonal Communication</i>	45
4: <i>The Speaker's Ethos</i>	59
5: <i>Language</i>	69
6: <i>Using the Voice to Communicate</i>	89
7: <i>Nonverbal Communication: The Potent Hidden Language</i>	101
8: <i>Communicating with Another Person</i>	113
9: <i>Group Dynamics</i>	131
10: <i>Communicating in Public</i>	145

APPENDICES

- A: Self-Evaluation of Listening Habits
- B: Oral Reading Evaluation Sheet
- C: Interview Plan Format
- D: Sample Interview Plan
- E: Evaluation Sheet for Interview
- F: Basic Agenda for a Problem-Solving Discussion
- G: Sample Exploratory Guide (problem of policy)
- H: Leadership Evaluation Form
- I: Scrambled Outline 1
- J: Scrambled Outline 2
- K: Scrambled Outline 3
- L: Sample Speech Plan (to inform)
- M: Sample Speech Plan (to persuade)
- N: Sample Speech Plan (to impress)
- O: Sample Speech Plan (to entertain)
- P: Speech Evaluation Form
- Q: Sample Special Occasion Speech

PREFACE

We were in the thick of a discussion in search of an appropriate title for an introductory course in Theatre. I felt my eyeballs turning for I was challenged. What could that title be? I am way past retirement. Over forty years this is something I had been involved in: the formulating of course titles, course descriptions, attending meetings to present them, defend them, and the like. All of a sudden, the moderator's eyes met mine and he called on me. The only thing I had in mind was Shakespeare, so without hesitation, I blurted out: "The world's a stage." I liked it myself. As a title, it is brief. Being Shakespearean, it sounded learned. I thought the response to it was favorable. But the best thing was it set people's minds thinking and there were more suggestions that followed. Finally, "The World's a Stage" was one of three titles to be polished by a committee.

But I didn't stop there. "The World's a Stage" still kept bothering me on my way home. Then, out of the blue, came an inspiration. To add the word 'for' so that the title would be "For the World's a Stage." I thought the idea and an idea came. That could be an expression of a justification of the course for new general education purposes. "For the World's a Stage" would be a springboard to an exploration into an understanding of the dramaturgy of theatre as communication. It would provide a motivation for the act of studying theatre. It would be personal and global.

I did the next best thing when I arrived home. I called up the Department to have my idea on record and for consideration by the editorial committee.

Even to myself, at this advanced age, the thought was a significant, momentous rhetorical experience. With one word, I changed the idea. It was made more consecrated, more instrumental: the power of language.

Which brings me back to my present task of writing a preface. I think the narration of my experience with one word ---what it can do to open the ears, to place stars in one's eyes is appropriate for this task. For that is what the present book hopes to do: Open the eyes, the ears, to enable the individual to relate himself to his environment.

The book has been well thought out and written. We congratulate everyone, faculty and students, who participated one way or the other, in making the writing of this book possible. The choice of the last item they included, the sample of an 'occasional speech' is excellent. In one stroke, the book became Filipino, proudly Filipino.

I thank the authors for this role they gave me, to write the preface. I feel honored and privileged to be part of the book even in this sense.

I wish every teacher and student user of the book a fruitful journey towards acquisition of optimum speaking effectiveness.

*Alejandro J. Casambre, Ph., D.
Professor Emeritus*

28 May 2002

1

EXPLORING THE NATURE OF COMMUNICATION

An Overview

Objectives

After reading this chapter you should be able to:

1. discuss the nature of human communication;
2. construct a basic framework for defining communication;
3. analyze the different models of communication and generate new ideas therefrom;
4. dispel misconceptions about communication and reinforce basic concepts;
5. describe the functions and values of human communication;
6. differentiate the modes of communication;
7. identify the levels of communication; and
8. synthesize the common elements of the speech communication process.

INTRODUCTION

Why speech communication?

What other power [than eloquence] could have been strong enough either to gather scattered humanity into one place, or to lead it out of its brutish existence in the wilderness up to our present condition of civilization as [people] and as citizens, or, after the establishment of social communities, to give shape to laws, tribunals, and civic rights?

Cicero
De Oratore 1.33

Marcus Tullius Cicero (106-43 B.C.), one of the greatest Roman orators and statesmen of his time, underscored the power of speech in the paragraph above. In our global age today the call stands strong. People need to talk. Families become united and stable by communicating. Communities and social groups bond together for the attainment of shared goals and commitments. Fiat in democracy as a form of government in many countries is sustained through freedom of speech or communication. Nations coalesce for the protection of their common interests and purposes through oral communication. Communicating leads to sharing; sharing leads to bonding; bonding leads to uniting.

The Latin word “*communis*” is divided into two parts, *com-munis* (*commun*, public). The initial syllable in *communia* is *com* – together and the rest is *munitia* – duties. From this etymology one draws the sense of “working together.” A sense of sharing, a duty to work publicly with is the gist of the word “communicate.” Without speech or oral communication, societies could not attain levels of civilization, communities could not organize into living and working groups, mark and ritualize practices and traditions, debate and decide difficult issues, and transform society for its good. People need to talk.

When the boy you admire doesn’t know you exist, you run to your best friend to ask for advice. You share on a one-on-one basis. When your family needs to sit in council to plan how to cope with a financial crisis, you share person-to-person and with every person in the circle. When husband and wife talk about rules of child-rearing, one person shares intimately or dialogues with the other. When you are granted that first interview for a job you’ve always dreamed of, you talk with someone superior to you.

When teachers communicate to their students, they need to share not only content but values as well. When a shop foreman communicates instructions to his men, he needs to motivate them towards a productive work ethic. We could go on *ad infinitum*.

Oral or speech communication is the preferred form of communication because it flows spontaneously and directly between individuals. Although public speaking no longer defines the scope of human communication, its functions for a society are equally important to individuals and groups (Gronbeck et al 1994):

1. *Speeches are used for self-definition..*

Just as church groups recite their creeds aloud and often, societies and communities engage in speech communication activities in order to define themselves or reaffirm their common identity, indicate what they stand for, or what it means to have affinity to a group or organization.

2. *Speeches are used to disseminate ideas and information.*

Even into day's proliferating media, much information needs to be disseminated in a personalized way. Leaders of nations talk to their people in matters of grave interest: emergent societies or republics are galvanized by influential speakers who rally people to a cause. Civic and social action to change society starts in small groups that discuss, share, and think about vital issues of common concern.

3. *Speeches are used to debate questions of fact, value, and policy in communities.*

One could say that civilizations advanced when men learned the art of public debate or verbal controversy instead of resorting to weaponry.

Facts are necessary to shed light on any situation. Values have to be clarified by members of societies or groups in order to ensure the common good. Policy has to be arrived at through a democratic consensus before any rational action.

4. *Speeches are used to transform individuals and groups.*

Speech communication in any form has to be persuasive to bring about change in the individual or in a group. Communities and groups have to adapt to changes in their environments and ways of life if change must occur. Speeches advocating change in order to spur growth of the individual and groups in society can unlock doors to progress in any civilization. Changed attitudes that lead to positive action in the individual become a force when done collectively.

If we relate the above functions to our everyday life, we can say that communication in several instances holds the following values for us:

1. Communication helps us to define and understand ourselves and our environment
2. Communication breaks barriers between two or more persons, thus, leading to relationships.
3. Communication creates bonding in groups and affirms the human need to belong.
4. Communication facilitates cooperative action toward goal attainment.
5. Communication informs and enlightens people for knowledge's sake and informed judgment.
6. Communication leads to enduring friendships and intimacy between individuals and among groups.
7. Communication enhances our understanding of and respect for different cultures.
8. Communication opens avenues for growth of the individual and society.

Now that you've seen how important speech communication is, you'd like to discover what communication is and how it works in reality.

THE NATURE OF COMMUNICATION

In your mathematics class you ask your professor to explain how she arrived at the solution just written on the board; as she finishes you nod your agreement. Then you hurry after class to the dormitory and relish a lunch with your roommate who tells you she understands your moods. At day's end you attend a business meeting with a peer group that gives you a feeling of belonging.

But when you return for the weekend, your father complains that your steady date lacks manners. You certainly disagree but remain silent and walk slowly away. Then a teenaged sibling with nose up in the air complains about her older sister being more privileged on the use of the house phone. Rather than get into an argument with your father or sister, you withdraw to your room. It seems it's going to be a long, long weekend.

In both sets of examples there is communication taking place. But is one more effective than the other? Words, gesture, body movements, and even silence communicated feelings and ideas. If you think that the first examples characterize more effective communication than the second, what distinguishes the former from the latter? But before we can come up with a basic definition of communication, we need to understand certain core premises on the nature of communication.

1. *Communication is a dynamic process.*

When something is in process, it is ever-changing, ever-moving and in a state of flux. The idea of process also indicates that there are no clear-cut markers when communication starts and when communication ends. Human interactions in the past affect communication in the present and present ones influence future exchanges. And it goes on. People, settings/ situations, events, words and others are factors constantly interacting in the process. The interplay of these different elements in a continuum results in what Frank Dance (1967) describes as "something that is in constant flux, motion and process....changing while we are all in the very act of examining it..."

When we describe the very process as dynamic, it is not a mechanistic notion of movement or activity as in a conveyor pushing groceries forward to the cashier; rather it is a more complex notion of dynamic change, one in which an indefinitely vast number of particulars interact in a reciprocal and continuous manner (David Mortensen 1972). If you take a pyramid (three-dimensional), from the base the tapering layers or levels can be visualized as successively smaller levels of activity. And each smaller level is itself a composite of interacting elements, all the possible elements relating to one another in an indefinite number of ways. Another analogue of this dynamic process is the activity of the nervous system. Lashley (1954) referred to the complex interacting forces at work in the human nervous system as "...an

activity not in terms of individual cells...but even the simplest bit of behavior requires the integrated action of millions of neurons."

2. *Communication is systemic.*

A system consists of parts or elements that comprise a whole. Communication is a complex process and it takes place within a set of systems. Communicators relate to one another in a system. The social setting they find themselves in is a system. The immediate physical environment is also a system. Each of these systems influences or affects communication as they influence one another as well. A systemic view of communication has four (4) vital implications (Watzlawick, Beavin & Jackson 1967):

a) *Communication is contextual.*

If we consider or acknowledge the fact that communication occurs within a gamut of systems, understanding the process will come easy.

Communication does not transpire in a vacuum; it occurs amidst a background or setting, it requires an immediate physical surrounding. The context of communication comprises physical characteristics such as seating arrangement, light, sound, color, physical space and the like. But beyond these it includes things like atmosphere of ambience, of sociocultural background (Mortensen 1972). When a person goes to a funeral parlor with the intent of paying his respects, he enters a situation that is generally somber in mood. He will be communicating his sympathy because the context so requires. The emotional overtones of the situation will probably communicate warmth, solace or psychological comfort, and affinity. The context engenders these sentiments and feelings.

Brockriede (1968) calls it an "encompassing situation" or encompassing context when an elaborate set of implicit conventions and rules impose on an individual's behavior in given types or categories of social situations, such as the one mentioned above. Mortensen distinguishes between immediate and encompassing contexts by pointing out the impact of particular social situations as constituting immediate contexts for communication whereas an encompassing context would influence a communicator's image of particular social situations. One's immediate surrounding constitutes a context for communication. But the essence of context is extended to embrace all social and cultural milieus.

b) *A system has interrelated parts.*

In any system the parts constitute a whole and so each component relies and depends on one another. This interdependence makes for efficient functioning of the whole. If every part contributes chances are the system will work as a unit. As an example, let's take your speech communication class as a system. The parts are your professor, classmates, syllabus, textbook, references and your particular room (physical environment). Add to these the bigger system that encompasses your class system - the university and its policies and SOPs (standard operating procedures),

Philippine society and its culture. How will changing your present stuffy room into a whitewashed air-conditioned one affect the communication? How will a change in faculty to handle the course affect the system? How will the university's shift in emphasis from arts and letters to mathematics and the sciences affect your communication? In any event change in any of the parts will most likely engender change in the entire system.

c) *The whole is more than the sum of its parts.*

Communicators, messages exchanged, seating arrangement, lighting, sound system, ventilation and the like may comprise any one particular communication situation. But treating these parts like an arithmetic sum adding up to a whole misses the point. Herbert Hicks (1972) cites the sum of inputs is a bigger number, and not a case of $2+2 = 4$. The interaction of all the parts results in a synergy, where the output differs in quality and quantity from the sum of the inputs.

d) *Constraints within systems influence or affect meanings.*

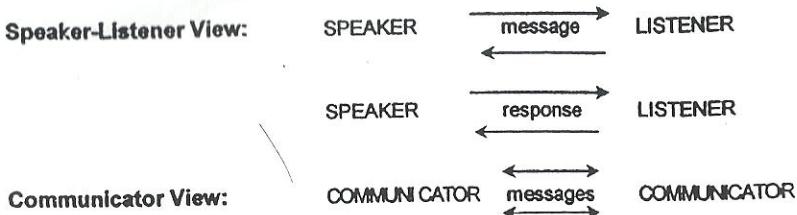
There is no ideal communication system, human or machine-fed. System constraints are features that influence our efforts at communicating. Meanings intended may be altered, modified, watered down or even distorted by these constraints. Systems contain physical constraints such as stiff chairs, a smoky room, stuffy air, poor lighting or even distances between communicators. Communicators may experience constraints when they perceive status differences among them (sociophysiological). Then there are also barriers of language, norms and customs (cultural constraints).

Thus, a systemic view of communication implies the following: one, communication can be understood only within its contexts; two, all parts of a system are interrelated; three, the whole is more than the sum of its parts; and four, communication systems contain constraints that affect meanings.

3. Communication involves communicators.

Speakers speak and listeners listen, that is obvious. But communicators simultaneously and continuously speak and listen, thus rendering the labels "speakers" and "listener" not too accurate.

Another problem with a speaker-listener view of communication lies in the fact that it may ignore the simultaneous exchange of messages between participants. Even while a listener may be verbally passive, he nevertheless sends messages with perhaps a nod, a smile or frown or whatever. The simple act of facing a person speaking sends a message of wanting to listen at that particular moment. Thus, the speaker is doing things simultaneously - sending and receiving messages. This is also true with the listener.



4. Communication is irreversible. - Once you say it there's no taking it back

The adage "a man can't step in the same river twice" does point to the concept of irreversibility. "Human experience flows as a stream in a single direction leaving behind it a permanent record of man's communicative experience," (Barnlund 1970). Communicators have no way but to go forward from one moment to the next, from a present state to a future one. Like time running on and moving forward, communication progresses in similar fashion; but this can build upon the significance or meaning of the present instant and succeeding events that unfold.

5. Communication is proactive.

Technical devices of advertising and propaganda – those media with their paradoxical messages – gradually break down our barriers of criticism; glued to the TV screen, people become passive and apathetic...we are all a little bit slave to the great television hypnosis (Meerloo 1968). Persons engaged in communicative behavior bring themselves totally to the situation – their mental, psychological and emotional makeup, their world view, their self-image, etc. Far from being inert or passive bystanders, they are proactive communicators capable of seeing, perceiving, analyzing and shaping situations. Even while asleep, our brain does its work. It goes on processing like a giant factory of ideas. Author Langer (1942:33) said: "...the brain follows its own law, actively translating experience into symbols..."

6. Communication is symbolic interaction.

Human communication is symbolic in nature, which means it is created and employed by humans (Wood 1964). Human beings can think and act symbolically. When we say that human communication is symbolic interaction, the communicators interact with and through language. We use language to define ourselves, our surroundings, people and events. In this manner we ascribe or give meaning and importance to our experiences. Unlike animal behavior that responds to stimuli automatically, the human communicator is proactive in that he assigns and acts upon meanings, not on stimuli per se. We act upon our environment – "a man-made world that we have seen, studied and shaped ourselves" (Platt 1968) and this ability elevates us above all other life forms ... because we are symbol users (Burke 1968; Cassirer 1944).

7. Meaning in communication is individually construed.

No two people will attribute the same meaning to one distinct or particular situation. Each individual interprets or assigns value and meaning differently on the

basis of his past experiences, beliefs, attitudes and values, and cultural makeup. It is well nigh impossible to elicit the same comments because of every person's uniqueness.

Meanings are always personal because we can never respond directly to another person. We come to understand other people's communication through ourselves. The person listens to your message and first interprets it on the basis of his own needs, beliefs, desires, feelings, self-concept and goals. The response is not to your statement but to his interpretation of the same (Wood 1964). It is like saying every person has a unique processing system with which to communicate. For an example, the word "love" elicits quite different images and notions from all ages. To many teenagers, a "love-team" on the silver screen probably means romance in a moonlight-dance-wine and roses-setting. To an estranged spouse, the word "love" conjures scenes of a bitter quarrel and love lost. But to a happily married woman, "love" means having made the decision to commit herself totally to her man through thick and thin, and having felt true joy in her relationship. But in each type of situation, meanings of the word "love" will indefinitely vary. Even an individual's meanings are in a state of flux. We have moods, feelings, predispositions and changing perceptions.

COMMUNICATION DEFINED

Thus we can now define communication as a *dynamic, systemic or contextual, irreversible and proactive process* in which *communicators construct personal meanings through their symbolic interactions* (Wood 1964).

Having a basis for further discussion, let us look at certain models of the communication process.

MODELS OF COMMUNICATION

What is a model? If we were to play a game of association, what words would cue you in to the concept "model?" The words "scale," "ramp," "mannequin," "role," "fashion" would perhaps elicit the key word. But "scale" and "role" would most closely be associated with our meaning. A model describes an object, event, process or relationship. It attempts to represent the essential or major features of what it models. Thus we could say a communication model attempts to describe the communication process - how it works.

Why do we study models? For one, models provide a schema for understanding various phenomena. A good model presents the essential nature of what it describes by highlighting key features thought important by the model builder. Since human communication is such a complex process, no single model can do justice to it. Thus, any model of communication will select certain features and "freeze" them for closer scrutiny. A model visualizes for us how certain features are related to another and provides a more orderly understanding than we might have without the model. Thus, models have organizing value. Another function or value is heuristic in nature. Models that provoke

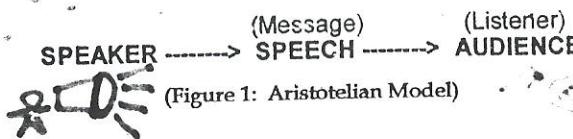
thought with its insights can lead scholars to generate concepts and theoretical frameworks. Some scholars of communication theory point to the heuristic power of models as their most valuable function.

The Aristotelian Model

The Aristotelian model which was first developed among the Greeks in ancient times is simple and basic. It has three (3) main features, namely: *speaker, message, audience*.

Greek citizens went about their daily life defending or prosecuting in the courts of law, deliberating and debating among themselves in the legislature or simply arguing a case in plain people's assemblies. Thus, a premium was placed on one's persuasiveness to his audience. The speaker's (persuader's) quality of persuasiveness was called "*ethos*." Such characteristic hinged upon the character of the speaker. However, there are other factors mentioned in Aristotle's *Ars Rhetorica* which determine the persuasiveness of a speaker's message:

1. content
2. arrangement
3. manner of delivery
4. *ethos*
5. arguments
6. *logos*
7. *pathos*



The Lasswell Model

One of the earliest models of communication was a verbal model advanced by Harold Lasswell in 1948.



(Figure 2: Lasswell Model)

The model combines five key elements in a sequential or linear pattern, that of a speaker delivering a message through a channel of communication to another with such impact. As a social scientist, Lasswell premised his model upon three key functions of communication in human society, namely:

1. *surveillance* – a function of surveillors such as diplomats and political leaders designed to alert society to the dangers and opportunities it faces.
2. *correlation* – a function mainly carried out by institutions such as journalists, educators and poll-takers designed to gather, coordinate and integrate into meaningful form the responses of society towards changes in the environment
3. *transmission* – a function mainly carried out by institutions like the family, church, school, and community in order to hand down values, mores, customs and traditions to the next generation.

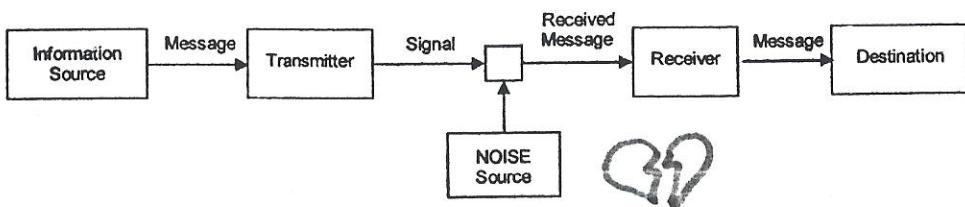
To paraphrase Lasswell, communication must perform its key functions to protect, fortify, and enhance a nation's stability. A country is responsible for consolidating its strengths and this can be done by controlling the forces that interfere with efficient communication, e.g., message controllers (censors, agents of distortion and filtering, etc.).

The Shannon-Weaver Model

A model originally designed for telephone communication, it identifies five (5) basic components: an information source, a transmitter, a receiver, a destination and noise. Somebody makes a phone call – an *information source*; the telephone is the *transmitter* that converts the message into an electronic signal; the telephone at the other end is the *receiver* that reconverts electronic signal into a message; the message is heard by another person, *destination*; distorting signals like static comprise *noise*.

Briefly, let us look at an example applying the model to a non-telephone situation. The information source became the brain of the speaker; the transmitter became the vocal mechanism. The receiver became the hearing mechanism of the listener, and the brain of the listener became the destination, and noise became anything that interfered with the message.

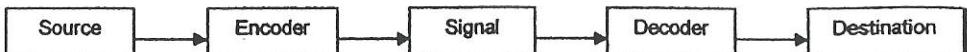
The Shannon-Weaver model depicts communication as a one-way or linear sequence of transmission and reception. It also depicts noise as an element found only within the message and not throughout the communication process. And since it originally applied to telephone communication, its concepts of transmitter, receiver and noise are mechanical.



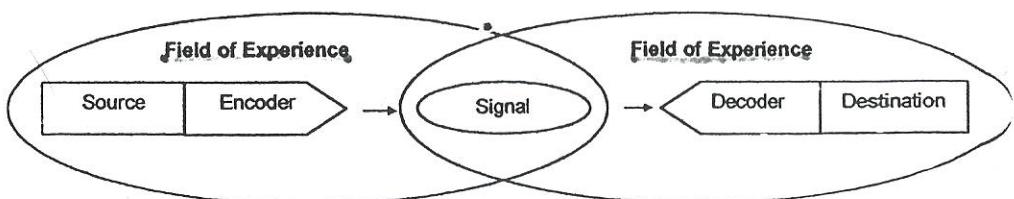
(Figure 3: Shannon-Weaver Model)

Schramm's Model

Wilbur Schramm moved beyond the verbal model to advance a significant insight in his second model (his first model is similar to Lasswell's). Schramm highlights the importance of an overlap of communicators' fields in order that communication can occur.

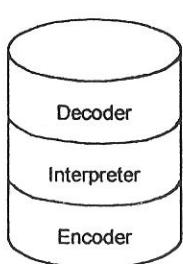


(Figure 4: Schramm's First Model)

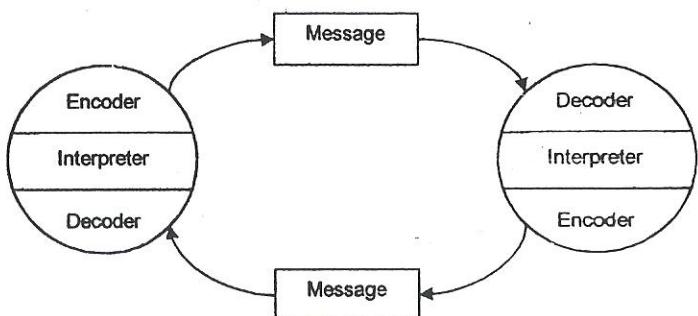


(Figure 5: Schramm's Second Model)

Schramm's third model describes the dual role of each communicator in that he is both sender and receiver, and that both encoding and decoding entail personal interpretation. The fourth model presents another heuristic insight by the fact that it emphasizes the dynamism of human communication. People interact in constant cyclical fashion whereas earlier models (Aristotle, Lasswell, Shannon-Weaver) depict communication as a sequence, Schramm finally captures the notions of process and interaction.



(Figure 6: Schramm's Third Model)



(Figure 7: Schramm's Fourth Model)

Berlo's Model

S SOURCE	M MESSAGE	C CHANNEL	R RECEIVER
Communication Skill Knowledge Attitude Sociocultural System	Element Structure Content Treatment Code	Seeing Hearing Touching Smelling Tasting	Communication Skill Knowledge Attitude Sociocultural System

(Figure 8: Berlo's Model)

According to David Berlo's model, source and receiver are influenced by their personal makeup of three (3) factors: knowledge, attitudes and communication skills. A fourth influence is the sociocultural system of the communicators. Where the communicator's message is concerned, three areas matter: message content, communicator's treatment, and coding of content. Channels of communication or the means by which communication is shared consist of five senses, *seeing, hearing, touching, smelling, tasting*.

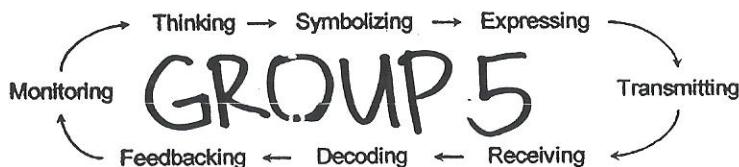
Berlo acknowledges the complexity of the communication process as evidenced by the influence of several factors on communication, to include an all-encompassing system - the communicator's sociocultural framework.

White's Model

Eugene White gave his communication students a sequence of events that takes place in communication. These eight stages of oral communication are the following.

1. *Thinking* - a desire, feeling, or an emotion provides a speaker a stimulus to communicate a need.
2. *Symbolizing* - before he can utter sounds, a speaker has to know the code of oral language with which to represent his ideas and in order to make his selection.
3. *Expressing* - the speaker then uses his vocal mechanism to produce the sounds of language accompanied by his facial expression, gestures, and body stance.
4. *Transmitting* - waves of sound spreading at 1,000 feet per second and waves of light traveling at a speed of 186,000 miles per second carry the speaker's message to his listeners.
5. *Receiving* - sound waves impinge upon the listener's ears after which the resulting nerve impulses reach the brain via the auditory nerve; light waves strike the listener's eyes after which the resulting nerve impulses reach the brain via the optic nerve.

6. **Decoding** - the listener interprets the language symbols he receives and thinks further.
7. **Feedbacking** - the listener may manifest overt behavior like a nod, smile, or yawn or he may not show any behavior at all (covert behavior like fast heartbeat, a poker face, etc.)
8. **Monitoring** - while the speaker watches for signs of reception or understanding of his message among his listeners, he is also attuned to what's going on inside him; the speaker is receiving and decoding messages about himself from his audience in order to adjust to the particular situation.



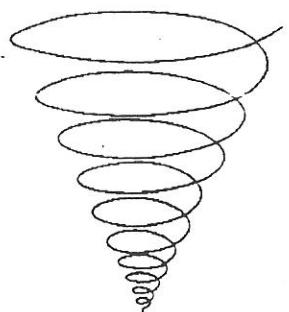
(Figure 9: Eugene White's (8) Stages of Oral Communication)

The Eugene White model implies a step-by-step sequence of events that starts with thinking in the mind of the speaker and ends with monitoring also by the speaker. Communication is a repetitive, cyclical event but the dynamic quality of interaction is not depicted. The speaker is the originator of the communication process and the listener is a passive reactor who does not initiate communication.

Dance Model

The model advanced by Frank Dance is represented by a spiraling figure – the helix. It depicts the process of communication as one that progresses or moves forward in cyclical fashion — moving forward but coming back upon itself. Notice the spiral moving in progressively larger spheres as it goes upwards. This signifies the dynamic quality of human communication in that what has occurred before influences what we say now. What we say now influences the future. The continuum of human events serves as a backdrop for all human interaction.

Dance's model is unlike earlier models in that one cannot pinpoint any literal features or elements. However, the helix as a symbol for the dynamics of human communication is visually powerful.



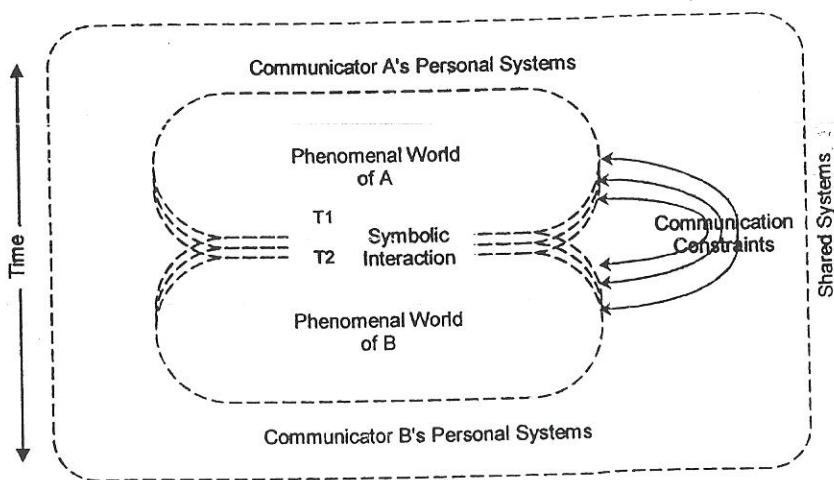
(Figure 10: Dance Model)

A Symbolic Interaction Model (Wood)

Language is a system of symbols and words are symbolic. In the course of interaction or shared experiences, people "generate, convey, and invest meanings and significance" in these symbols.

This model reflects the nature of communication as a dynamic, systemic process in which communicators construct personal meanings through their symbolic interactions. Notice that communicators are linked together by their symbolic interactions. Interactions may be either sequential or simultaneous since there is no direction specified. Then a given interaction evolves out of earlier interactions and is influenced by previous encounters as well as by the present situation. As communication progresses over time ($T_1, T_2, T_3\dots$), the shared world between communicators is enlarged. As people communicate they learn each other's values, beliefs, attitudes, predispositions to situations, moods and interests. Over time people also learn to use common symbols to designate ideas, concepts, perceptions, rituals, and expectations. Shared experiences may lead to a greater understanding between communicators. It is communication that enables people to build shared worlds.

Let's consider an example of the process by which people construct a shared phenomenal world. Recently a freshman was admitted to a university dormitory facility. She met her roommate with whom initially she had rather an uncomfortable, stilted encounter. As the two tried to find common areas of interest in their high school life and as they warmed up to each other in view of their similar goals and expectations of college life, they began to communicate better. The discovery of a shared world spurred them both to relate with a sense of togetherness in a new, exciting environment that is college. Communication can thus enlarge the shared worlds between communicators. Thus, the model emphasizes the temporal dimension of communication—a given interaction serves as a starting point for the next and future interactions.



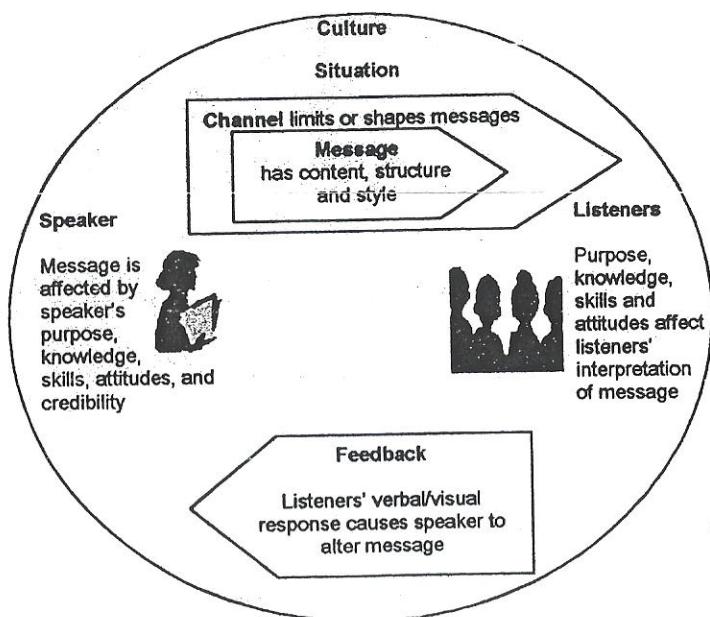
(Figure 11: Wood's Symbolic Interaction Model)

In addition to the model's dynamic feature, there is also the systemic quality of communication. Several levels of systems are represented within the model. Both communicators live within a vast social system or social world composed of all the social systems that make up a given society. Each communicator belongs to a few not all of such systems and is represented by dotted lines. This is to indicate the openness of these systems to forces of outside of them. The dotted lines also mean that there is interrelatedness between systems.

Furthermore, the model emphasizes the communicator's personal construction of meanings through his individual phenomenal world. This world consists of everything that makes up an individual — self-concept, goals, emotions, thoughts, skills, attitudes, past experiences, beliefs, and values. This world is the basis for interpreting communication. In the model Communicator B interprets A's messages through his phenomenal world, not through A's. To the extent that these two worlds overlap, A and B will have a clear, shared understanding of symbols. Their personally constructed meanings when found to be common or similar will lead them to deeper communication.

Finally, the model presents a feature not highlighted by the other models: constraints. The series of lines indicates the existence of constraints throughout the communication process. Constraints may come in the form of conditions beyond our control (i.e., unstable economy) and they may also be found in the communicators (i.e., biases, moods, dislikes).

The Speech Communication Transaction Model (Gronbeck et al.)



(Figure 12: Speech Communication Transaction Model)

Premised on speechmaking, this model is comprised of essentially the following components: a *speaker*, the primary communicator, gives a speech, a continuous, purposive oral message, to the *listeners*, who provide *feedback* to the speaker. The exchange occurs in various *channels* in a particular *situation* and *cultural context*.

SPEAKER

The speaker must evaluate himself on four (4) key areas every time he communicates: a) purpose; b) knowledge of subject and communication skills; c) attitudes toward self, listeners; and subject d) degree of credibility.

- a) *Speaker's Purpose.* Every speaker has a purpose or goal to achieve. It may simply be to befriend someone or it may be more complex, as in trying to change people's beliefs and behavior. A speaker may wish to inform or add knowledge, entertain or amuse, impress, inspire or motivate. In all cases, a speaker has direction and, thus, acts in a goal-directed manner.
- b) *Speaker's Knowledge.* Listeners generally await a speaker with high expectations. Does the speaker display deeper-than-surface knowledge of his subject? Does he share new, fresh, relevant, and significant insights? Is there depth and breadth in his message? Can he be considered an authority on the subject? Does his message make it worth their while?
- c) *Speaker's Attitude.* A baseline source of a healthy attitude towards self and others is one's *self-concept*, a term usually grouped together with *self-worth*, *self-esteem*, *self-efficacy*, and *self-image*. If you feel good about yourself, you will reflect and radiate such an attitude when you communicate with others. If you don't feel good towards yourself, you might not want to see, talk or communicate with people. Confidence, pleasantness, amiability, commanding presence and other positive traits tend to be manifested by the speaker with healthy attitudes towards himself, the listeners, and his subject. Shyness, uncertainty, poor self-confidence, phlegmatic presence and other self-defeating traits tend to show when the speaker does not hold a healthy attitude towards himself, the listeners, and his subject.
- d) *Speaker's Credibility.* When listeners judge a speaker to be high in trustworthiness, competence, sincerity, attractiveness, and dynamism, the speaker's chance of success will be high. Otherwise, his speech communication transaction will be a failure. The concept of credibility is traced back to the classical Greek concept of *ethos*, a word that means character. Authors Gronbeck, Ehninger, McKerrow, and Monroe attest to the fact that where a speaker can heighten his credibility, there he will also produce a heightened impact of his message upon the audience.

MESSAGE

Your message often comes in the form of ideas or information. In public communication, there are three vital aspects of the message: *content*, *structure*, and *style*.

- a) **Content.** Mere facts or descriptions do not a content make. Something more substantial is needed. A speech's content is the substantive and evaluative materials that form the speaker's view of a topic, and of the world. Content can be likened to an umbrella in whose shade certain select ideas and information come under. Content is conceptualized by the speaker according to his purposes for a particular audience.
- b) **Structure.** Presenting ideas, facts, and information any which way is structure of some sort. But a speaker's structure needs to be one in which his ideas, facts and information can be properly and effectively understood through patterns or coherent arrangements or sequencing of ideas. Such arrangement gradually guides and leads listeners to grasp or comprehend the speaker's message. At the end there must be unity of thought.
- c) **Style.** Personal and impersonal, intimate or distant, poetic or plain, reportorial or impressive, you communicate your speaking style when you select certain words and arrange them in some way. Style often refers to those aspects of language that convey impressions of your personality, your view of the world, and your individuality or uniqueness as a person.

LISTENER

In the communication transaction the listener serves as the speaker's counterpart. He receives and thinks about what is said in light of his *a) purpose; b) knowledge of and interest in the topic; c) level of listening skills; and d) attitudes toward self, the speaker, and ideas presented.*

- a) **Purpose(s).** Often listeners come to listen with single or multiple expectations. Some want to hear the latest on a raging controversy, others simply want to see what a person looks and sounds like, and still others come to be entertained or humored. Speakers must match their listener's expectations in order to succeed. It is important to know that listeners want their needs satisfied.
- b) **Knowledge and Interest.** Do the listeners know little or much about the topic? Would they care to hear or be attracted to listen to the topic at hand? Is there something in it for them? Is the group a highly motivated audience? A thoughtful speaker would not initiate a message without first studying his audience on these two critical areas, areas of high impact.
- c) **Command of Listening Skills.** Listeners vary in listening skills. Some are naturally receptive while others can't wait to hear the speaker's final "thank you" or "good day!" Others persevere through long chains of reasoning while the rest are struggling to see the point. Children cannot listen to lectures or long discourses whereas adults can sit through these. The degree of appreciation in a listener is a function of his listening skills. Training in the discipline of listening is vital to any form of human communication.
- d) **Attitudes.** Since attitudes of persons are generally shaped by the values they hold, it would be unwise for a speaker to antagonize his audience with contrary opinions. Listeners tend to seek out speakers whose beliefs and views they already agree with, and retain longer those ideas they strongly approve of.

A speaker who wishes to alter listeners' views must start from familiar and common ground, then slowly build up to his alternative or contrasting ideas.

FEEDBACK

Feedback is a two-way flow of ideas, feelings, and information from listener to speaker, speaker back to listener. Listeners yawn or frown, nod or shake, smile or laugh. The speaker instantly interprets these as signals of comprehension or confusion and boredom or satisfaction. The speaker adapts, adjusts, alters, and modifies his speaking behavior in order to respond to such signals. It takes skill and sensitivity to spot cues in audience behavior.

CHANNELS

Public communication cuts across multiple pathways or channels. The *verbal channel* carries words; the *visual channel* transmits gestures, facial expression, bodily movement, and posture of speakers and listeners; the *aural channel* or *paralinguistic channel* carries the tone of voice, variations in pitch and volume or loudness, as well as cues on the emotional state of the speaker and tenor of the speech. At times a *pictorial channel* aids the communication process by use of visual aids such as diagrams, charts, graphs, and objects. Simultaneous messages are being communicated through these channels.

SITUATION

Your speech is affected and influenced by the physical setting and social context in which it occurs. A church congregation awaiting services will behave differently from a crowd at a political rally. A function room decorated in heavy dark drapes and lighted dimly may dampen audience response; a wide, brightly lighted space with comfortable chairs may enhance listening behavior or response; a subordinate taking orders from a superior seated behind a massive desk may connote the authoritative and powerful stance of the boss; a roommate talking to another who is chummy would be comfortable and at ease communicating, and so on and so forth.

A social context is a particular combination of people, purposes, places, rules and conventions that interact communicatively. A mix of the factors of age, gender, profession/occupation, ethnic aggregation, power, degree of intimacy and others will determine the context in which one communicates with others. For example, younger people generally defer to their elders and elders generally speak authoritatively to the young.

Certain purposes or goals are more or less properly communicated in varying social contexts. For instance, a *miting de avance* is a context for attacking or criticizing the program of the incumbent government but not for eulogizing the deceased. Some places are more conducive to certain exchanges than others. You would hesitate delivering a sermon on board a public bus but speak with fervor in the pulpit on a Sunday.

Societies observe certain customs, norms, and traditions that form the framework for social interactions. These give rise to communication rules or norms that often specify what can or cannot be said, how to say what to whom in what circumstances. Adherence to these rules facilitates and enhances communication. Non-deference entails the risk of non-acceptability.

CULTURAL CONTEXT

Finally, elements of communication may have different meanings depending upon the culture, or society in which the communication takes place. Each culture has its own set of rules for interpreting communication signals. While it may be perfectly alright to address parents by their first names in the U.S.A., the Filipino custom is not to call them by their first names but to always use the words "po" and "opo" or the third person "kayo, sila" while talking to parents and elders. This is a good example of cross-cultural context wherein communication behavior is predicted on prevailing norms and customs. The serious or thoughtful communicator needs to examine and analyze the culture he is in at the time.

MISCONCEPTIONS ABOUT HUMAN COMMUNICATION

Now that we've explored at some length what human communication is, let us look at some commonly held misconceptions, or what communication is not.

1. What we need is more communication.

People generally think more communication improves anything and everything. The pervasive comment, "What we need here is more communication" usually indicates a desire to exchange more words, more talk between people. But will mere communication solve poverty, political, and religious problems? Many problems cannot be solved by words and more words alone because many problems do not originate from unclear or inadequate words. Many problems, however, can be addressed through the avenue of communication. Communication can help resolve conflicts and address problems when there is better not more communication between persons and groups of people. In the end we can maximize the strengths of communication if we know its limits.

2. Speakers bear the burden of effective communication.

Even if everybody agreed that a speaker should be responsible for effective communication because he normally initiates, listeners are also to bear in part the burden because they mirror by their response or behavior the clarity of understanding and comprehension the message elicits. Listeners are the other half of an effective communication transaction. When listeners do their part by feeding cues to the speaker, they exercise considerable influence on the effectiveness and impact of the exchange.

3. Communication breakdown stops communication.

Since a breakdown actually occurs within a fixed sequence of events (i.e., machine operations), there is no breakdown in communication because the process is cyclical, interactive, dynamic. The notion of breakdown suggests communication can be fixed by detecting the defective part. This is not consistent with the system view of communication wherein all features or components are interrelated.

Does communication stop? Our process view of communication cannot pinpoint exactly where the beginnings and endings of communication are located.

Words may originate at some specific point in time during a given transaction and also close at a given time, but when it exactly began or when it will end is not certain. Words may stop at some point but thinking and reflection go on. How about situations where listeners do not or cannot respond to our messages in the way we would expect? Communication has not stopped. It is possible that in those cases communicators may have attached different meanings to the symbols used or did not agree with the desired response (i.e., walking out, boycotting). Ideas were exchanged, meanings were personally constructed, but in the end speaker's desired outcomes were not realized.

4. Communication consists of words.

"Just say what the other person wants to hear" may work once or twice but not all the time. Often our words are contradictions of what our body stance communicates to the other. Words in order to become meaningful must be accompanied by the body, especially facial expression and tone of voice. The communicator's body must be attuned to what he is saying. Often what words cannot convey, the body does eloquently.

5. Meanings are in words.

Human beings construct meanings and therefore meanings vary from person to person. In theory this is accepted by most but in practice we attribute intrinsic or inherent meaning to words. Some people react negatively when hearing words such as "male chauvinist," "feminist," "leftist," "union-buster," and the like. Others may react differently to the same words. These words by themselves are neither good nor bad, but different people assign meanings which are good or bad or somewhere in the middle. We choose the way we interpret the symbols we use and hear. As we interact with these words or symbols, we actively assign meaning as well as value to them.

6. Effective communicators are born, not made.

If this were true, then there would be no need for communication courses at all. If this were true, then this reading material would not have been written for students. The fact is year in and year out, communication students who at first thought so turned out to become effective communicators after a semester of hard work and persistence. Any student who is willing to invest much time and effort can enhance his communication skills dramatically. Knowledge, skills, and attitudes that comprise good communication can be developed or cultivated over time.

SUMMARY OF COMMUNICATION MODELS

As a summary of the communication models, let us extract their essential features and draw similarities as well as differences. Try generating new ideas from them.

A SUGGESTED SURVEY OF COMMUNICATION MODELS

MODEL	ORGANIZING VALUE What features and relationships are emphasized?	HEURISTIC VALUE Can you generate new insights? Can you ask stimulating questions?
Aristotle	Features: speaker, speech and audience Relationship: linear, sequential among the 3 elements	
Lasswell Model	Features: speaker, message, receiver, channel and effect Relationship: linear, sequential among 5 elements	What are the effects of messages? Who sends messages to whom? What is the message? How does channel affect message?
Shannon-Weaver	Features: information source, transmitter, receiver, destination, noise Relationship: linear, sequential relationship among 5 elements	How do ideas from a source arrive at the destination? How does noise distort signals? What are the kinds of noise?
Schramm	Features: communicators, messages, fields of experience Relationship: interactive, circular relationship among elements	How is communication affected by varying overlaps in the fields of experience? How do communicators cope with simultaneous messages?
Berlo	Features: source, message, channel, receiver Relationship: not explicit in model but visual placements suggests linearity from source to receiver	How do characteristics of source and receiver affect messages? How do source variables influence coding and treatment of messages? How do channels affect reception of messages?
White	Features: eight (8) stages – thinking, symbolizing, expressing, transmitting, receiving, decoding, feedback, monitoring Relationship: cyclical, sequential relationship among the eight elements	Do these stages point to the role of listeners? How? How does feedback affect the speaker's message?

MODEL	ORGANIZING VALUE What features and relationships are emphasized?	HEURISTIC VALUE Can you generate new insights? Can you ask stimulating questions?
Dance	Features: time-orientedness, reflexivity Relationship: cyclical, self reflective progression over time	How does a message at a given time affect later messages? When does the impact of communication stop? When and where does communication begin? How does time influence the impact of communication?
Wood	Features: communicators, phenomenal world, time dimension, symbolic interaction, constraints Relationship: dynamic, systematic, enlarged shared phenomenal world between communicators, interactive	How does an initial conversation build the foundation for future interactions? How do members of a family or community build a common or shared phenomenal world?
Monroe, Gronbeck, Ehninger & McKerrow	Features: speaker, message, channel, listeners, feedback, situation and cultural context Relationship: interactive, transactional, contextual, dynamic, public communication-oriented	How does cultural context influence messages? How does situation interplay with a speaker's goals or purposes? How can absence/lack of feedback affect the speaker and his message?
Casambre	$C = \underline{(S-L)} + \underline{(W-R)}$ <u>Thinking</u> <u>Language</u> Features: thinking, language, transmission skills, reception skills Relationship: communication's roles of transmission and reception of ideas; common denominator: thinking, a process utilizing language	Why is thinking common to all communication skills? How is language important to the transmission of ideas? How do you interpret the model herein?

LEVELS OF COMMUNICATION

Now that we have enough models of communication, perhaps we should familiarize ourselves with the different levels or relational forms of communication. According to Monroe and Ehninger (1974), there are three distinguishable forms: 1) interpersonal; 2) small group; and 3) public communication. Communicologists Ruesch and Bateson (19____) classify human communication into four (4) levels, namely: 1) intrapersonal, 2) interpersonal, 3) group; and 4) cultural. The following typology would give us a broader perspective:

1. **Intrapersonal Communication** - communication occurs in the individual (i.e., a student chooses to study for an exam instead of attending a party)
2. **Interpersonal Communication** - communication takes place between two or more persons; this has two forms, namely: *dyadic* (between 2 persons) and *group* (among 3 or more persons); (i.e., a mother-daughter dialogue; and a meeting of a study group of 5 classmates in Math 14)
3. **Public Communication** - communication occurs between a speaker and several listeners (i.e., the UP president welcomes the freshman population in June)
4. **Mass Communication** - communication occurs between the source (speaker) and a vast audience/readership/viewership via mass media/channels of radio, television, and print (i.e., presidential candidates engage themselves in pre-election debate on a radio-TV network)
5. **Organizational Communication** - communication occurs within the workplace between and among members in order to carry out an organization's objectives and purposes, defining goal-directed behavior for efficiency and effectiveness; (i.e., a division manager enunciates the latest policy on employee productivity and initiates an open forum)
6. **Intercultural Communication** - communication occurs in verbal and nonverbal ways to promote understanding and goodwill between and among cultural communities/nations; (i.e., soirees, symposia among Filipinos and international students in the UP campus; cultural/stage performances highlighting Korean traditions through dance and music)
7. **Developmental Communication** - communication occurs between progressive nations and developing societies of the world in order to facilitate the total development of individuals and nations (i.e., UNESCO experts/workers mobilizing communities among developing countries to launch educational and livelihood projects)

MODES OF SPEECH COMMUNICATION

In each of the relational forms of human communication (interpersonal, group, public), two modes of oral or speech communication prevail: one, *verbal mode*; two, *nonverbal mode*. In the verbal mode, the speaker or communicator uses his voice or vocal mechanism while in the nonverbal mode, the speaker or communicator displays bodily behavior/movement in forms such as facial expression, eye contact, gestures of the hands and shoulders. In the verbal mode listeners hear the human voice while in the nonverbal mode listeners see the speaker's bodily movement and behavior. But as a whole, the speaker communicates his message through both avenues—verbal and nonverbal. As these will be dealt with more lengthily in a later chapter, let us end our discussion with a summary of the essential points learned from this foundational chapter.

CHAPTER SUMMARY

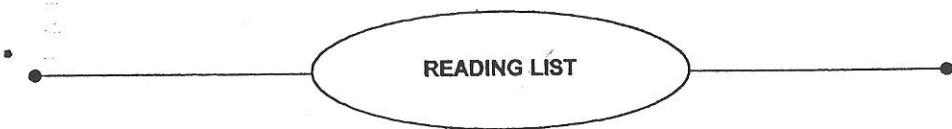
1. Communication is a dynamic, systemic process in which communicators construct personal meanings through their symbolic interactions.
2. Models of communication have a two-fold value: organizing, which clarifies the structure of complex events; and heuristic, which leads to innovative and productive thinking.
3. The different models of communication starting with Aristotle's down to Dance's, and others show us the features or components selected or highlighted by the model designers, which features help us to understand the nature and complexity of the communication process. The evolving models drive home the point that there is still much to learn and discover about human communication. The progression from linearity of communication to dynamism and transactionalism proves this.
4. The following are widely held misconceptions about what communication is and does:
 - a. More communication improves anything and everything
 - b. Speakers are responsible for effectiveness in communication.
 - c. Communication breakdowns stop communication.
 - d. Communication consists of words.
 - e. Meanings are in words.
 - f. Effective communicators are born, not made.
5. The 3 basic levels or relational forms of human communication are: interpersonal, group and public communication. The broadly inclusive classification has the ff: 1) intrapersonal; 2) interpersonal, which consists of dyadic and group; 3) public; 4) mass; 5) organizational; 6) intercultural; and 7) developmental communication.
6. The two modes of speech or oral communication are verbal and nonverbal. The verbal mode utilizes the speaker or communicator's voice while the nonverbal mode uses the speaker or communicator's bodily movement and behavior. In sum, the speaker's vocal or oral message is clarified, enhanced, and reinforced by his nonverbal behavior.

EXERCISES

1. Study and analyze the communication system in your own family. Draw up a schema or a diagram of its main components/features. Explain how it works using any or a combination of the communication models taken in class. Share your insights with a classmate and listen to her response as well.
2. Choose any of the 3 relational forms of human communication: interpersonal, group, public. Explain and describe how these communicators interact or communicate with

one another. You may recall a recent event which you are familiar with. Or the situation could be an event in the past which is still vivid in your memory. Focus your discussion on how they speak and how they show bodily behavior.

3. Write a single-paged comment on any of the following statements/maxims:
 - a. "You cannot not communicate."
 - b. "Actions speak louder than words."
 - c. "Say what you mean, mean what you say."
 - d. Parents should listen more
 - e. "A man cannot step into the same river twice."
 - f. "You take back your word."
 - g. Communicating is speaking and listening.



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2

THE LISTENING PROCESS

Objectives

After reading this chapter you should be able to:

1. state why listening is important;
2. distinguish hearing from listening;
3. define listening;
4. describe the nature and stages of the listening process;
5. explain the purposes of listening;
6. identify barriers to effective listening;
7. suggest ways to improve listening;
8. identify ways to give and receive effective feedback; and
9. recognize various propaganda techniques.

INTRODUCTION

A story is told of a *balikbayan* who upon boarding a plane from San Francisco noted the usual passenger apathy as the attendants gave their safety message at the beginning of the flight. That is until a voice came over the intercom. "Ladies and gentlemen, as the song says there may be 50 ways to leave your friend, but I guarantee you there are only 7 exits from this airplane. So listen up!" And after the laughter subsided, they did.

Indeed, listening is an activity we often take for granted. We do not take our listening seriously until we face the consequences of not listening. Due to your inattentiveness in the classroom, how often have you asked your seatmate what the teacher has just said? What about the habit of engaging in passive listening until the teacher informs the class that a quiz will be given after the lecture? Poor listening takes a toll in the home as well. Marriage counselors say that many domestic break-ups are related to communication failure between spouses, among family members and listening is often at the heart of it. Moreover, poor listening in the workplace often results in lowered productivity and morale.

Having examined the communication process in an earlier chapter, let us now focus on listening, the reciprocal of speaking. In this chapter the nature and stages of the listening process will be discussed. The purposes of listening will be explained. The different barriers to effective listening and some suggestions on how to overcome or counteract these barriers will likewise be tackled. Finally, some guidelines to further improve your listening will be presented

THE IMPORTANCE OF LISTENING

Listening is the most basic of the four major areas of language development. S. Lundsteen notes that listening is the first language skill which we develop (Wolvin 1988). As children, we listen before we speak, we speak before we read and read before we write. The preceding statement clearly indicates that our ability to speak, read and write and master cognitive skills is dependent directly or indirectly upon our ability to listen.

Listening is also the most frequently used form of verbal communication. Many studies made to investigate the frequency of listening conclude that listening consumes more of our daily communication time compared to any other forms of verbal communication. According to Rankin, on the average, adults spend 70 percent of their waking hours engaging in communication activities. Specifically, about 10 percent of this communication time is spent in writing, 15 percent in reading, 30 percent in speaking and 45 percent in listening. Given the amount of time we spend listening, our listening behavior should be made more effective. Unfortunately, listening is a skill that does not automatically improve with practice.

It seems quite evident that despite the great allocation of time for listening, we do not listen as well as we should. We are relatively poor listeners. Listening consultant Lyman Steil notes that on the average our level of listening effectiveness is only about 50 percent. We can hear, evaluate and respond to only about half of what was said. These figures may drop after 48 hours to an effectiveness level of 25 percent. Operating on this low level of listening results in a 75 percent loss.

Listening is a skill that is of utmost importance at the various levels of communication. We listen to ourselves at the intrapersonal communication level. We listen at the interpersonal level when we listen in conversation, to interviews and in small group discussion. We listen at the public communication level when we listen to various speakers, watch a play or a concert. We listen at the mass communication level when we listen to the radio, television and film. Listening is not limited to formal speaking situations or just the classroom. It is a skill that is vital in both formal and informal situations. It plays an integral part in our everyday lives as our attitudes, skills; and behaviors are affected by the listening that we do.

HEARING vs. LISTENING

Since hearing and listening are frequently misused as synonyms, a distinction between the two must be made. Although they are two receiving processes they are essentially two different entities.

Hearing is the physiological process of receiving aural and visual stimuli. It begins when the listener takes in the sound of the speaker's voice. It is the passive phase of speech reception since we can hear without effort. Good hearing is important to listening because hearing provides the raw material on which the listening process operates. Good hearing though is not synonymous to good listening. (Clevenger 1971)

Listening is more than hearing. It is described as the active phase of speech reception, a physiological process guided and controlled by the habits, attitudes and conscious intentions of the listener. He chooses from those complex stimuli certain information that will be useful in formulating his response. These distinctions are helpful in clarifying the meaning of listening.

DEFINITIONS OF LISTENING

Many definitions of listening have been formulated by various experts. Each of these definitions was arrived at after thorough research determining what components and characteristics are involved in the listening act. According to Nichols (1954), if "hearing is the apprehension (to become aware of through the senses) of sound and listening is the comprehension (to embrace or understand a thing) of aural symbols, then, listening can be more accurately defined as "the attachment of meaning to aural symbols." Baird and Knower (1968) refer to listening as a term for a whole group of mental processes which enable us to interpret the meaning of messages. It is a cognitive process that involves perception, comprehension and other mental processes. Wolvin (1988) defines listening as the process of receiving, attending to and assigning meaning to aural stimuli. A last definition by Brooks (1993) whose listening model will be discussed in this chapter states that "listening is the combination of what we hear, what we understand and what we remember." All these definitions will be helpful in understanding the nature and process of listening.

THE NATURE OF LISTENING

1. Listening is a dynamic, transactional process.

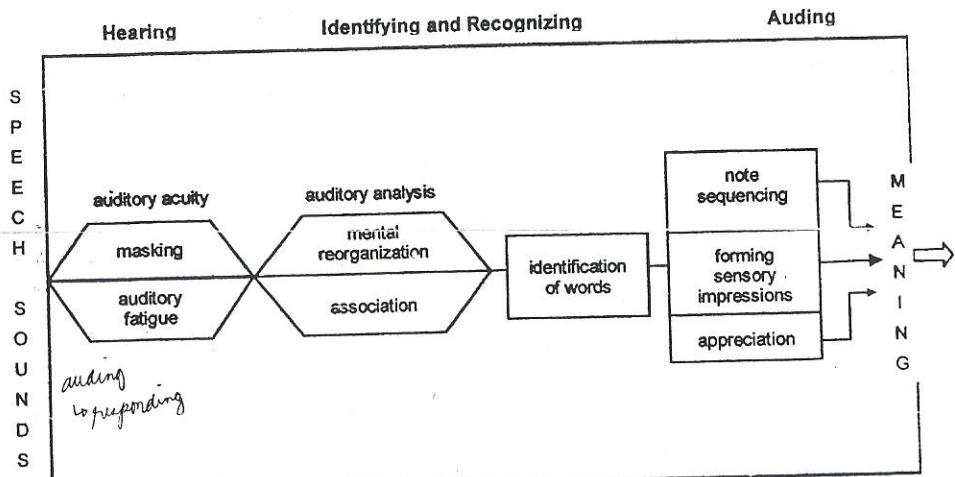
In the first chapter we learned that communication is a two-way process. It involves both the speaker and the listener as they send and receive messages. It is therefore their joint responsibility to make sure that the messages originating from the source must be understood, interpreted and evaluated by the receiver. Listening, the reciprocal of speaking, is an integral part of the total communication process.

2. Listening is an active process not a passive one.

Listening is not a passive state we may find ourselves in. DeVito (1982) stresses that listening does not just happen; you have to make it happen. It demands physical energy which the listener needs so that he can focus on the message cues. It requires mental energy so the listener can participate actively as decoder of the speaker/source's messages as well as encoder of his return messages or feedback. Clearly, listening is a skill that demands hard work and needs our full attention.

3. Listening is a complex process.

Let us understand the complex nature of listening by examining the different stages of listening as presented in the Brooks' Listening Model (Figure 1).



(Figure 1: The Brooks Listening Model)

THE STAGES OF LISTENING

According to W. Brooks (1993), listening consists of three stages: *hearing, identifying and recognizing, and auding.*

The first stage of listening is *hearing*, the process of reception of sound waves by the ear. There are three important factors which affect the hearing of sound: auditory acuity, masking and auditory fatigue. *Auditory acuity* is the ability of the ear to respond to various frequencies or tones at various intensities, referred to as levels of loudness. Human speech frequencies range from 250 to 4,000 cycles per second although the critical range of auditory acuity is 1000 and 2500 cycles per second.

Decibels are units to measure the loudness of sound. If we are referring to speech sounds, it can range from 55 decibels as in soft talking to eighty-five decibels as in loud conversation. The intelligibility of speech is affected by hearing loss. An individual is said to have hearing loss if he or she requires more than the normal amount of intensity in order to hear sounds of certain frequencies. If one needs 15 to 20 decibels over the normal, he may have a significant hearing loss.

Masking occurs when the background noise received by the ear falls within the same frequency range as the message one is intending to receive. Competing conversation often "masks" the intended oral message. Meanwhile, *white noise* results when the competing or extraneous sounds are composed of all frequencies. The cacophony of noise emanating from a jam-packed enlistment room is an example.

A last factor which affects hearing is *auditory fatigue*. This results from continuous exposure to sounds of certain frequencies. The monotonous or droning voice of a lecturer, the sound of a running appliance such as an air conditioner or the continuous ringing of an alarm clock can weaken the process of hearing and consequently impede listening. Prolonged exposure to sounds of certain frequencies can bring about temporary hearing loss. Exposure to occupational and non-occupational noise sources such as high decibel level -rock and roll music, newspaper presses and power mowers can have damaging effects. Members of rock bands that play heavy metal music wear earplugs to prevent hearing loss.

The second stage of listening involves "*identifying and recognizing patterns and relationships.*" A number of factors may affect this stage of listening. These are the quality of auditory analysis, mental reorganization, and association. *Auditory analysis* is the process of comparing the sounds that are heard with the ones that are familiar to the listener. The sounds are recognized according to their likenesses and differences.

During *mental reorganization*, the listener uses a system that will help him retain and structure the incoming sounds. He may recode, regroup or rehearse these sounds in his mind. He may syllabify the word while pronouncing it; he may group numbers in batches or he may repeat the series several times.

Even as the listener hears the sounds, he is making *associations* in his mind. He links these sounds with previous experiences, memories and backgrounds. He creates associations even if the sounds spoken are in a foreign language, one that is totally strange to him and even if his personal and subjective meanings differ from the speaker.

The third and last stage of the listening process is *auding*. The listener assimilates the words and responds to them with understanding and feeling. Aside from the listener's "experiential background," some skills in thinking can be useful to make the assignment of meaning an easy task. The diagram lists five thinking skills that the listener can engage in: indexing, making comparisons, noting sequence, forming sensory impressions and appreciating.

Indexing is arranging the listening material according to importance. As the information comes in, the listener searches for the main ideas as well as the subordinate ones. He also distinguishes the relevant material from the irrelevant. He may arrange the parts of the message to form the complete whole.

Making comparisons is another thinking skill.

Noting sequence is arranging the material according to time, space, position or some other relationship. The framework thus created will facilitate the assignment of meaning as well as the recall of the information or material.

Forming sensory impressions is translating the material to sensory images. When we listen, we often react with our different senses. We may form a visual impression thus adding an interesting dimension to the meaning of the verbal message. Although sight is the most frequently used, we may also create other impressions so that we may perhaps taste, or smell or feel the message.

Appreciating is a final function that the listener can engage in during the auding stage. Appreciating is "responding to the aesthetic nature of the message." This may take place when the listening material (e.g. special occasion speeches) demands an emotional response.

ATTENTION and LISTENING

Do you recall why and how your grade school teacher tried to get your attention at the start of the class? Or how during drill days the platoon commander would shout the initial command "Attention"! Let us briefly learn some facts about the nature of attention and see how they apply to listening.

Attention is a key concept in effective listening. Let us examine the two parts of the term. The first part of the word is "*at*" or focuses. The second part comes from "tension" which pertains to the energy that a listener needs to be able to focus or in this case, perform his listening task. O'Neill and Weaver give us a more precise definition: "attention is a unified, coordinated muscular set, or attitude, which brings organs to bear with maximum effectiveness upon a source of stimulation and thus contributes to alertness and readiness of response" (Brembeck and Howell 1952).

To be in attention is not an easy thing. Understanding the duration of attention, the number of stimuli one can attend to and the selectivity of attention should enable us to listen more attentively. Duration of attention refers to the length of time one is able to attend to a

given stimulus or stimuli. How long? It might surprise you to know that the length of absolute attention has been found to be only a few seconds. In 1908, Pillsbury's studies revealed that the duration of a single act of attention was three to twenty-four seconds, with most acts falling within the 5-8 second range. In 1914, M. Billings observed that the average duration of attention was approximately two seconds. Schmidt and Kristofferson in 1963 determined it to be 63.8 to 66.4 of a second. W. Scott attributed this brevity of duration of attention to the fact that our thinking is done in "spurts". There are periods of attention followed by periods of inactivity. A stimulus can be attended to for a long period of time but the attention will not be uniformly strong all the time. He added further that in public speaking we seldom are able to hold the full and undivided attention for more than a few seconds or a few minutes at best. The audience's attention is constantly wandering or decreasing in force.

At any one time, a multitude of stimuli in the immediate environment is vying for your attention. You must be aware of this fact as you find yourself in the classroom a great deal. There are external stimuli such as the teacher's lecture, her visual aid and a chatty seatmate. Coming from outside the classroom, you may hear the grass cutter motor running and the students talking. From your seat you can see students walking up and down the corridor. There are also internal stimuli trying to grab your attention. You may be suffering from a terrible headache or are worrying about your exam in the next period. How many of these stimuli can you attend to? How many objects or ideas attended during a particular period are important? Laboratory experiments have revealed that on the average we can attend to four to five objects visually and five to eight auditorily. Our attention span is really limited and dependent on the type of stimuli as well as the person listening or attending. If there are too many objects a person has to attend to simultaneously, the quality or intensity of attention is reduced.

Furthermore, attention shifts from one stimulus to another. Imagine that you are watching a musical extravaganza on stage. There are myriad stimuli in that particular listening event. Which one will grab your eyes or ears? Generally we attend to stimuli that stand out above the others in terms of odor, lights, shape or sound.

Even as we discuss attention in the context of listening, the attention factor is also essential to the speaker. The brevity of the duration of attention, for instance, becomes important to a public speaker. He will need to focus selectivity on those stimuli upon which his speech rests. Further discussion on various factors of attention as they relate to public speaking will be covered in the last chapter "Communicating in Public."

PURPOSES IN LISTENING

Just as a speaker's purpose in speaking varies from situation to situation, so, too, does a listener's purpose in listening. Each purpose or kind of listening has its own requirements and skills that are needed to achieve the goals of the communication transaction. Listening experts identify at least four different types of listening.

1. *Appreciative listening* is listening for pleasure, entertainment or enjoyment. It calls for a receptive attitude and an open and relaxed mind. Listening to

music, to conversations with friends, to an entertaining speech or a television sitcom demand only little or no concentration. We listen simply because we want to unwind or relieve tension.

2. *Empathic listening* is listening to provide emotional support. It serves a therapeutic function. We listen because the other person needs us to understand his plight and feelings. Therapeutic listening is exemplified by parents as they listen empathically to their children, by supervisors as they listen to employees who have personal problems, or by trained volunteers who help troubled callers on the telephone hotline. When we provide others a sounding board, it gives them comfort and support.
3. *Comprehensive listening* is listening to derive information, facts, ideas and principles. Since the focus of this type of listening is accuracy of perception, a considerable degree of concentration is needed. When you sit in class and listen to the lecture or listen to directions for finding a friend's house you are listening with the goal of acquiring knowledge.
4. *Critical Listening* is listening to make an evaluation in order to make an intellectual judgment, to criticize, to evaluate ideas of others. Here, appreciative listening is controlled and analytical listening is necessary. When you have all the facts, you can evaluate and then arrive at a decision based on the evidence. When you listen to a campaign speech of a political candidate or the sales-pitch of a real estate agent, you will first need to understand the message in order to make judgments about it.

Make it a habit to consciously determine your listening purpose demanded by the listening occasion. This will help you to structure or organize your listening. It will enable you to anticipate the needs of the specific level or type of listening and adapt your skills accordingly.

BARRIERS TO EFFECTIVE LISTENING

Have you ever played the telephone (or rumor) game? A story is told to one person and this person is asked to tell it to another person. This person then tells it another, etc. By the time the story has gone through five or six persons, it is often almost unrecognizable. Many of the distortions which take place in message transmission are due to the fact that listeners are influenced by their habits, attitudes and expectations which they bring to that listening event. All of these come into play with the other elements of the communication situation. There are many obstacles to effective listening. The listener must recognize these obstacles and know how to overcome them.

1. *Hastily branding the subject as uninteresting or irrelevant.*

Sometimes speakers fail to show how the information they are presenting can be relevant to their audience's needs. More often though, it is the listener who feels that the subject matter is not worth listening to. This then

becomes an excuse by the listener to abandon his task. This habit does not give a chance for the speaker to prove that the hasty dismissal of the subject is wrong. Someone once said that all communication is at least potentially interesting and useful, "What can I learn or use?" is often a good question to ask. Suggestion: Seek ways to make the subject matter interesting and useful to you.

2. Focusing attention on appearance or delivery

As students, you will likely agree that it is difficult to resist the temptation to dwell on the speaker's mannerisms, gestures and vocal qualities. Delivery and physical appearance are details which influence a listener's reaction to a speaker but should not be used as excuses not to listen. This practice takes a toll on listening because it diverts time and energy. Do not be too critical of the physical appearance or manner of speaking. Suggestion: Judge content, not delivery.

3. Avoiding difficult and unpleasant material.

What do you consider difficult to listen to? The answer will vary depending on your interests and capabilities. Generally speaking, if the subject matter demands careful scrutiny and mental exertion, it is considered difficult material. And since most listeners do not usually want to strain their minds, these messages are avoided. Filtering unpleasant subject matter may also serve as an obstacle to effective listening. Messages which contradict personal stands or question long-held beliefs and ideals are the very things we ought to listen to. When we avoid difficult and unpleasant material we may miss a lot.

Suggestion: Practice listening in a wide variety of situations.

4. Getting over stimulated by what the speaker's says

There will be many instances when you will be faced with a speaker who may say something with which you disagree. What follows is an interesting chain of events: you might allow yourself to be irritated; you might prepare an answer or rebuttal, and then continue to rehearse your response. What really happens is that you miss out on the message all together. Set your feelings about the speaker and the topic aside. If this happens when in conversation with someone, make a mental note of it and go back to it at an appropriate time. If you are listening to a speech, a good suggestion is to jot down the comment and return to your listening. Yes, we listen with both mind and heart, but we cannot allow ourselves to be irritated or distracted by something the speaker says.

Suggestion: Keep your emotions in check.

5. Listening primarily for facts.

Facts are stepping stones of ideas leading to a major point. As such they are only secondary to the central idea. Do not become too preoccupied with details and consequently fail to grasp the speaker's central idea. Differentiate between main points and supporting materials. Learn to distinguish between fact

and principle, idea and example, and evidence and argument. Suggestion:
Focus on ideas.

6. Trying to outline everything that the speaker says

Writing down everything word for word can become an obstacle to effective listening. It deprives you of the more exciting experience of reacting to the speaker's message. Note-taking is particularly important to comprehensive listening. It is helpful to consider a note-taking method. Here are some suggested methods of note-taking. Learn about their advantages and disadvantages.

Note-Taking Methods

The *key-word outline* is a common system. As the name suggests, this method briefly notes a speaker's main points and supporting evidence in an outline form. This outline can be very useful for review purposes. This method helps the listener develop skills in identifying the main ideas and noting the important details and the relationships between these ideas and the details. Although most suitable for classroom lectures and formal speeches, it is not a practical system if the message is "unoutlinable." Sometimes, the note-taker can become too preoccupied with the mechanics of outlining. By separating main points from subpoints and supporting material, the outline format exemplified below shows the relationships among the speaker's ideas.

- I. First major idea
 - A.
 - 1.
 - 2.
 - B.
 - 1
 - 2.
- II. Second major point
 - A.
 - B.
 - C.

Another note-taking method is called *précis writing* or *précis method*. There are three steps to follow in accomplishing this system. First, the note-taker listens for several minutes. He then mentally summarizes what was said. Finally, at periodic intervals, he writes a short paragraph or a one- or two-sentence abstract summarizing what he has heard. He may even have a series of brief abstracts covering what the speaker said. This method works well for both organized and disorganized messages. The writing though can take up too much time which may also result in losing other relevant information.

The "*fact versus principle*" system of note-taking requires that the note taker divide his paper into two vertical columns. In the right-hand column, he lists the important principles or main ideas derived from the

speech and number them in Roman numerals. In the left-hand column, he lists the important facts and numbers them in Arabic numeral. The listener organizes the speaker's thoughts by mentally checking the facts against the principles. When done efficiently, this method is excellent for review.

FACTS (verifiable supporting detail)	PRINCIPLES (main ideas)
1.	I. First main idea (1, 2, 3)
2.	II. Second main idea (4, 5)
3.	III. Third main idea (6, 7, 8)
4.	
5.	
6.	
7.	
8.	

A fourth method of note-taking is *mapping*. This system organizes the notes in a visual manner resembling a map. This method requires that each main idea as it is presented is written on the center of the paper and then encircled. If more than one main idea is presented, it is listed to the left or right of the center. The supporting details are then written on lines connected to the main idea that they support. If there are minor details that need to be included, they are also written on lines which are connected to the supporting details. This system works well for disorganized messages and for visually-oriented notetakers. However, the note-taker can get too engrossed in the drawing and consequently miss out on important concepts and details that are presented.

In the *annotation method*, the listener records important notes opposite the printed speech or discussion while the verbal explanation or oral presentation is being made by the speaker. As a Comm. III student for instance you may jot down the explanations made by your instructor in the left- or right-hand margins of the speech book or the hand-outs provided in the class.

To use notes effectively, the note-taker should be able to review his notes in order to retain the information more permanently. A recommended method of reviewing notes is the *Cornell System*. It was developed by Dr. Walter Paule of Cornell University. These are the steps involved in the Cornell System.

1. The listener divides his paper vertically into two columns. The right-hand column is labeled RECORD while the left-hand column is labeled RECALL.
2. The listener lists the speaker's main ideas in the "Record" column.

3. When the speaker has completed the message, the listener summarizes the recorded information by jotting down key words and phrases in the RECALL column.
4. Shortly thereafter, the note-taker covers the right-hand column (RECORD) and then using only the key words and phrases attempts to reconstruct the other column (RECALL) as he recites the message in his own words.
5. Future review sessions are conducted in the same manner.

Your choice of note-taking method will depend on the organizational pattern of the message. Keep your notes clear and brief so that they will be easy to review at a future time. Becoming a better note-taker will surely help you become a better listener.

7. Faking Attention

Many think that looking like an attentive and cooperative listener will satisfy the requirements that a speaker expects of his listeners. The reality is that these actions (nodding the head periodically to indicate understanding, smiling occasionally, even obsessive note-taking) which are done to please the speaker are really superficial. You have nothing to gain in pretending to grasp the message while making a mental detour. Besides, speakers are smarter than you think. They often know when you have switched them off. They can recognize these signs that you may be unaware of. Suggestion: Don't pretend to listen.

8. Creating or yielding easily to distractions

Experience will tell you that there is hardly a perfect listening environment. There will often be distractions in the physical environment. A good example is your classroom in Communication III. It can get uncomfortably hot or noisy especially when students wait outside the hall for their next class. Overcome these distractions by closing the door, adjusting the electric fan or lights or finding a good seat. Sometimes listeners themselves create distractions in the listening environment. Latecomers can disrupt proceedings. Students play with a ballpen, doodle or chat with their seatmates. Some even entertain text messages or phone calls. These are negative behaviors which interfere with effective listening. Remember, it is your joint responsibility with the speaker to create a favorable listening environment. Suggestion: Fight or resist distraction.

9. Engaging in "private planning"

How often have you used the time for listening to an important lecture or class discussion to daydream or make plans for the weekend? Perhaps relive an argument you had with your boyfriend over the phone last night? Anyone of these seems the better option to a boring presentation. If you wish to make the most out of your listening, learn to concentrate and focus. It takes a lot of energy but it can be done. Suggestion: Set aside unrelated personal problems or concerns.

10. Wasting the advantages of thought speed

We are inefficient listeners because our "brains can understand many more words per minute than speakers can produce clearly" (Gronbeck 1994). The average rate of speaking is 125 words to 175 words per minute while the rate at which we think is 400 words per minute. These figures reveal that listeners can think four to five times faster than a speaker can speak. On the average, we need only about 20 to 25 seconds of every minute to comprehend what the speaker is saying. This is only a portion of the total listening time needed to process the information in messages. This time differential between thought rate and speech rate provides a tempting excuse to tune out the speaker. You may not realize it but these spare moments can be used to the listener's advantage.

How can you capitalize on the advantages of thought speed? Here relevant mental activities can you engage in to use the spare time wisely.

- You can anticipate what the speaker will say
- You can mentally review the points or concepts discussed so far
- You can test the use of evidence and reasoning.
- You can formulate questions
- You can search for additional meanings by listening "between the lines."
- You can outline or re-organize the speech.
- You can relate the speaker's examples to your personal storehouse or field of experience.

Do not allow mind to wander. Use the time wisely. Suggestion:
Capitalize on the advantages of thought speed.

GUIDES TO EFFECTIVE LISTENING

1. Listen actively.

In the initial part of this chapter a distinction between hearing and listening was made. It was emphasized that we usually can hear without effort but we cannot listen without effort. It takes a lot of time and energy to listen effectively. For one, a certain degree of physical alertness is needed. Do you remember how you moved up close to somebody who had something important to say to you? With straight body, head brought close to the speaker and ears all set to hear, you listened attentively. This physical readiness is a sign that you are mentally ready as well. Active listening is not just participating physically but mentally and emotionally or empathically in the listening process.

2. Listen with empathy.

Listening with empathy is to be able to feel what the speaker feels. You will have to learn to see things from the point of view of the speaker. As students, it is important that you see things from the point of view of your professors. Teachers must also learn to see matters not just from their own perspectives but from the point of view of their students as well.

3. Listen for total meaning.

We would normally think that all we have to hear are the words or utterances of a source or speaker. Listening involves the total communication process. It includes visual perceptions that attend the listening situation. We have to watch the speaker, observe his use of bodily actions and audio-visual aids. What does a speaker who paces throughout his delivery communicate? These visible symbols are significant in that they help you accurately interpret the verbal message and thereby gain more information. They may sometimes dominate a communication act and become the most important source of a message.

Together with the overt behavior of the speaker, we have to "listen" between the lines, so to speak. We listen for meanings in the context and in the total situation. We need to listen also to what is unsaid or omitted. It takes a sensitive receiver/listener to infer meanings from messages which are hidden.

4. Listen with an open mind.

A closed-minded listener will refuse to hear and understand conflicting points of view. He will not strive to hear out the other side of the story. Being dogmatic causes us to be poor listeners. Before arriving at decisions or accepting proposals, listen with both an open ear and an open mind. It is a healthy and mature practice to listen to all sides.

5. Give effective feedback.

If speakers to be effective are expected to adapt their messages to their listeners, then listeners must be trained to send effective feedback. Feedback is defined as the response or reaction (overt and covert) of the listener as perceived by the source in the communication transaction. Reacting and responding is a necessary component of the listening act.

DeVito (1982) characterizes *effective feedback as immediate, honest, appropriate, clear and informative*. The most effective feedback is that which is sent immediately after the message is received. The practice of sending feedback quickly will help in the process of understanding another's messages. Honest feedback is a sincere response to the communication. Do not hesitate to express your doubts or disagreements. Do not feel afraid to admit that you do not understand the message. Feedback should be *appropriate* to the communication situation. Keep feedback to the message separate from feedback directed at the source or person you are listening to. Feedback must also be *clear and specific* in meaning. Avoid sending distracting and unintentional feedback. Your overt response must communicate the messages you intend. For instance, facial expressions can be misconstrued. If what you had for breakfast does not agree with you, make sure that these reactions will not confuse the source or speaker. Lastly, effective feedback is *informative*. It provides the speaker with relevant clues that can improve his subsequent communication efforts.

Consider other general guidelines for sending feedback. Make sure that you understand the message before sending directive feedback. Be certain that the speaker recognized the feedback. Use nondirective feedback until the speaker invites

feedback to his message. Sending feedback is a conscious effort. It should come easy and natural once you get accustomed to it.

6. Listen critically.

An effective listener must carefully evaluate and critically analyze the messages that he receives. This responsibility becomes a real challenge in the classroom where academic interaction with teachers and classmates takes place. Evaluate the main points or arguments advanced by the speaker. Test the evidence used to support various claims. Also test the reasoning employed by the speaker. Brooks suggests that "such weighing and evaluating is most effectively done point by point rather than at the end of a message."

A critical listener must also have the ability to recognize propaganda techniques and fallacies in reasoning so he can reject false claims advanced by some speakers.

PROPAGANDA TECHNIQUES

1. *Name -calling* is a device that affixes an unfavorable label or name to a person or thing. Objectional labels such as crony, "trapo" (traditional politician), activist, nerd, loser or terror teacher are often used to discredit or ridicule a person and thus cause the listener to eventually reject what he represents.
2. *Glittering generalities* involve attaching a vague but virtuous-sounding label to a person, cause or object ("a strong proponent of justice," "defender of freedom"). Since they are approved verbal sanctions they are often used to gain acceptability of programs, plans and ideas.
3. The use of *irrelevant personal attacks*, also known as argumentum ad personam, is used when there is a deficiency in logical proof. Instead of attacking the issue at hand, a speaker resorts to attacking the personal character of an opponent, his age, his relatives or even physical appearance.
4. *False appeal to authority* is another type of fallacy. Its Latin name is *ipse dixit* which means "because he says it." Often, testimonials from famous people are used to build confidence in a product or proposition. When the authority is legitimately connected to the matter at hand the move may seem reasonable. However, if they are not authorities on them, then the speaker can be guilty of false appeal. Many television and print ads ask consumers to purchase products because sport celebrities or popular figures endorse the product(s).
5. *Transfer* shifts the authority, sanction and prestige of something known, respected and revered over to something else in order to make the latter acceptable. The flag, the church, educational institutions are common sources of emotional approval.

6. *Half-truth* is a common propaganda technique that is neither false nor true.
7. *Card-stacking* is a scheme used to deceive by means of carefully selecting only favorable evidence and omitting unfavorable evidence to support the propagandist's cause.
8. *Plain-folks device* stresses humble origins and modest backgrounds. This is a common strategy of politicians who seek the support by portraying themselves as "men of the masses." This appeal may be used to establish common ground particularly in introductions of public speeches. However, if it is used as pseudo-proof to justify a proposal, then, its use becomes unethical.
9. *Bandwagon* is sometimes known as *argumentum ad populum*. It is an appeal to popular opinion. It encourages belief or acceptance of an idea or product by creating the impression of universal support. It capitalizes on the so-called herd instincts.
10. *False causality* assigns a false or wrong cause to a certain happening or effect. Its Latin equivalent is *post hoc, ergo propter hoc*. Sequential fallacy can be spotted in reasoning from causal relations.
11. *False analogy* results when the instances compared are not closely similar in all essential respects. Although analogy is an effective means to clarify and make vivid a point, it has limited weight when used for justifying a claim.
12. *Hasty generalization* is a claim made on the basis of too little evidence. Enough cases must be examined in order to make a justifiable claim.

An awareness of these propaganda techniques and logical fallacies and the context in which they are employed will be helpful in evaluating, weighing evidence and arguments and arriving at sound judgments about a speaker's message.



Listening, the reciprocal of speaking, is an integral part of the total communication process. It is a complex communication skill which according to Brooks involves three stages: hearing, identifying and recognizing, and auding. There are at least four purposes or kinds of listening: appreciative listening, empathetic listening, informative listening and critical listening. Attention and effective listener feedback are crucial to good listening. Listening critically calls for the recognition of various propaganda techniques. Although there are many barriers to effective listening, these can be overcome through concentration and constant practice.

GUIDE QUESTIONS

1. Why is listening important to you as a student?
2. Why are hearing and listening not synonymous terms?
3. Explain the stages of the listening process.
4. Differentiate the various purposes in listening.
5. Identify the barriers to effective listening.
6. Suggest ways to capitalize on the advantages of thought speed.
7. How important is the recognition of propaganda techniques to critical listening?
8. What are the important characteristics of effective feedback?

EXERCISES

1. Evaluate your major strengths and weaknesses as a listener. What steps do you need to become a better listener?
2. Begin a listening journal. For a period of two to three days log in or record your listening transactions. Note the following:
 - who you were listening to
 - what your purposes in listening were
 - how effectively you listened.

After the specified period, review your log and examine your listening patterns.
What changes in your listening behavior should you make?

3. Attend a class. Observe the listening behavior of your classmates. Describe both positive and negative behaviors that you observe.
4. Listen to a class lecture. Make an outline the lecture using any one of the methods suggested earlier. Keep these notes for review.
5. Make a list of judgments /biases you have made about three friends or classmates that may serve as a barrier to listen to them effectively and objectively. What can you do to help suspend these judgments as you prepare to listen to their speeches?
6. Make a conscious effort to send feedback to speakers in various communication settings: interviews, panel discussions and public speaking. How well does making an attempt to give feedback affect your listening? Share your observations with the class.
7. Interview a person who you think is particularly effective as a listener. Some suggestions include a guidance counselor, a parish priest or a friend who is known to

- be a good listener. Find out what listening strategies/ techniques have worked for them.
8. Make a written critique of a speech you recently listened to. Evaluate both the speaker's content and delivery.



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3

THE SELF and INTRAPERSONAL COMMUNICATION

Objectives

After reading this chapter you should be able to:

1. reflect upon the values or significance of self-introspection;
2. establish the connection between self-concept and intrapersonal communication; and
3. arrive at a keener understanding of one's self-communication prior to acquiring interpersonal communication skills.

INTRODUCTION

Throughout life you are constantly asked the question: "Who are you?" Often you reply in a stereotyped manner, saying: "I'm Anna Santos, 17 years old, a junior student of computer engineering." It's an inadequate answer, of course, and a cryptic one at that. We try to learn much about ourselves as we live along and yet often we are not fully aware or conscious of this "self." We frequently depend or rely on others who perceive us, in the process receiving and responding to what or whom they say we are. The "self" is thus an elusive thing. Clues and artifacts abound to reveal to us who we are, but arriving at a self-view or self-concept is much more complicated than we think.

Let us look at an interesting excerpt from Lewis Carroll's "Alice's Adventures in Wonderland."

"Who are you?" said the caterpillar.
This was not an encouraging opening for a conversation.
Alice replied rather shyly, "I hardly know, sir, just at present –
at least I knew who I was when I got up this morning, but I
think I must have changed several times since then."

If Alice's remarks intrigue you, read on. Our self-view is formed and given shape in complex ways, but primarily communicated by you, the communicator, whose message is communicated back to you.

Jean M. Civikly (1981) says in her prefatory note to Morris Rosenberg's article on self-concept formation (1979), "the ways in which we think about and describe ourselves (self-concept) and the degree to which we like those descriptions of ourselves (self-esteem) have an inevitable impact on our human interactions." In this chapter on intrapersonal communication, therefore, you are strongly encouraged to introspect, to look into yourselves, and in the process recognize vital clues to your self-identity, self-concept, or self-image. A few basic questions can guide you, namely:

1. "How do I see myself?"
2. "Do I like or not what I see?"
3. "How do I wish to see myself?" "How do I present myself to others?"
4. "Who do others say I am?" "What do I imagine others say about me?"
5. "How does this affect me?"

With that as a backdrop to our discussion, we can now start with how self-concepts are formed.

SELF-CONCEPT FORMATION

1. Reflected appraisals

The first principle of direct reflections (Thorstein Veblen : 1934) holds that the self-concept is largely shaped by the responses of others. This principle means you are deeply influenced by people's attitudes towards you. You are a social being who wants and needs to be with people. In the course of time, you come to view your "self" as you are viewed by others. According to Veblen, the usual basis of self-respect is the respect by one's neighbors or fellows. Only individuals with dysfunctional temperaments can in the long run retain their self-esteem in the face of disesteem of their neighbors or colleagues.

In general, there must exist a healthy, reasonable correspondence between others' views of us and our own in order to be well-adjusted individuals. Difficulties that arise between discordant definitions of the self are too often familiar. For instance, an adolescent may see himself as a responsible, mature young adult while his mother persists with her view of an irresponsible child ["drink your milk; brush your teeth"]. If we are to have solid or firm basis for our behavior or actions, it is essential to know what we are like. Rosenberg (1979) states, "Because it is so difficult to arrive at self-knowledge, how others view us is of tremendous importance. We need a consensus from others in order to validate our own self-concepts."

A foremost social psychologist, George Herbert Mead (1934), stresses the importance of consensual validation. He points out that in social communication the individual "takes the role of the other" and his "self" slowly emerges as he interacts with and responds to the views of others, i.e., in his social group, home, community. By taking the attitudes and perceptions of other individuals towards us, we are more or less unconsciously seeing ourselves as others see us. Thus, our own self-evaluation is affected by others' evaluations of us.

The second principle of perceived self can be explained in terms of Cooley's (1912) "looking-glass self" although he claims it is not an entirely adequate term. We imagine our appearance to the other person and imagine his judgment of that appearance, as well as some self-feeling, such as pride or regret. The thing that moves us to pride or shame or regret is not merely a mechanical reflection of ourselves but an imputed sentiment—the imagined effect of such reflection upon another mind. Thus, the crucial question is not "What is the other person's attitude towards me?" but "What do I perceive to be his attitude towards me?"

The Reeder, Donohue, & Biblarz study in 1960 found a very strong relationship between self-concept and the perceived self. In the group of 54 military personnel, 46 fully believed the group rated them as they rated themselves in leadership characteristics, and slightly lower but still substantial in the good-worker characteristics (38 out of 54).

In the *third principle of the generalized other*, Mead stresses that the self arises out of social experience, particularly social interaction. The process of communication requires the individual to adopt the attitude of the other toward the self and to see himself from their perspective or standpoint. In any organized social interaction, if the individual has to play his role effectively he must internalize the attitudes of all those participating. A clergyman has to incorporate into himself the attitudes and beliefs of all his *confreres* if he is to stay a healthy and active member. A third baseman cannot play his role of a third baseman without internalizing the attitudes of the catcher, pitcher, second baseman, and so forth.

All the others' particular attitudes are crystallized in the "me," in the process giving rise to a single standpoint or attitude called the "*generalized other*." One could say, thus, your individual self-concept is shaped by applying to your "self" the attitudes of society as a whole.

2. Social comparisons

The principle of social comparison forms a major component of social evaluation theory. Pettigrew (1967) points out the basic tenet of social evaluation theory, thus: "Human beings learn about themselves by comparing themselves to others." The second tenet states that the process of social evaluation leads to self-ratings that may be positive, neutral, or negative in relation to the standards set by the individuals employed for comparison. If a low-achieving pupil compares himself to the lowest-scoring pupil in his class, he may find his self-esteem raised. But if he compares himself with a high-scoring or high-achieving classmate, he finds his self-esteem lowered. The key factor here is the referent individual or in case of groups, the reference group. The referent individual or group becomes your standard.

Rosenberg (1979) distinguishes two useful comparisons, one social comparison that is criterion-based, i.e., excellence, virtue, or merit; another social comparison that is norm-based, i.e., deviance or conformity. The first marks or classifies individuals as *superior* or *inferior* to one another in terms of a criterion; the second marks or classifies individuals as *same* or *different*. Both types of social comparisons are said to incur significant consequences on self-esteem.

3. Self-attribution: Attention, students!

Anita E. Woolfolk (1998), in her book on Educational Psychology, clarifies that at the heart of attribution theory is the notion of individual perception. At this point, do you recall our discussion of your perception of the other person's attitude towards you as being crucial? If a student believes he lacks the ability to deal with higher mathematics, he will probably act on this belief even if his actual ability is well above average. And because he expects to do poorly in higher math, he will likely have very little motivation to tackle it. If students believe that failing means they are stupid, they are likely to adopt self-defeating strategies and defensive mechanisms. A student who exerts more than ordinary or minimal effort and persists at it will see these efforts pay off eventually. Students who attribute their success to their own effort (internal) rather than to luck or chance (external) are generally responsible for

their learning and can cope with failure constructively. Teachers who tend to accept or condone excuses for failure/ mediocre performance because a student has problems outside of school are not helping at all. Objective assessment by teachers and counselors can go a long mile. Honest peer evaluation has its uses too.

4. *Self-values*

The fourth principle rests on the definition of self-concept as an organization, not an arbitrary collection, of parts, pieces, and components and that these are hierarchically organized and interrelated in complex ways. One important point deals with the significance of a given component, i.e., honesty, to global self-esteem (overall esteem of oneself). What is important to an individual would relate to one's global self-esteem. The Rosenberg study (1965) sampled a group of high school juniors and seniors and asked them how "likeable" they thought they were. As anticipated, those who considered themselves likeable were more likely to have high global self-esteem than those who believed they were not likeable. But the strength of this relationship depended upon the importance attached to being likeable. Among those who cared about being *likeable*, the relationship between self-estimate to global self-esteem was very strong, whereas among those subjects to whom this quality (*likability*) mattered little, the relationship was much weaker.

If you knew you were deficient in something, like not being a good mixer in a crowd, would that be an indication that your self-esteem is low? No, but you must know how much you value this quality. If a particular component is vital to one's feeling of worth, then negative attitudes concerning it may be personally devastating; but if the component or trait is trivial or unimportant, then the individual may acknowledge his inadequacy in that regard.

Another point worth stressing is that self-concept is *less competitive* than it appears. Although social comparisons point to the fact that our self-assessments are relative to others, it is true that individuals focus their sense of worth on different self-components so that the success of one person is not necessarily achieved at the expense of another. For example, one boy is a scholar, another a good athlete, the third, very handsome, the fourth a good musician. So long as each focuses on the quality at which he excels, each is superior to the rest. At the same time, each may acknowledge the superiority of the others with regard to qualities to which he is relatively indifferent. It is therefore possible to emerge with a high level of self-respect and develop mutual respect as well.

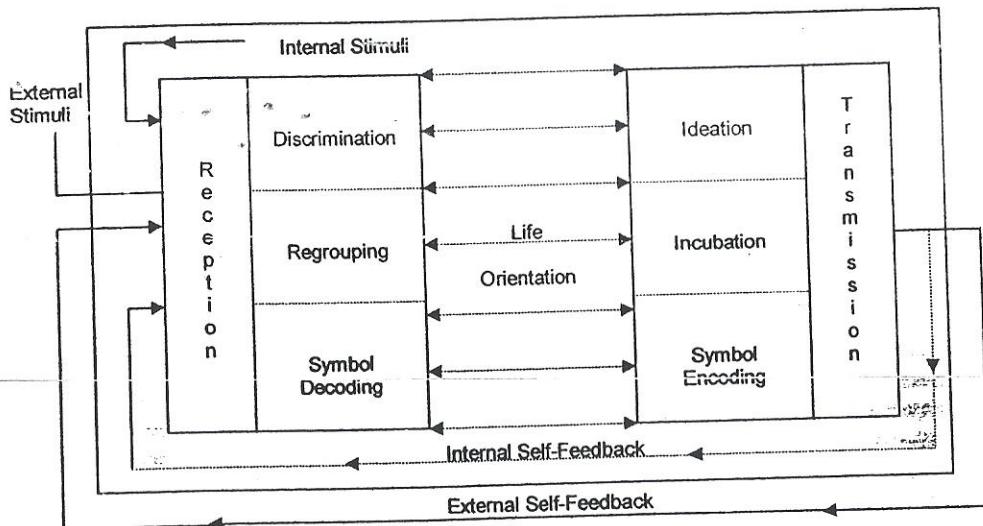
Finally, self-concept change may be difficult or easy depending on how a component or trait figures centrally (or peripherally) to an individual's system of self-values. All four principles enunciated above bear upon the way we see, wish to see, and present ourselves.

WISEMAN and BARKER MODEL

At this point, let's look at a model of intrapersonal communication, the Wiseman-Barker self-communication framework. But first, let's define the concept. According to Wiseman and Barker (1974), intrapersonal communication is the "creating, functioning, and evaluation of symbolic processes which operate within the originating or responding communicator."

In visualizing the process of intrapersonal communication, consider the entire rectangular area as representing the individual communicating to himself. Note that the center portion of the diagram is labeled life orientation. It plays a vital, underlying function because it affects the various stages as we evaluate and respond to stimuli. It determines how the messages are sent to and received by ourselves.

Life orientation is the "result of the sum total of social, hereditary and personal factors which have influenced your development as an individual." Since every individual is unique and without a clone, everyone's life orientation is different. These differences in life orientation often result in communication problems.



(Figure 1: Wiseman-Barker Model of Intrapersonal Communication)

We refer to the process which takes place in intrapersonal communication as *internal* because all the eight (8) stages take place within the individual, particularly, in his brain. The first four on the left margin of the rectangle involve evaluation of both external and internal stimuli while the last four on the opposite portion are stages that involve reaction to these stimuli.

The internal processes which take place when we self-communicate are triggered or initiated by two types of stimuli. Some are internal; others are external to the communicator.

Internal Stimuli

Internal stimuli are nerve impulses that are received by the brain. They make the self-communicator aware of the physiological and psychological conditions of his body. Often such stimuli trigger your prompt response. Let's say you're coming down with the flu. Your joints ache, your nose is stuffy, your temperature registers a fever, and on top of it all, you feel depressed. Your general bodily discomfort sends you rushing to the infirmary for a check-up. The internal stimuli in this example have resulted in what we call intrapersonal communication.

External Stimuli

External stimuli, on the other hand, come from outside your body, from your immediate or proximate environment. There are two types of external stimuli. Overt external stimuli are stimuli received at the conscious level. Our sense organs receive these and send them to the brain. Examples of overt external stimuli are the pizza commercial on TV and the aroma coming from your kitchen. Your sight sense and olfactory sense, processing such stimuli, may now prompt you to ask the question: "Ma, what's for supper?" Several stimuli usually try to compete for our attention at any one time. The result depends on such factors as "strength of the stimuli, familiarity with the stimuli, and the emotional connotations which the stimuli produce."

Covert external stimuli are external stimuli that are received at the preconscious or subconscious level. Imagine that you're getting dressed for school. Getting ready, you listen to a popular song being played on your favorite station. The reporter blares the morning news and next comes the weather report. You notice that your socks are mismatched and immediately find another pair. You hear the pattering of rain on your roof and grab your jacket. Checking your watch, you realize you have barely enough time to get to school. Although the volume of your radio was turned up, you cannot remember what was said in the news. This stimulus (announcement on the air) was received and stored in the brain. You were not consciously aware of what the announcer said. Covert stimuli are known to affect our communication behavior. Other examples of this type include subliminal communication, background music played in a movie, unnoticed traffic noises, and frequent spots (visuals only) of television advertisers.

Reception

When the body first receives stimuli that is when intrapersonal communication actually starts. Receiving can take place singly or in combination of any of the five senses: sight, sound, smell, touch, and taste. External and internal receptors in the five sensory organs receive stimuli which are transformed into nerve impulses and subsequently transmitted to the brain. External receptors are found on or near the surface of the body. These receptors react to physical, chemical, and

mechanical stimuli. Internal receptors such as nerve endings provide information about your internal state such as an empty stomach or an itchy throat.

Discrimination

There are countless stimuli that reach you simultaneously. You cannot very well attend to all of them. Imagine that you are in the Social Science class listening to a guest lecturer. In a moment you feel the draft coming in through the door, you hear the voice of a student over a megaphone urging you to join a rally, you hear the drone of a ceiling fan just above you, you see the lecturer up front, the visual aids plastered on the board, and you smell your seatmate's cologne. In addition, you are reliving an argument you had with your boyfriend over the telephone last night. There's a p.s. to it. You have a faint headache.

Discrimination "determines what stimuli are allowed to stimulate thought." It screens out the less significant or weaker stimuli. Thus, in the example earlier cited, the strongest stimuli could be the lecturer's words or message, your brewing headache, and the student's rallying shouts over the megaphone. You are not fully aware of this filtering process because discrimination occurs below the conscious level. In short, this stage allows you to attend to *only* those stimuli you consider significant.

Regrouping

During this stage the strongest and most important stimuli previously selected are arranged in a meaningful sequence. Although previously "screened" the diverse stimuli are not received in a predetermined ranking. Thus the chosen stimuli surface to the conscious level so that the person can act upon the strongest and most significant stimulus first, the medium stimulus next, and the weaker or less important ones last. In the example earlier cited, you are now aware of the lecturer's words and the student's call to join the rally.

Ideation

Ideation is the stage where the messages are thought out, planned and organized. This stage draws mainly on the individual's storehouse of knowledge and experience which may include previous associations with the topic, readings, observations and conversation. All information coming from these sources impinge on the proposed message in process. The length of time for ideation depends on the availability of other sources of information and the bounds of time within which to develop the ideas. Ideation may occur briefly as in a conversation. Or it may take place for an extended period in which case ideation becomes a significant part of the total intrapersonal process. If time permits, one does research on the topic or message. The depth of thinking, planning, and organizing depends on material and time availability.

Incubation

Incubation is the process of allowing your ideas to grow and develop further. It is often referred to as a "jelling or hatching period." Incubating allows you the time to weigh, evaluate, reorganize, and reflect on your messages. Often you commit the mistake of submitting your initial draft to get the requirement over with. What you can do is to let your paper "sit" awhile so ideas can assume a better shape, crystallizing your thoughts in the process. Then when you feel good about your paper, give it to your teacher.

Symbol Encoding

It is during this stage that the symbols of thought are transformed into words and gestures or actions. It is the last stage prior to transmittal of a message.

Transmission

The destination is the communicator himself. The origin or point of initiation is likewise the communicator himself. The self-communicator's message composed of words and gestures are thus transmitted via air or light waves. If the messages are received by the self, then they travel from the nervous system to the muscles which are responsible for movements and actions.

Feedback

Feedback is often perceived as response to a message coming from an external source, someone other than the speaker. Feedback to intrapersonal communication is called self-feedback. You send a message to yourself, and then you respond to it accordingly. There are two kinds:

External self-feedback is the self-communicator's response through airwaves. You hear yourself commit an error of pronunciation and this prompts you to correct it.

Internal self-feedback is felt through bone conduction and muscular movement. These two types of self-feedback provide the self-communicator with the opportunity to adjust his messages or ideas if they are unclear, vague, or difficult.

INCREASING SELF-AWARENESS: Towards a clearer self

The earlier question, "Who are you?" resurfaces in the form of "How well do I know myself?" We all need to increase awareness of ourselves because hard as we try, we will never get to the optimum point. One concept of self-awareness is explained by Joseph Luft and Harrington Ingham in the so-called Johari Window, which shows how intrapersonal or self-communication is a function of our different selves. The self is analogous to a window composed of four (4) panes or quadrants, namely: 1) the open quadrant, 2) the blind area, 3) the hidden quadrant, and 4) the unknown area. In today's setting, one is an open window; the second is a window tinted dark from within; the third is a window camouflaged

not to look like a window; and fourth, a window the self hardly touches or opens. Each of these quadrants, however, contains a different self, not separate and distinct but rather, interacting selves.

		Known to Self	Not Known to Self
Known to Others	Known to Self	OPEN	BLIND
	Not Known to Others	HIDDEN	UNKNOWN

(Figure 2: The Johari Window)

Let us see what these four quadrants represent. First, the *open self* represents various types of information or knowledge known to the self and known to others or that which you are willing to divulge to or share with others. This would include your name, student number and course, sex, age, perhaps your height and weight and social affiliations. Luft and Ingham emphasize that since communication is dependent on the degree to which we open ourselves to others and to ourselves, then we may learn how to enlarge the open quadrant. If the open area or proportion is small, communication between individuals could suffer. The size of an open quadrant varies according to a number of factors (De Vito). These may include the nature of individuals you associate with, the degree of your closeness to them, or role-related factors.

Second, the *blind self* is that quadrant that represents information which is known to others but unknown to self. Others can see your mannerisms like saying "bale, bale ba" or "actually/ basically" prior to every sentence, but you don't see this. Matters such as even body odor or halitosis (bad breath) may seem unnoticed by you but not by others. Some people have large blind areas, others have small blind areas. If effective communication depends on individuals who are willing to open up, blind areas will make communication difficult. Although blind areas cannot be totally eliminated, decreasing the size of the blind quadrant can enhance interpersonal relationships. To decrease the size of the blind quadrant, you could seek out information from family, friends, and intimates, especially on "gray areas" of your "self." Ask questions and learn to positively respond to others' perceptions of you.

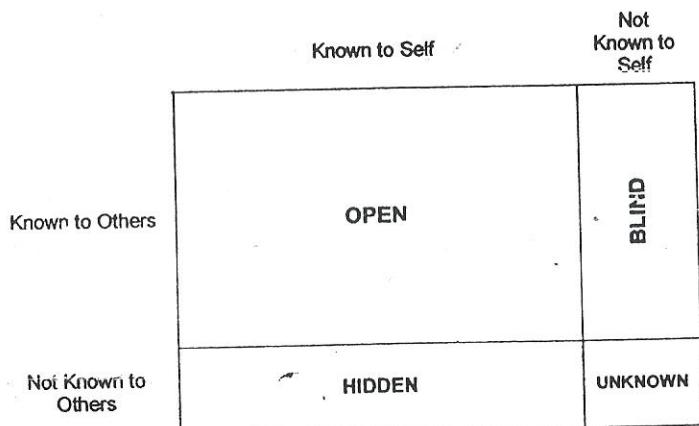
Third, the *hidden self* represents things or information known to self but unknown to others. Personal secrets, "skeletons in the family closet," intimate details and the like are included in this quadrant. Different people vary in the size of their hidden windows. Some individuals reveal everything. Their lives are an "open book" for everyone to peruse. They are sometimes referred to as "over disclosers."

Family matters, finances, problems and insecurities, personal goals, failures and successes form the gamut of their disclosures. Under disclosers on the other hand have large hidden quadrants. They keep to themselves and tell nothing. Fear of rejection, reprisal, discrimination or lack of trust may trigger such communication behavior. "Selective

"disclosers" are those who screen the information they reveal to certain people, they tell only that which they think other people need to know, keeping the rest to themselves. They carefully weigh the pros and cons of their disclosure.

Fourth and last, the *unknown self* represents information unknown both to you and to others. Indeed, there are "uncharted areas" of our selves that we are not aware of. You may not know why one situation triggers in you such strong emotions, while others similarly situated do not react intensely. You may sometimes not understand why you're in a bad mood when things started well that day. Time will tell, reveal, and disclose to the self what some of these areas are. For example, a newspaper man of so many years never knew he could learn the violin and play it rather well until he tried it! Hidden talents, untapped abilities and giftedness can come out in the open through time.

In the space that follows, an ideal Johari window is drawn according to standards of effective communication.



There other devices such as personality tests (i.e., Myers-Briggs Test), personality inventory, inkblot tests, enneagrams, E.Q. Tests (emotional quotient) and the like that can help you increase your self-awareness. So now that we have a deeper understanding of how self-awareness can come about, let us learn some things about the notion called "self-presentation."

Knowing ourselves can be very tricky indeed. Often the good things about us make us "beautifully wrapped packages." But the not-so-nice things make us go out of our way to present ourselves attractively to others. We seldom wish to be known as "nasty, hot-tempered, unkind, or even ugly." Young people especially are sensitive about the public images they present. Peer acceptance is paramount during the teenage years and early adulthood. Kenneth J. Gergen (1971) in his book, *The Concept of Self*, writes that until we define ourselves and who we are to others, they cannot identify us and therefore cannot know how to behave toward us. To present oneself as "a borrower of money who forgets to

"pay back" will earn you displeasure or outright avoidance from others. To present oneself as a gracious host will merit praise and pleasure from others.

Factors that influence our self-presentation are: the *other, situation or interaction environment, and motivation*.

Others determine the way we present ourselves. For instance, you would present yourself in differing ways to your professor, mother, and intimate chum. You would show respect for one, childlikeness for another, and casualness for your friend. You may be a happy, go-lucky person with your friends but a conscientious student to your teachers. As William James (1892) once said, a man has as many different social selves as there are distinct groups of persons about whose opinion he cares."

Those around us are constantly telling us who we are. Others have differing images of us and depending upon these images they treat us as a particular kind of person. Weinstein (1967) calls this *altercasting*, because we are cast into different but specific roles or identities by those around us.

Another determining factor is the *situation or interaction environment*. In determining the self that we present, the environment where the encounter or interaction takes place matters. We would not likely identify ourselves in the same way at a formal dinner as we do at the bowling alley. Different situations bring about shifts in identity primarily because they offer cues for maximization of reward. For instance, at a church service we are expected to behave with proper decorum. At informal parties, we crack jokes and are humorous.

The third factor is *motivation*. Motives of the self in undertaking a relationship determine self-presentation. If a person wishes people to defer to him (show respect) his demeanor may be characterized by superiority and assertiveness. If he wishes to be trusted, he may behave consistently, not erratically. People in general want and need to be liked. They manage their self-identities in such ways as to gain the acceptance and approval of others.

In sum, therefore, self-communication or intrapersonal communication is not an uncomplicated process. But the self can stand to profit if the individual practices openness to learn more about himself, a willingness to listen to others' perceptions, and communicate these back to himself through reflection and introspection. Self-concept formation is a dynamic, ongoing thing operating in a process of "becoming." It is a prerequisite to intrapersonal or self-communication.

CHAPTER SUMMARY

Intrapersonal communication is the most basic level of communication. It involves communication with the self, where the sending and receiving of messages happen within one individual. The Wiseman-Barker Model describes eight internal processes in communication with the self: 1) reception, 2) discrimination, 3) regrouping, 4) symbol decoding, 5) ideation, 6) incubation, 7) symbol encoding and 8) transmission. All these stages are affected or influenced by an overarching factor called life orientation.

Self-concept formation is governed by three principles, namely: direct reflections, perceived self, and generalized other. It is worthwhile to understand the process of how the individual arrives at self-perception because this conceptual self shapes his behavior. Devices such as the Johari window, enneagrams, personality tests contribute to a better understanding of the self.

Self-attribution is a phenomenon deserving of scrutiny because often misconceptions among students and the general public thrive for lack of understanding of self processes. Self-attribution can spell the difference between determination and resignation, between success and failure in life's pursuits.

GUIDE QUESTIONS

1. Explain what role life orientation plays in intrapersonal communication and eventually in interpersonal communication.
2. Cite examples of a possible breakdown occurring in each of the eight internal processes as we communicate with ourselves. How can these hamper self-communication?
3. Suggest ways by which the open window can be expanded in order to improve interpersonal communication.

Note: Keep nos. 4-6 in your journal

4. What effect does a positive self-concept have on your communication with others? A negative self-concept?
5. Think of how many times you have compared yourself with others. Did it help or not help you? Explain by recalling instances in the recent or not so recent past.
6. List down areas of your life where you think you are doing "well, super, poorly." Why? To what do you attribute such "ratings" of yourself? Explain.

Example:	Well	Super	Poor
	Academics	relationships	figure / dieting



EXERCISES

1. Divide a sheet of paper into two (vertically). In the left portion draw your Johari window at the point or stage of your initial/early interaction with a classmate. How do you suppose your window would look like at semester's end? Draw this second window on the right portion. How will the proportions of the square change? Next draw a Johari window for an intimate friend or for a parent.
2. What is this next exercise all about? Pass a sizable piece of paper around and let your classmates write down what they think of you. You could do this once at the early outset of the semester and once more before the semester ends.
3. Make a collage of your self by clipping pictures of symbols, images, etc. Elaborate on the reasons for your selection. Do you now have a clearer picture of who you are?
4. Work in dyads while playing the Larry Barker's "Who are you?" game. Student A starts by asking Student B: "Who are you?" Student B should respond with brief, spontaneous answers, i.e. I am a UP student. Then upon hearing the reply, Student A repeats the question and this goes on for about five minutes. Afterwards the roles are reversed, this time with Student B asking the question. Learn what your partner and others perceive of you as you learn about yourself. Are these positive or negative? How do these affect your communication? (Barker 1996).
5. Jot down various kinds of feedback (positive, neutral, negative) that you get from others during a 2-hr. period. How do these feedbacks from others affect/influence you? How do you normally respond to negative feedback? Why so?



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THE SPEAKER'S ETHOS

Objectives

After reading this chapter, you should be able to:

1. come up with a basic definition of ethos;
2. identify the characteristics of ethos by integrating its traditional and contemporary concepts;
3. understand the dynamics of ethos or source credibility; and
4. reflect on the importance of source credibility in human communication.

INTRODUCTION

Young people, old people, practically everyone wants to make a good impression, right? An 18-year old rehearses his table manners before going out on a dinner date. A job seeker bears in mind the importance of speech, poise and grooming in clinching an interview. A professor primes his mind, heart, and spirit before taking on the first day of class. All these people want to communicate with one aim: to become credible, competent, trustworthy, and good before their respective listeners or audiences. In short, to communicate meaningfully and successfully.

In ancient Greece the concept of "ethos" was modeled in everyday life and in duties of citizenship. Discussed extensively by Aristotle in his book, *Ars Rhetorica*, the character or *ethos* of the speaker or communicator was the most potent means of convincing and influencing one's listeners. *Ethos* surpassed *logos* and *pathos* in the factor of persuasiveness.

Briefly defined, the 3 factors of persuasion are:

1. Ethos - the character of the speaker or the speaker's credibility
2. Logos - the method of reasoning and argumentation employed by speaker message presenting
3. Pathos - the speaker's use of emotional appeals

Aristotle said: "There are three things which inspire confidence in the speaker's own character, namely, that which induced us to believe a thing apart from any proof of it: *good sense, good moral character, and goodwill.*" (Ryan, 1952).

DEFINING ETHOS

Ancient rhetoricians and writer-philosophers like Quintillian, Plato, Cicero, and Isocrates, including Aristotle himself, taught that the most effective of the three is ethos, or the character of the speaker. Quintillian, a Roman teacher-orator who wrote the 12-volume book "*Training of an Orator*," defined this quality in "a good man speaking well." He believed in and advocated the training of orators from infancy. Contemporary authors Gronbeck, McKerrow, Ehninger and Monroe (1994) define ethos as speaker credibility, or the degree to which an audience judges a communicator trustworthy, competent, sincere, attractive and dynamic. They concur with research findings "a speaker who can raise an audience's estimation of his own trustworthiness, competency, sincerity, attractiveness, and dynamism will heighten the impact of the speech." Author James McCroskey (1971) sees a communication source as having three possible process dimensions: 1) initial credibility, 2) produced credibility, and 3) terminal credibility. Today these persuasive forces residing in the speaker are generally referred to as *source credibility*. Take note of what these same writers have listed as practices affecting speaker credibility:

1. References to yourself and your experience (in moderation) tend to increase your perceived trustworthiness and competence. References to others (authorities) tend to increase your perceived trustworthiness and dynamism.

2. Using highly credible authorities (experts) to substantiate your claims increases your perceived fairness.
3. If you can demonstrate that you and your audience share common beliefs, attitudes, and values, your overall credibility will increase.
4. Well-organized speeches are more credible than poorly organized speeches.
5. The more sincere you are, the better chance you have of changing your listeners' attitudes.

As it was with ancient Greece, so it is with modern times that we know for certain a speaker's impact rests upon his listeners. McCroskey defines ethos as "the receiver's impression of the message source." It is a source characteristic that is attributed to and conferred on him by the receiver-listener. The latter (listener) sits quietly to assess those qualities in the speaker that will culminate in a favorable or unfavorable judgment. Whereas the speaker brings with him certain qualities that he has acquired and honed as well as certain inadequacies, the listener looks at these qualities and comes to a conclusion of the former's worth.

Since ethos resides in the mind of the listener, therefore, it will vary in as many ways as there are listeners. Also, a listener's experience in a given communication situation is unique and personal to him. However unique and varied this perception may be, listeners or audiences generally prefer speakers who are sincere, honest, trustworthy, consistent, competent and knowledgeable.

Adopting McCroskey's idea, thus, *ethos or source credibility is the listener's reception of the message source, which impression he processes at a given time or situation in order to assess the speaker's worth*. Such a definition is similar to the one given by Andersen and Clavenger (1963): *ethos is the image held of a communicator at a given time by the receiver*. The overall credibility of the message source hinges on generally accepted personal traits like sincerity, goodwill, competence/knowledge, pleasantness, and trustworthiness.

Let us explain the concept of ethos with examples. In the late sixties there was a brilliant senator in the Philippine scene. He would be besieged with speaking invitations by offices, campuses, and neighboring countries in the region. With his amazing grasp of history and international events plus an astute, analytic mind, then lawmaker Benigno Aquino was a much-sought-after speaker. We were students then who along with our neighbors from Ateneo and Maryknoll would jampack the Wilfrido Ma. Guerrero Theatre to listen to the man for hours. He had such a *high ethos*, one could say. Then a few years passed until he became an enemy of the Marcos administration. The martial law era found him guilty in proceedings of a military tribunal. He decided to go on a 40-day hunger strike and waged his political campaign from a prison cell. The electorate's response was tremendous because the people conferred upon him an even higher ethos than before his prisoner days. Until his destiny became manifest on that fateful day of August 21, 1983—death in the hands of assassins—the martial law regime considered him a threat. Benigno Aquino is long gone but his ethos remains very high indeed for he is considered a modern Filipino hero whose words “The Filipino is worth dying for!” will be remembered for a long time in the collective psyche of the Filipino nation.

If the above example deals with ethos that increases with time, what about ethos that changes in the opposite direction? Let us look at another historical figure. In the late fifties till about 1970, high ethos was conferred upon then Pres. Marcos by the Filipino populace because of his exemplary achievements as a UP student leader of his time and his track record of scholarship, soldiery, and service as a solon (oppositionist in Congress). But the same persona suffered from the people's very low perception of him during the historic EDSA revolution of 1986 due to his alleged tyrannical leadership, grave violations of human rights, and trail of graft and corruption in government for more than twenty years. Still today, there exists among our people a so - called "loyalist group" who despite the leader's questioned past defers to his memory. In this dynamic of ethos, you can see two kinds of ethos-pictures, namely: a *high ethos* conferred by one group, and, a *very low ethos* conferred by another group. What differentiates these groups? Are there particular traits or qualities ranked higher or lower in a scale of ethos-related traits of a speaker-leader? Which group of raters or perceivers would give weight to certain characteristics more than others?

In the international scene, the US President, Bill Clinton, despite unsavory media mileage about his personal affairs enjoys high ethos as given him by admirers while he also suffered low ethos as conferred by other sectors of American society. But there was no general clamor for him to step down. Do leadership qualities subsume personal or private life characteristics? How are these perceived by different sectors of American society?

In an unpublished masteral thesis on the dimensions of ethos in the Philippine setting (Madrigal: 1992), the study looked into the perceptions of Filipino respondents of political figures prior to a presidential election. The results showed that there are three (3) major dimensions of ethos that are perceived by them, namely: "moral qualifications," "intelligence," and "expertise." The other two are minor ones, namely: "message-related factor" and "delivery."

In a related study by Nenita Osio-Santos (1996) on the "Patterns of Ethos: A Filipino Profile," ranked highest among three in ethos was a senator who was perceived to be capable of transforming people's lives to realize their dreams/potentials, an agent of change, and a problem-solving figure. If these characteristics were thought to reside in the speaker even before concrete proof of them came about, on what factors did the audience attribute high credibility to the source? Since we subscribe to the fact that ethos resides in the mind of the listener, what characteristics do Filipinos see in political candidates that make them "winnable?"

What about universals of ethos? Do people the world over cherish the same things in speakers? Leaders like India's Mohandas Gandhi, the Philippines' Ninoy Aquino, Israel's Golda Meir, Egypt's Anwar Sadat, American spiritual black leader, Martin Luther King; Calcutta's Mother Teresa; and diplomats like our very own Carlos P. Romulo, the first secretary-general of the United Nations Council, to this day remain in our memory because of high credibility or ethos accorded them by peoples of the world.

Now that we have seen some real-life applications of ethos, let's examine it further.

NATURE OF ETHOS

Ethos, thus, may be characterized as:

1. varying from individual to individual, from group to group
2. changing through time (fluctuations and progressions)
3. being personal and situational
4. being composite (determined by factors like context, previous reputation of the speaker, audience's needs, priorities/expectations, rhetorical aspects of message at a given time)

CHARACTERISTICS OF THE ETHICAL SPEAKER

ARISTOTLE	<ul style="list-style-type: none">• competence/intelligence• trustworthiness (honesty)• good character
GRONBECK, McKERROW et al	<ul style="list-style-type: none">• trustworthiness• competence• sincerity• attractiveness• dynamism
HOVLAND, JANIS & KELLY	<ul style="list-style-type: none">• competence on the subject• sincerity
LEMERT, BERLO, MERTZ (1969)	<ul style="list-style-type: none">• trustworthiness• competence on the subject• pleasantness & liveliness
McCROSKEY (1966)	<ul style="list-style-type: none">• thorough knowledge of subject• sincerity in communication
BAUDHIN & DAVIS (1972)	<ul style="list-style-type: none">• attractiveness (interesting personality)• honesty• knowledge of the subject• listeners' receptiveness to speaker

When McCroskey (1974) examined earlier researches on ethos, he came up with a group of communal characteristics, namely: a) competence on the subject; b) honesty; and c) trust-worthiness as a result of honesty. Looking at the table above, can you think of your own list of what makes a speaker ethical? Would you weigh all characteristics equally?

At this point, what can you say about the different elements (speaker's reputation, time, context, listener's needs and goals, etc.) interacting in the ethos process? Let's examine further the dynamics of ethos.

THE DYNAMICS OF ETHOS

In view of a continually changing speaker-listener situation, ethos may be classified into three levels:

1. *Extrinsic or initial ethos*, wherein the audience or listeners have previous knowledge of the speaker's good character, competence, intelligence, and trustworthiness.

Example A: droves of college students in the late '60's would troop to listen to then Sen. Benigno Aquino speak on international and regional events, i.e. the Vietnam war, Kampuchea situation, because the senator's articulateness on world affairs preceded him

Example B: a speech of introduction delivered by a respectable person prepares the mind of listeners to accept the speaker who speaks to them the first time with a positive picture of his initial credibility

2. *Intrinsic or transactional ethos*, wherein the speaker's words and actions are continually being assessed by his listeners; this credibility level may heighten or diminish the speaker's initial ethos

Example B: a rehabilitated DARE inmate gives his testimony on the evils of drug abuse; this affects his listeners favorably because his transformation is evident

Example B: an activist espousing a radical, unpopular stance may diminish his credibility because he punctuates his remarks with unwarranted conclusions and biased reasoning

3. *Terminal ethos*, the level at which the listener perceives and assesses the speaker upon completion of the communication event; the point of reckoning for the listener as to the worthwhileness of the event

Example A: the former drug-user who gives a talk on the evils of drug abuse continues to speak with remorse, sincerity, and a crusading spirit; at talk's end, he gains the admiration of his audience

Example B: a manager who used to throw his weight around now pep talks his subordinates in a low, firm voice and is eager to see that they produce results in a team-enhancing manner

Example C: a professor known to be boring lectures in a political science class gets to "recover" his audience because he shows some rapport with students by trying humor and familiar examples

Terminal ethos is significant because like all impressions, this may be lasting or without impact. It may also precede a next communication event with the same speaker and with the same listeners. If the terminal credibility conferred on the speaker was favorable or high, chances are the listeners will be very receptive initially the next time and perhaps throughout. Otherwise, the opposite would be true. Even if a speaker had low initial ethos (as in the example above),

he could still recover and gain high terminal credibility. Thus, if you reflect on the dynamism of ethos, you might want to start a self-improvement program to heighten your credibility as a speaker.

ETHICAL CONSIDERATIONS

There are three basic ethical considerations for the speaker with ethos:

First, the speaker must *display adequate knowledge* of the subject spoken about. Listeners appreciate the latest, the state-of-the-art, the novel, the far-from-common things and information. They want to learn from their speakers.

Second, the speaker must be *sincere* as he communicates (relates) to his listeners in order to gain their trust. He speaks with modesty, truth, and makes his listeners feel they are his equals.

Third, the speaker must *appear well groomed and personable, behaving with decorum*. Audiences, generally, have high expectations of persons who go on stage, mount a platform, and be for a few minutes the cynosure of all eyes.

LISTENER'S PART

However prepared or organized a speaker's message is or however sincere or dynamic a speaker is, if the listener refuses to do his part, ethos cannot reach a high degree. Listeners are varied in their moods, attitudes, and beliefs, and expectations. Sometimes they may be swayed by the winds of rumor and innuendo. Many times they may not be favorably predisposed to listen due to internal and external factors beyond the speaker's control. At times it is an exercise in diversion or passing the time. Other times it is to just satisfy one's curiosity.

ETHOS IN THE PHILIPPINE SETTING: COLLECTIVE, INDIVIDUAL

The classic definition of ETHOS remains a model to be followed or emulated by men and women in today's so-called modern world. The facts and trends of today's societies show the changing times and changing perceptions and values as to who and what makes a leader. Therefore, a leader may possess the kingly qualities enunciated by the classical orators like Cicero and Quintillian but it does not follow today, especially in the Philippine setting, that such qualities automatically make him a leader of people, such as the Philippine electorate. The time when Filipino statesmen looked up to by the citizens sat at the Philippine assembly/legislature is long gone. Good moral character and intelligence were the paramount traits of speakers who graced the halls of government then. They had facility of language, being fluent in their native tongue, and in English and Spanish, earning them the title of "orators." They were men who recognized their important mission of attaining

sovereignty and independence. In the classic essence of *ethos*, lawmaking and policy-formulation.

In the Philippines today there exists erosion of ethos or credibility among speakers. We find political leaders speaking only to win votes and covet more power - their leadership consists in keeping their voters happy come election time or near election time. We find these leaders instrumentally motivated to spew out campaign promises to construct this facility and that, to build more schoolhouses, and to build roads that will last through dry season. We find such men not of a kingly caste or mold, but men who desire to perpetuate their families in power. Credibility, it seems, has ceased to be functional.

If the EDSA Revolution, a bloodless overthrow of the Marcos "conjugal dictatorship," had all good points, it can attest to a singularly remarkable ETHOS of the Filipinos who gathered, kept vigil, prayed, and kept one another strong. This united stance against a corrupt government of corrupt leaders manifested the Filipinos' COLLECTIVE ETHOS - that fundamentally we are a people who value qualities of the *good man speaking*, the leader who shows integrity, honesty, nobility of ideals, and selflessness. That we lack good men speaking is not true. But that we need to muster enough INDIVIDUAL ETHOS ourselves in order to elect good men into office.

CHAPTER SUMMARY

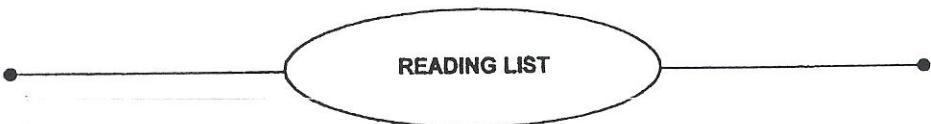
Ethos traditionally refers to those persuasive factors residing in the reputation and personality of the speaker. Today ethos is generally known as source credibility or the degree to which a speaker is adjudged competent/knowledgeable, pleasing, and trustworthy by his listeners. Because ethos partakes of a volatile and dynamic nature, a communication source can undergo three process dimensions, namely: initial or intrinsic ethos, starting credibility; transactional or extrinsic ethos (produced credibility), ethos derived as the communication event progresses; and terminal or ending ethos, credibility upon the completion of the communication event. Several researches have found that the most common characteristics of speakers with ethos are the following: competence, honesty, and trustworthiness as a result of honesty.

Since ethos or source credibility is a function of listener behavior and reception, it is important that successful communicators cultivate the generally appealing traits of sincerity, competence, honesty, dynamism, and pleasantness. Furthermore, since ethos is a changing dimension, speakers with originally low ethos can still improve in subsequent communication events while those with high ethos can work at sustaining their credibility. Finally, listener-responsibility comes into the picture too. A speaker/communicator can only achieve so much. Listeners seek certain rewards in communication situations, i.e., to satisfy their intellectual curiosity, to have fun/entertainment, to be convinced, and others. While it is understandable for them to have goals or purposes, they need to place themselves in a posture of readiness to listen - this is listener-accountability. Then the entire communication

process or event can be said to be working properly because speaker-listener responsibilities are shared.



1. Pick two personages in government, business, science, art, or show business and attribute to them characteristics of ethos that you perceive. Prepare a 3-minute talk for a live classroom audience. You may give examples of high and low ethos.
2. In your own voting locality, observe and gather what characteristics of ethos are given voters' consideration. Be sure to classify (just roughly) the types of voters. Analyze these characteristics in light of why you think they are important to the different types of voters. You may write a one-page paper or stage a short skit about it.
3. Conduct a 5-7 minute-interview on what personal characteristics of college boys appeal to college girls; after the males question the females, the latter take their turn. The class can tabulate the most popular characteristics and brainstorm on them.
4. Listen to two speeches, one that is taped, and the other on video. Analyze the characteristics of both speakers and compare their source credibility. Again compile the most likable traits found in both speakers.
5. What characteristics in a professor make him/her credible to students? Write off a list of ethical characteristics you expect from your teacher (s). Share what you wrote in class. You may also analyze what ethos traits of teachers helped you as students in the past. How?



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5

LANGUAGE

Objectives

After reading this chapter, you should be able to:

1. describe the nature of language
2. differentiate the types of meanings
3. explain the attributes of effective oral language
4. suggest ways to achieve oral style
5. employ language in conversation and public speech that meets the criteria of clarity, directness, appropriateness and vividness

INTRODUCTION

English being one of our nation's official languages has come a long way. The language introduced by colonizers has apparently charted a distinct path of its own. Today this "foreign tongue" is used, misused, and abused depending on who is the perceiver. How do we Filipinos understand its nature and use?

In 1977, former American President Jimmy Carter, on a trip to Poland, had to rely on Polish government interpreters because the American government could not find one who could speak modern Polish. It seemed natural that native translators "interpreted" his speeches and pronouncements in a way that fit Polish political sensibilities. So when he offered his condolences to dissident journalists who "wanted to attend but were not permitted to come," the interpreters translated it as "who wanted to come but couldn't." And thus the audience missed the point. Of course, this was long before *perestroika*.

In an article in the *Gentleman's Quarterly* in 1987, Kenneth Turan described some of the misunderstandings that occurred during the dubbing or subtitling of American movies in Europe. In one movie where a policeman tells a motorist to pull over, the Italian translator has him asking for a sweater (which is sometimes called a pullover). In another where a character asks if he can bring a date to the funeral, the Spanish subtitle has him asking if he can bring a fig to the funeral.

Filipinos who certainly are reputed to speak good English have their slip-ups too. When a popular leader was asked where his lady was, he unashamedly responded: "You didn't see her? Oh, she just passed away." All the occasion needed was to delete that adverb!

These stories illustrate some of the many communication problems which may arise in the use of language. What is language? What is the nature of language? What are the attributes of effective oral language? The answers to these questions will be discussed in this chapter.

How are we using the term *language*? Language sometimes refers to different tongues such as Chinese, Nippongo and Spanish. In the early history of rhetoric, classical rhetoricians regarded language as one of the major canons: *inventio* (analysis), *dispositio* (organization), *elocutio* (language or style), *memoria*, and *pronunciatio* (delivery). Hughes defines it as a "system of arbitrary symbols by which thought is conveyed from one human being to another." According to DeVito, language is the code, the system of symbols, utilized in the construction of verbal messages. These last two definitions emphasize that language has to do with verbal symbols. It has to do with a system which involves pattern and order. It has to do with the human social context.

We must distinguish between language and speech. Language is not synonymous with speech because the latter covers the entire scope of human communication. More precisely, Knower defines speech as "the ongoing multisymbolic behavior in social situations carried on to achieve communication". It is multisymbolic because it employs language, tones, pitch range, and non-verbal behavior simultaneously to represent what we mean. Language is a symbol system for both written and oral communication. We will be primarily

concerned with oral or spoken language. This is the language of conversation and speechmaking.

THE NATURE OF LANGUAGE

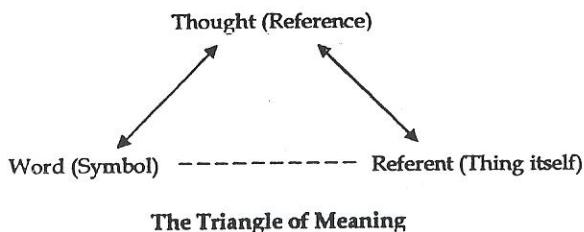
We need to understand the nature of language so that we can use words more effectively in the communication of our thoughts and feelings. Oftentimes problems arise that turn language into a communication obstacle rather than a communication facilitator. To understand the characteristics of words is to understand the possibilities as well as limitations of these verbal tools.

WORDS ARE ONLY SYMBOLS

Words are symbols which represent and substitute for objects, concepts, feelings, emotions, experiences and events around us. These referents may be concrete or they may be abstract. We use words to represent our meanings and to stimulate the listener to create his own image/representation of what we are talking about. The word is merely a symbol, it is not the actual thing itself. Alfred Korzybski, the father of general semantics, emphasized this fact when he said that the "map" is not the territory it stands for, the word "book" is not the collection of pages. What this means is that if you are looking at the map of the U.P. Diliman campus, you are not looking at Diliman, but a functional symbol that stands for that physical territory. The map is not the physical territory, the map simply represents the area referred to, in this case the Diliman campus. If you hear or see the word "book," you are not seeing or hearing the book but a symbol that stands for it. These examples clearly remind us that as the map represents the Diliman campus, the word "book" only represents the actual object, it is not the thing itself.

Very often, though, people react to words as if they were the things symbolized. Have you ever discussed an operation or a disease with friends? Did you notice how they got squeamish at the mere utterance of such terms as "blood," "pus," "transfusion," "incision," or perhaps "infection?" It is probably because they were reacting to words as if they were the real things.

To further understand the symbolic nature of words, let us refer to the triangle of meaning formulated by Ogden and Richards in *The Meaning of Meaning*. The diagram illustrates the relationships of the word or symbol, the thought or reference and the referent or the thing itself.



Note that only broken lines connect the word or symbol and the referent or thing itself. This indicates that there is no direct relationship between word and the referent. The link between word and the referent is the thought or mental process. The relationship or connection is created in the mind of the user of the language.

Although it is often emphasized that there is no necessary connection between the symbol and that which is symbolized (the referent), a habitual confusion of symbols (words) with things symbolized persists. People treat words as if they were the actual objects or events to which they refer. For instance, there is a grain of fear about "death" and "dying" in almost all of us. In an effort to ward off this threat, we refrain from even pronouncing the words. If the topic cannot be avoided, the idea is circumvented with an array of metaphors: passing away, demise, departure, loss, has left us for the great beyond, wrote thirty and met his Maker. We use circumlocutions or euphemisms. A euphemism according to Webster's Ninth New Collegiate Dictionary (1991), is the substitution of an agreeable or inoffensive expression for one that may offend or one that may suggest something unpleasant, harsh or indelicate. Old people are referred to by gentle euphemisms such as senior citizens, the elderly, advanced in years or the golden-age group. In the book *The Official Politically Correct Dictionary and Handbook*, its co-authors humorously offer some linguistic improvement. They suggest that instead of saying "bald" say "follicularly challenged," instead of "fat" say "horizontally challenged." They prefer "temporarily able" to "healthy." A better word for "body odor" is "nondiscretionary fragrance" and for "lazy" is "motivationally deficient." Other interesting entries include "ethically disoriented" for dishonest and "negative saver" for spendthrift. The familiar line "sticks and stones may break my bones but words will never hurt me" should be true but is not.

MEANINGS ARE IN PEOPLE, NOT IN WORDS

As communicators, it is your task to use words to create desired meanings in the minds of your listeners or receivers. However, no matter how carefully and precisely you select your words, they (words) do not automatically convey the same meanings from speaker to listener. Meanings are not stamped or imprinted on the words of the messages your listeners receive. Recall what you learned in an earlier unit on the communication process. Only sound and light waves come between the speaker and his audience. Meanings do not inhabit words. Instead, they are assigned by the individual who perceives the word. It should therefore be no surprise that there can be as many meanings or interpretations to a term as there are people who use them.

Barrameda tells us that the word "set" is the word with the most meanings in the English language. It has so far 56 uses as a noun, 126 as a verb and 10 as a principal adjective. How does a listener know which meaning a speaker is using? We see the same predicament when we speak Filipino. Dr. Lilia Antonio of the Department of Filipino and Philippine Literature in a research paper revealed that the Filipino word "labas" has 74 meanings in both simple and complex usages. It might just be a good idea to use index and dates as reminders that no word ever has exactly the same meaning twice. UP₁₉₁₈ is not UP₁₉₆₅ is not UP₁₉₈₀ is not UP₂₀₀₁. Chair₁ is not chair₂ is not chair₃ is not chair₄ and so on. To do this is to be reminded that chair₁ is different from chair₂; that even chair₁ does not tell us all about the "chairs" and that there may be characteristics left out in the process.

When we communicate with others, we can no longer consider only our meaning for a word. We have to consider what these words mean to those with whom we are communicating with in order to apply what Wilbur Schramm calls the common "field of experience." Meanings are created in the minds of people and meanings have to be shared to facilitate understanding.

LANGUAGE IS DYNAMIC

Change is true of all languages but is particularly prevalent in the English language. According to Kacirck, changing societal needs, the erosion of old customs and a call for elegance are some of the reasons for the growth and decline of language. Many words die a natural death. "Clapperclaw" for one, has disappeared from common usage and the simpler verb "to scold" has taken its place. "Iron curtain" and "Soviet bloc" are no longer in usage. Can you list more words?

Words are static while meanings are dynamic. Many words remain the same but take on a new and different meaning. In the history of words, there was a time when counterfeit meant a legitimate copy, brave once implied cowardice and garble meant to sort out, not to mix up. Many old words which once were used to describe one experience are now used to describe other experiences. If we were to look under a "hood" over 500 years ago, we should have found a monk. Today we find an automobile engine. It is also the abbreviated form of the word hoodlum. It may also denote the part of the academic growth that indicates by color the wearer's college or university. Problems will arise if one reacts to words as if their meanings never changed.

Language is a function of time. Every generation evolves its own style of language. It was the state of modern English which led Prince Charles of England to wonder how Shakespeare's Hamlet would have delivered his famous "To be or not to be" soliloquy in today's language ("Prince Charles 'rewrites' Hamlet").

In Act III Scene I of Hamlet the protagonist says "

To be or not to be; that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them?

Here is Prince Charles' version of how the soliloquy would be written in today's English. Note how the choice of words has changed.

Well, frankly, the problem as I see it
At this moment in times whether I
Should just lie down under all this hassle
And let them walk all over me.
Or whether I should just say OK
I get the message and do myself in.

New words are created. Cyberspace, hi-definition television, holography, surrogate parents, genetic engineering, multinationals, computer simulation, browse the web, bioterrorism, jumbo jets are just few of the coinages that have gained currency in the past 30 years.

New situations create new meanings. Roget's *Thesaurus*, the 150-year old book of synonyms and antonyms was recently revised to reflect changes in language. It has eliminated words its editor says are biased, prejudiced, twisted, sexist, liberal, and narrow-minded. For one, it makes more explicit the existence of women. Also, the choices are more wide-ranging and neutral as possible. For example "mankind" has been changed to "humankind," "countryman" to "countrydweller" and "rich man" to "rich person." The revised volumes also contain entries under the new headings of micro-electronics and data processing. It seems unclear that we cannot ignore change and assume that reality is static and unchanging.

We need to consider as well how place can affect the way our listeners process our words. Words are used differently in one country from the other. You may be quite familiar with a few of them; for example, lift/elevator, dustbin/garbage can, biscuit/cookie. In Britain, homely is a flattering expression (equivalent to homely); in America it means "ugly." In Britain upstairs is the first floor; in America it means second. In Britain "to table a motion" means to put it aside; in America it means to give priority. In Britain "presently" means in a little while; in America it means "now." In Britain the Royal Mail delivers the post, not the mail, while in America the Postal Service delivers the mail, not the post.

Language is also a function of culture. It reveals what a group of people might deem important in their everyday lives. This is most apparent in the differences of vocabulary from one tongue to another. For example, Peruvian Indians have roughly 200 words for what we simply know of as "potato"; just as Filipinos have a roster of terms for their staple food "rice." This reflects their great economic dependence upon this crop, the special varieties of potato they have developed and the level to which they have raised the art of potato cultivation. The variety of kinship terms in a language, meanwhile, reveals how important these relations are within a culture, i.e., social structure. Since kinship relations are of paramount importance to the Australian bushman, he has separate terms to refer to his mother's sister's son, his father's brother's daughter, his wife's father's brother's wife, and dozens of other relatives of varying and dizzying degree. The reason for this is that his rights and responsibilities differ with respect to each of them.

Many other interesting examples demonstrate how language as it varies from society to society reflects and reveals culture. Concepts which are important to a society are allocated a large number of terms. The residents of the Trobriand Islands of Papua, New Guinea, have a hundred words for yams. The Italians have over 500 names for different types of macaroni. Meanwhile, the Arabs are said to have 6000 words for camels and camel equipment. Money is extremely important to the American culture. As a result, they have many terms for it: "finances, funds, capital, assets, cash, pocket money, pin money, change, bread, loot" etc. We Filipinos have many words for rice. It is our staple crop and we find it on the dining table more than three times a day. Have you tasted "galapong," "pirurutong" "pinipig," "suman," "bahaw," and "tutong?"

Communicators would do well to be sensitive to how these differences in time and place or region affect the meaning of words. The tendency to ignore change and assume that words are static and unchanging can be a barrier to effective verbal interaction.

WORDS HAVE MANY TYPES OF MEANINGS

There are at least five general types of meanings : denotation, connotation, structural meaning, contextual meaning and sound meaning. The first type of meaning is denotation. It is the objective, precise, literal or dictionary meaning of a word. Suppose we take the word "university." The dictionary defines it as "an institution of higher learning providing facilities for teaching and research." Denotation is like pointing to a referent or the object itself. We would more likely agree with the denotative meanings of words and have the same definitions.

Such is not the case, however, with connotative meanings. Connotations are more subjective, figurative and variable. The connotative meaning of "university" includes all the feelings, associations and emotions that the word touches off in different individuals. These experiences and memories may be pleasant or unpleasant, negative or positive, good or bad. For one person, the school might connote DQs, boring lectures, enlistment lines and term papers. Since connotations are extremely personal, fewer people would agree on the connotative meanings of a term. These meanings reside in the relationship between the object and the speaker or listener.

According to the late American Senator S.I. Hayakawa, author of *Language in Thought and Action* there are "snarl-words" and there are "purr-words". The terms "politician" and "statesman" refer to the same denotation. But the term politician continues to have a sinister meaning hence, a "snarl-word." "Statesman," on the other hand, suggests a more desirable image of one who exercises political leadership wisely and without partisanship, therefore, a "purr-word." Another pair of examples is "mellow" and "senile." The word "mellow" is a complimentary synonym for the neutral term "old." Mellow usually causes listeners to react favorably toward the object described. The word "senile" is often regarded as an uncomplimentary synonym. It causes people to react unfavorably toward the same person or idea. It may be difficult to attain complete impartiality as far as word choices are concerned but by being aware of the favorable and unfavorable feelings that certain words can arouse, you can attain enough impartiality in writing and in speech.

Many words carry with them a strong effect on the reactions of the audience. They are more specifically referred to as loaded words. Words such as instigate, failure, sequester, dictator, and seize are considered loaded words by many. They possess rich emotional coloration. Exercise care when using loaded words.

Meanwhile, structural meaning tells us that the meaning of a sentence is determined not by the word alone but also by the total arrangement and sequence of words. The pattern or order in which the words are used or encountered communicate certain meanings. Misplacing a modifier can change the meaning of an idea. White, in his language chapter cites that seven different meanings can be conveyed successively inserting the word *only* before each of the 7 words in the sentence : *She told me that she loved me.*

Examine the two statements below. Although they have exactly the same set of words arranged in the same sequence, two different meanings can be inferred depending on where the commas are placed.

Woman, without her, man is a savage.
Woman without her man, is a savage.

Contextual meaning is another important type of meaning. Linguistic and nonlinguistic factors can affect the contextual meaning of a word. Linguistic factors are the words with which a term is surrounded. In the sentence "A sensible diet must include vegetables and fruits such as bananas," we can easily make a quick guess as to the meaning of the term banana simply by examining the words which surround it. The terms diet, vegetables and fruits provide clues as to the specific usage of the word "banana." Similarly if one were to say "He's the big boss in that company. He is the top banana!" the words "big boss" and "company" would give us the precise usage of the word "banana" in this particular instance.

Non-linguistic factors may include the following: the situation in which the term is used, the facial expressions and gestures which accompany the utterance of the word or words. To avoid ambiguity in communication, the speaker must indicate the context so that his listeners can be made aware of it. Read the following segment and note how awareness of the context adds precision to meaning of the word "volunteer."

"Just a minute. America is a nation of volunteers. In small towns, volunteer firemen are obedient and passionate. When their wives say go to the blazes, they do. Then they rush home to their flames. When their wives ask for volunteers to take out the garbage, husbands volunteer that they would rather go bowling. Wives reply: I have seen you bowl. It's the same thing as taking out the garbage.

Ralph Frampton volunteered to send Alice to the moon. Lucky for Alice, she wasn't married to Neil Armstrong. In time of war, officers ask privates to volunteer for dangerous missions. Ever hear of a private asking an officer to volunteer?

In Botany, a volunteer is a cultivated plant grown from an accidentally dropped seed. IN bar rooms, I have seen seedy guys drop accidentally and they were not cultivated. To serve in a submarine, you must volunteer. To serve a submarine, you got to work in a pizzeria. I think I will leave now, voluntarily." (Transcribed from tape of "Just a Minute" segment by Gene Shalit of the NBC Today Show)

Sound meaning is meaning derived from the way the word or words are spoken. The speaker's tone of voice and subtleties of inflection may indicate meanings which are not apparent in the printed text. Try saying the following sentence while accenting or stressing the different words: "She is beautiful." Differences in meaning are communicated depending on where the stress is placed. Or try uttering the word "well" in a variety of ways. Notice how these exercises reveal how vocal variations, volume control and even pitch are important in shaping meaning.

We have seen from this discussion that words have many different types of meanings. For language to work there must be a common understanding of what the words mean.

THE ATTRIBUTES OF EFFECTIVE ORAL LANGUAGE

Effective oral language possesses the following characteristics: clarity, directness, appropriateness and vividness.

1. *Effective oral language is clear*

Imagine you are standing at the intersection of University Ave. and you see someone about to step into the path of an oncoming car. Do you say, "It would appear from available empirical evidence as if an unsuspecting person is in danger of being struck and injured by an approaching automotive vehicle?" Of course not. You shout, "Look out!" It is apparent from this example by Lucas that one can be accurate but not clear.

Clarity involves correctness, accuracy, simplicity and understandability.

- a. *The first attribute of clarity is correctness.* Your language must be grammatically correct. Aside from causing misunderstanding, errors in grammar can contribute to a lowered ethos or perception of the source. For instance, the verb of a sentence must agree with subject of the sentence. Clear language must also avoid mangled syntax.
- b. *A second attribute of clarity is accuracy.* Precise word choice involves choosing words that accurately depict your meaning. A speaker must first make certain what meanings he wants his receivers or audience to get. He then checks whether the words he has chosen are the most precise ones for expressing that meaning. Suppose you want to say that you are "terribly perplexed by the events." Is perplexed a better choice over puzzled, bewildered, confused, nonplussed or even dumbfounded? The words guess, prediction, estimate, foretell, forecast mean roughly the same thing. One of them can represent reality more precisely and can convey a shade of meaning that distinguishes it from the other words. The same is true of the following set of synonyms: gift, subsidy, award, contribution, inheritance, present, endowment and benefits. Each term in the preceding group is slightly different from the other. Choose your words carefully. Use a dictionary or thesaurus when in doubt.

Imprecision may result from the use of all-purpose words. All-purpose words emphasize similarities but not differences. Remember the last time your mother asked you how you are doing in school? You probably said, "Okay" or "Fine." Try to give more

precise and specific answers next time. "My professor gave me a 1.5 for a critique of a play which I watched recently" or "I flunked my third exam in Math 17." To say "the car has been driven 30,000 kilometers and has never required repairs" is clearer than saying "It's a great car!"

Imprecision may also result from the use of abstract words. Abstract words refer to general concepts, qualities or attributes. "Discipline," "liberal arts," "empowerment" are abstract words. Although they are sometimes necessary in order to express certain ideas and experiences they are easier to misinterpret than concrete ones. Concrete words refer to tangible objects, specifically people, places and things. "Blue book," "lips," "jeep" are concrete words. They evoke more precise mental pictures in your listeners' minds. In order to avoid ambiguity, move from abstract to concrete and general to specific.

Compare the choice of words in the following sentences pairs.

The patient is making a lot of improvement.

The patient can now breathe on his own.

I will not tolerate dishonesty in the classroom.

I will not tolerate cheating on tests in the classroom.

Business is good.

For the first quarter, the volume of car sales increased by 25 %.

I have a dog.

I have a pit bull terrier.

In the first sentence of each pair, the italicized items are general and abstract. In the second sentence of each pair, the italicized items are concrete and specific. Make a conscious effort to be less general and abstract and more specific and concrete in your language.

Imprecision may result from exaggeration. Words like "awesome," "colossal," "stupendous," and "terrific" have immediate and strong appeal. However, when these superlatives are used indiscriminately to describe anything and everything, they can cause misunderstanding.

- c. *A third attribute of clarity is simplicity.* Use a short, simple common word for a long unfamiliar one. A listener will have difficulty deciphering meaning if difficult words are used and too specialized vocabulary or technical jargon is employed. Say "difficult to understand," rather than "esoteric," "large" rather than

"elephantine," "to avoid" rather than "to eschew" or "building" rather than "edifice," "imprisoned" rather than "incarcerated."

A local insurance group has found the value of simplicity even in the face of high-tech sophistication. It recently introduced a new look in its policy contracts with insured parties by reducing the number of words to the barest minimum and eliminating legalistic terms in favor of laymen's language. Thus, the first page of this firm's insurance policy now reads: "We pay the face amount to you if the insured is alive on its termination date or to the beneficiary if the insured dies before the termination date, subject to the provisions of this policy."

Here are some suggestions to achieve simplicity of language style.

Avoid verbosity or wordiness. Wilson cites that economy in language involves the right choice of words, in the right amount and in the best order for instantaneous intelligibility. It is relative to the topic and the receiver's needs. In addition, spoken language is understandably more ample than the written form because the listeners cannot review unless enough words are used by the speaker. This however, should not be an excuse for verbosity.

Use short and simple sentence construction. Clarity can be enhanced if sentences are not too lengthy. This is particularly true of persuasive messages. Ragsdale found that "brief messages produced significantly more attitude change than wordier versions of the same message that were indirect, repetitive, or included numerous compound sentences."

Avoid tautology and redundancy.

- Say "innovation," not "new innovation." An innovation is new.
- Say "refer to" not "refer back to." Refer just needs a "to."
- Say "revert to" not "revert back to." Revert actually means "go back" so just add a "to."
- Say "proceed," not "proceed on." Proceed only goes one way: ahead or forward.
- Say "unique" not "more or most unique." Unique means one of a kind.
- Say "reason," not "reason why" or "reason...because." Reason, by itself, means explanation.

The following paragraph further exemplifies this language problem:

Meet Tautological Tessie. She's planning to redo her house over. A man she trusted turned out to be a dishonest crook. She likes the true facts and doesn't care to drive at a fast speed. At parties, she serves sherry wine. She was once courted by a rich millionaire and she thinks young teenagers are cute. It is her conviction that when studying a new subject she should learn the basic rudiments. She always sends flowers to sick invalids, and if there's anything she hates it's a gloomy pessimist. Fragrant perfumes attract her. A neighbor of hers was held up by a crazy psychopath. You'll never catch her going to see sad tragedies, as she prefers funny comedies. At a sideshow once she saw a tall giant (White).

Avoid hackneyed phrases or trite expressions. Examples of such commonly used terms are "last but not the least," "at this point in time" and "in the last analysis." "In conclusion let me say" and "in the eventuality of" can similarly be avoided. Reword your intentions. Substitute these phrases for more original and fresh expressions. Also do away with verbal intrusions such as "you know," "basically," "actually," "I mean," "okay" and "really" in your oral speech. Eliminating such verbal fillers will help you convey your ideas more clearly.

- d. *A fourth attribute of clarity is understandability.* Define your terms. When explaining an unfamiliar or difficult concept, for example, you can define by using a dictionary definition. You can also trace the word's historical and linguistic development. You can explain how a particular authority views the term. You can define by negation. Or you can give familiar examples. You may even define by analogy by comparing the term with a known or familiar entity. You really have many options to choose from when presenting unfamiliar or difficult concepts.

Avoid technical jargon, slang and uncommon foreign words. Jargon is the technical language of a professional class. Lawyers, physicians, stock brokers and even professors have a specialized vocabulary that their respective professions use. Before using jargon, determine whether or not your audience or receivers share your technical or specialized vocabulary. For example, it would be understandable among doctors to say "singultus spasm" for hiccups or "bilateral periorbital hematoma" for blackeye. But to use such terms among laymen would confuse rather than clarify.

Slang is another kind of sublanguage, a variation from the general language. It is especially appropriate in contexts of extreme informality. Although used by the general public, it is not considered proper in polite conversation or appropriate in formal written communication. Words such as *humungous*, *turn off*, *hush money*, *boozie*, *woozy*, *go with the flow*, *get my drift* are examples of slang. When used frequently, slang words are incorporated into the general language as acceptable terms.

There are a number of foreign words which are commonly used and understood by Filipinos. Some of these are *vis-à-vis*, *coup d'état*, *non sequitor*, *bon appetit*, *de rigueur* and *bona fide*. If you have to use other foreign terms, make sure that your listeners understand their meanings. Otherwise, use uncommon foreign words sparingly.

2. Effective oral language is direct and conversational.

When you are conversing with a friend or delivering a speech, you have a live listener or audience. Remember that it is an audience that is listening, not reading. Readers can go back to reread or even pause at their own leisure to ponder upon what the writer has said. This advantage, however, is not available to the speaker. Hence, you must make sure your language is instantly intelligible. This concern with instant intelligibility results from the simple fact that speech sounds are evanescent; meaning they fade rapidly. So if your words are too technical, too difficult or too high-brow they may not be received at all. Blankenship suggest that language for spoken communication must be oral in style: it must be quickly comprehensible, less formal, contain more restatement, be more direct and personal and easily spoken.

Here are some suggestions to achieve oral style.

- Use short words instead of polysyllabic words. Conversational speech is elliptical, meaning it is marked with extreme economy of words. Use phone, instead of telephone, co-ed dorm for co-educational dormitory.
- Use personal pronouns to help you identify with your listeners. Say "our future," "I believe" and "We can change."
- Use contradictions such as *isn't*, *aren't*, *won't* and *didn't* in order to add an air of informality.
- Use shorter sentence length.
- Use simple but graphic words.
- Use direct and rhetorical questions. Oral or spoken language demands a response. Interrogations, both direct and rhetorical, evoke quick responses from listeners. Direct questions are answered by the speaker while rhetorical questions allow listeners to ponder upon the idea or subject.
- Employ idiomatic expressions.
- Use the active voice rather than the passive voice. Instead of saying "It is hoped that active verbs will be used in the oral style" say "Use active verbs in order to achieve a more effective oral style." The active voice is a stronger and more vigorous verb form.
- Again, because of the temporal nature of the speech act, more repetitions and restatements must be used to ensure comprehension.
- Lastly, since you confront your audience face-to-face, refer to them more directly, as well as to the time, place and immediate occasion.

3. Effective oral language is appropriate to the listeners, the occasion, the speech purpose and the speaker's personality.

- a. Effective oral language is appropriate to your audience. Adapt your language to your audience's needs, attitudes, interests, knowledge and field of experience. Use words that they will understand, accept and respond to. Your words should reflect respect and friendliness toward your receivers or listeners. Audience analysis will help you determine if you should be formal or informal. The varsity basketball coach of the UP Maroons might address the players of the team as "you guys" while the speaker in a more formal situation such as a conferment rites for a visiting dignitary will start with "ladies and gentlemen" or "distinguished guests." Although you can use certain words when conversing with your close friends, those same expressions may not be suitable for a public audience.

Professions such as medical, legal, engineering, etc. have developed jargon that is relatively incomprehensible to outsiders. If you were speaking before an audience of doctors, you will be understood when you say "parotitis" when referring to a viral disease marked by the swelling of one or both of the parotid glands. But if you were addressing a non-medical group, you will probably need to simply say "mumps."

Here are two versions of the Lord's prayer played regularly over a local Christian radio station. Read each one carefully. Note the differences in word choice. How well does the second one (children's version) adapt to the special needs of child listeners?

The Lord's Prayer

Our Father who art in heaven
Hallowed be Your name
Your kingdom come
Your will be done on earth
As it is in heaven
Give us this day our daily bread
And forgive us our trespasses
As we forgive those who
Trespass against us
And lead us not into temptation
But deliver us from evil
For Yours is the kingdom,
The power and the glory
For ever and ever.
Amen

The Lord's Prayer (children's version)

Dear Lord in Heaven
I'm not sure where that is
But I bet it's beautiful
You take care of us
and You love us and
Your Name is very special
We hope one day
It will be just like heaven right here
If we all did what you want us to do
it would be just like heaven here
Please help everyone to find
enough food for today
Please help us to make sure
no one goes hungry tonight
Please don't be angry when
we make mistakes
All children make mistakes,
even big children
And please help us to love You
And Your other children when
they make mistakes
Sometimes we get angry and
that's a mistake for everyone
Sometimes it looks so easy to
do the wrong thing
and so hard to do what's right
Please don't let the wrong things look so easy
Please help us to stay out of trouble
God it's your world
You can do anything and
You're the Greatest.
That's the way it's always gonna be.
We love you, Amer.

Another important consideration is that as a speaker or user of language, you must avoid alienating your listeners. In conversation as well as in public speaking, avoid language that belittles your receivers because of their gender, disability, race, age or other characteristics. Your words must be considerate of not only the people you are talking to but of the people you talk about. Do not use obscene and questionable language in a speech.

- b. *Effective oral language is appropriate to the occasion.* Just as you do not attend a debut in shorts and sandals but in appropriate formal attire, a speaker will have to determine the nature and the degree of formality of the speech occasion. Varying situations and circumstances affect language style. The even could be solemn or humorous; business-like or casual. The language used in the state-of-the-nation address is expectedly more formal than a speech of tribute in a testimonial dinner. Everyday conversation would use informal language. Although the mood in a funeral may be

different from the atmosphere in a graduation ceremony, you may occasionally hear the speaker delivering a eulogy tell a light or amusing anecdote about the deceased. On the other hand, speeches to entertain can have serious and earnest goals.

- c. *Effective oral language must be appropriate to the speech purpose.* If you are speaking in public, remember to vary your language style according to your speech purpose. The language that is used to transmit information and the language that is used to persuade and influence behavior are different. The language of informative discourse is characterized by accuracy of vocabulary, explanation of technical terms and concreteness of language. The words you choose in informative speaking must be able to draw precise denotative meanings in your listener's minds. If your general end is to persuade, that is to modify attitudes and behavior, the language style is expected to focus on feelings and changing emotions and attitudes. There will be a tendency to employ more abstractions because these have immediate emotional appeal.
- d. *Effective oral language is appropriate to the speaker.* The words you choose must be reflective of your own character and attitudes, as well as your intellectual and social background. Use words that you understand and are comfortable with. Your personality also dictates the options you make when expressing your ideas.

It is clear therefore, that to achieve stylistic propriety in language demands an understanding of the particular speaker, the particular topic, the particular situation and the immediate needs of the listener.

4. *Effective oral language is vivid.*

Colorful language that appeals to sight, touch, smell, and taste enlivens your speech. Vividness may be achieved through the use of imagery. These word pictures or images let you "see" the colors and designs of the various Katipunan flags, or "hear" the cacophony of sounds created by frogs after a long rain, "feel" the cold Baguio air against your face, "smell" the aroma of freshly-baked bread or "taste" the sourness of a green mango. The seven types of imagery are visual (sight), auditory (hearing), gustatory (taste), olfactory (smell), tactal (touch), kinesthetic (muscle strain) and organic (internal sensations). Victor Ketcham refers to them as the "Seven Doorways to the Mind" because they are doors which the speaker must open so that his listeners can relive or experience the event or situation he is describing.

Through the use of visual imagery you can try to make your audience see the objects or situations described. Detail the physical appearance, describe the size, the color, the position. In the following example, visual imagery is employed to describe the famous Taj Mahal in Agra, India.

"The Taj rises on a high red sandstone base topped by a huge white marble terrace on which rests the famous dome flanked by four tapering minarets. The dome is made of white

marble, but the tomb is set against the plain across the river and it is in this background that works its magic of colors that, through their reflection, change the view of the Taj. The colors change at different hours of the day and during the seasons. Like a jewel, the Taj sparkles in moonlight when the semi-precious stones inlaid into the white marble on the main mausoleum catch the glow of the moon. The Taj is pinkish in the morning, milky white in the evening and golden when the moon shines." (Doronila)

Auditory imagery calls attention to details of sounds which you are describing. These may include loudness, rhythm, pitch and quality. Gustatory imagery provides the opportunity for your audience to taste what you are describing. Details may include saltiness, tartness, sweetness or tanginess, sourness.

Olfactory imagery allows your audience to smell the odors and aromas associated with the matter you are describing. Tactual imagery is concerned with the sensations which we get through physical contact, particularly sensations of texture and shape, pressure, heat and cold. Kinesthetic imagery concerns muscle strain and movement. Organic imagery details internal feelings such as hunger, nausea, dizziness.

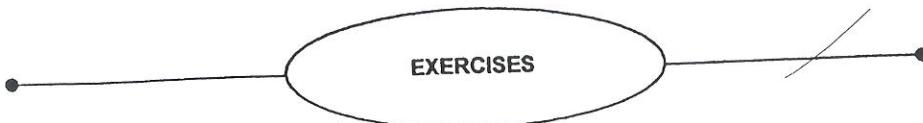
Use as many of these types of imagery in your speech.

CHAPTER SUMMARY

Language is the system of symbols human beings utilize in the construction of verbal messages. To be able to effectively use words in the construction of verbal messages, we should understand the characteristics of words. Words are only symbols. Their meanings are created in users' minds. Language is dynamic and constantly changing. Words have different types of meanings. Effective oral language is characterized by clarity and appropriateness to the listeners, the situation, the speaker's purpose and personality. It must have directness and vividness.

GUIDE QUESTIONS

1. Explain the word-thought-referent relationship. Cite an example of a communication breakdown that may occur when people are not able to distinguish the world of words and the world of things.
2. What are the differences between denotation and connotation?
3. Explain the other types of meanings. How might you use them to convey your verbal messages more effectively?
4. Explain the four criteria for using oral language effectively.
5. How is oral or spoken language essentially different from the written style or form?



EXERCISES

1. Prepare a language intensity chart consisting of three columns. Label the first column, uncomplimentary synonym; the second column, neutral word, the third column, complimentary synonym. List down five neutral words or expressions in the middle column. For each of these terms, find a word that you think may cause your receivers to respond negatively toward the term. Also look for a word that you think may cause your receivers to respond positively toward the word. Place the synonyms in the appropriate columns. (Monroe and Ehninger)
2. Clip a short feature story from a newspaper or magazine. Imagine that you are to read this story to a new and different audience each time. Rewrite the article making sure that the language is appropriate to each of the following specific audiences: an audience of your peers, a professional group and elementary school pupils.
3. Listen to an advertisement over tv or radio. You may evaluate a print ad. Check for the use of loaded words. How does the use of such words affect your logical response to the product. Substitute neutral or more objective words or expressions. Does this change weaken the persuasive power of the ad? Share your observations with the class.
4. Listen to the way college students or your classmates talk. Take notes. What adjectives would characterize their language style. Make similar observations of other groups (professional and non-professional) and jot down your observations.
5. Choose one concept or abstract entity from the list below. Prepare to JAM (speak on the topic in just a minute). Pay attention to clarity and other details. Keep language as specific and concrete as possible.

Empowerment	Courtesy	Character	Honesty	Globalization	Family Cohesiveness
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Dedication	Human Rights	Gentlemanliness	Tact	Ecotourism	Sibling rivalry
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Embarrassment	Kindness	Responsibility	Discipline	Fidelity	Pinoy English
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6. Rewrite a complicated message (insurance policy, agreement for a credit card or loan, difficult passage from a textbook, clause from legal agreement or treaty) in simple words. Do not sacrifice accuracy of language. Read both entries to the class. (Gronbeck)

7. Describe orally one of the following. Try to use language that is vivid and original.

Your college crush (female or male)
The buffet table at your favorite restaurant
A view of the Sunken Garden
Traffic at a busy intersection
Last two minutes of a basketball game
Sounds in an amusement arcade in SM



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USING the VOICE to COMMUNICATE

Objectives

After reading this chapter, you should be able to:

1. state why every person's voice is unique
2. describe the stages in voice production
3. identify the types of breathing
4. explain the various aspects of voice usage
5. identify the steps to improve the quality of one's speaking voice
6. identify the causes of poor articulation

INTRODUCTION

What kind of voice do you have? Is it rich and resonant, soft and alluring, thin and nasal? Is it deep and raspy, or harsh or irritating? Whatever the characteristics of your voice, you can be sure it is unique. Because no two people are the same physically, no two people have identical voices. This is why voiceprints are sometimes used in criminal trials as guides to personal identity.

The second major element of a speaker's presentation is the voice. Vocal delivery involves the mechanics of vocalization, vocal characteristics (including pitch, volume, rate and quality) and pronunciation. Inexperienced speakers often pay little attention to their vocal delivery, and that the voice cannot be altered in any way. Even though one's physical makeup influences vocal quality, much can be done to vocal delivery.

THE PHYSIOLOGY OF SPEECH

Two separate but related mechanisms are involved in the production of speech: the voice-producing mechanism and the mechanism of articulation.

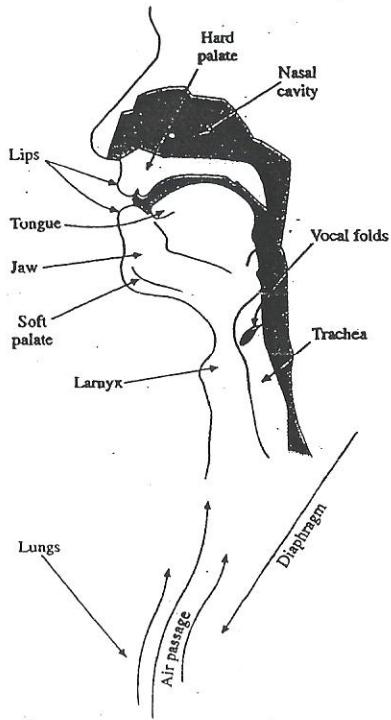
Voice Production

1. Respiration

You need a supply of air not only to survive but also to produce the sound needed for an effective vocal delivery. It is the diaphragm that is primarily involved in inhalation. The diaphragm is a dome shaped muscle attached to the base and sides of the lower ribs separating the abdomen from the chest. When you inhale, the diaphragm contracts and moves downward, while the ribs move upward and out.

As seen in Figure 1, voice production involves the passage of air from the lungs, through the trachea, and into the larynx. As you relax and contract your diaphragm and abdominal as well as chest muscles, air through the process of respiration is forced from the lungs into the larynx. The larynx, commonly known as the voice box, is connected above and below by muscles, which move it up and down. Sound is produced during exhalation when the vocal folds inside the larynx come together until there is only a slit between them. Air is forced up the trachea and through the vocal folds causes the folds to vibrate and produce a weak sound.

If you gasp for air or raise your shoulders when you inhale, you are possibly using *clavicular breathing*, or respiration from the top of your lungs. *Clavicular breathing* may cause unsteadiness in the air supply and creates tension in the neck and throat. *Diaphragmatic breathing* is feeling your stomach muscles move forward as you inhale. A good steady breath from the diaphragm produces the constant supply of air needed to produce sound.



(Figure 1: Voice Production)

2. Phonation

In simple terms, this process by which air is pushed through the vocal cords, which then vibrate to produce sound is **phonation**. This is not the sound others hear when you speak. The process of phonation is not complete until the sound produced in the larynx is resonated throughout the vocal chamber of the mouth, nose, and throat.

3. Resonation

The spoken voice first goes through a process of resonation in which qualities are added to the sound as it passes through a series of air chambers in the throat and head. Resonance is responsible for both the amplification and enrichment of the voice. The principal resonators of the voice are the upper part of the larynx, the throat, the nasal cavities, and the mouth. The role of these chambers can be understood by focusing on the role of the mouth to produce vowel sounds. As the mouth opens and closes, the size and shape of the oral

cavity changes, and the vowel sound produced changes with it. The sound of your vowels is determined, in part, by the size and functioning of these resonators.

4. Articulation

The tongue, teeth, lips, jaw, gum ridge, the hard and soft palates, in addition to the nose, throat and oral cavities modify the resonated sound, enabling us to articulate it in the form of distinct speech. Through the movements of these articulators of speech, the size and shape of the oral cavity for the production of specific consonants and vowels can be changed. The quality of the spoken voice produced by these physiological mechanisms is expressed in terms of several vocal characteristics that add variety to speech.

ASPECTS OF VOICE USAGE

The aspects of voice you should work to control are: *volume, pitch, rate, quality, pauses, emphasis, variety, pronunciation, articulation, and dialect.*

1. Volume

Volume is the intensity or loudness of your voice. Each of us has a volume range that allows us to project various degrees of loudness, ranging from a whisper to a scream.

At one time, a powerful voice was all but essential for an orator. Today, electronic amplification allows for even the most feeble speakers to be heard in any setting. However, in the classroom, you will speak without a microphone. When you do, you have to adjust your voice to the acoustics of the room, the size of your audience, and the level of background noise. If your audience cannot hear you, your speech serves little purpose.

While the most important point is simply to be heard, you can also adjust volume to add to your overall presentation. Variation in volume makes you sound more dynamic. It can also emphasize your main ideas and add impact to the verbal message.

2. Pitch

The pitch of the voice refers to how high or low the voice sounds. A person's natural pitch is determined in part by the length and width of the vocal cords. Women's vocal cords are characteristically thinner and longer than men, and so they have high pitched voices. The faster sound waves vibrate, the higher their pitch; the slower they vibrate, the lower their pitch.

In speech, pitch can affect the meaning of words or sounds. Pitch is what makes the difference between saying "yes" in an upward pitch as if to ask a question and saying it in a downward pitch to mean affirmation.

When you have developed control of your pitch you use this skill through your advantage. Through pitch variations, color and vitality is added to your delivery. It can also be used as means of emphasis. The most boring speakers use little pitch variety, ending up speaking in monotones.

3. Rate

Rate refers to the speed at which a person speaks. Most speak within the range of 120 and 160 words per minute. Rate is another important vocal characteristic that helps audience comprehension. If you speak too quickly, the audience will not be able to keep pace. At the other extreme, if your speaking rate is slow, the audience is bound to lose interest and get bored. An effective speaker will vary the rate of speech, pausing and slowing down to give emphasis to some material and speeding up at other points.

Speech tension may affect your normal pattern. Under the pressure of giving a speech, you might speed up or slow down. Rate is also affected by delivery style. If you read a manuscript rather than speak extemporaneously, your rate of speaking is affected. In addition to message comprehension, research has shown that the speech rate also affects the ratings of speaker competence and social attractiveness. One way to monitor the rate of your speech is recording your voice on tape.

4. Quality

One of the most difficult characteristics is vocal quality. Vocal quality refers to the timbre of the voice, a characteristic that distinguishes one voice from another. A resonant quality is desirable, so that the voice sounds deep and mellow. Voices that are too thin, strident, nasal, or breathy sound unpleasant and should be improved. Each of these qualities is the result of poor phonation.

5. Pauses

Learning when and how to pause is a major challenge for most beginning speakers. However, as you gain more poise and confidence, you will discover how useful the pause can be. Pauses add color, expression, and feeling to a speech. They are used deliberately to achieve a desired effect like pausing when you introduce a new idea, giving your audience time to absorb what you are saying, or make a dramatic impact to a statement. Pausing also helps in verbal phrasing, as you move from one thought to the next.

Some speakers talk continuously until they are out of breath. Others pause every three to four words resulting to a choppy delivery. Those that read their speeches may pause at the wrong times. Proper pausing can communicate self-confidence because you deliver the nonverbal message that you are relaxed enough to stop talking for a moment.

6. Emphasis

Think of the many ways you can say—depending on how they are said together with a nonverbal behavior. These changes give meaning to a word or phrase. By emphasizing certain words you add color and avoid monotony in your speeches. Note how the meaning varies with the word being emphasized:

WE must fight terrorism
We MUST fight terrorism.
We must FIGHT terrorism.
We must fight TERRORISM.

Emphasis can be achieved by applying several techniques. You can change the volume of your voice throughout the speech to emphasize contrast. You can also vary your pitch to avoid monotony, letting your audience know what you are saying is important.

Changing your rate at which you speak and pause can also draw attention to what is to be said next. Finally, emphasis comes naturally when you speak with emotions or expressing your deep feelings about the topic of your speech.

7. Variety

Just as variety is the spice of life, so is it the spice of public speaking.² A flat, unchanging voice is no comparison to a lively, expressive voice in delivering a speech. To effectively communicate your ideas and feelings, you have to vary the rate, pitch, volume, and pauses in your speech. Vocal variety is a natural feature of ordinary conversation. There is no reason then why it should not be as natural a feature of your own speeches.

FACTORS INFLUENCING YOUR VOICE

There are other factors that can influence your voice. The first of these is your physical makeup. This factor involves the various parts of the vocal mechanism described during phonation like the lungs, vocal cords, larynx, and resonating organs.

Psychological factors also influence a person's voice. When you are anxious or excited, the tension may create a higher pitch than normal. In contrast, if you are relaxed and at ease your voice will sound more pleasant.

Another factor that influences voice is *past and present environment*. Members of the same family often seem to have similar voices, which is genetic as well as environmental. You have a tendency to pick up inflections from the people around you like family and friends.

In addition to the influence of immediate circle of acquaintances, your voice is also affected by *regional dialects*. Different regions of the Philippines have varying speech and voice patterns that make their use of voice and language unique. Even intonation patterns can make a difference in the meaning of words. Most often though, regional differences usually affect your pronunciation patterns voice quality.

Your voice will reveal your basic personal adjustment as you experience different emotions like anxiety, anger, and defensiveness. It can also be further enhanced through formal training like voice lessons. Finally, your voice is *affected by your reactions to particular communication situations like public speaking such as being a confident, nervous, indifferent, or enthusiastic speaker*.

CHARACTERISTICS OF AN EFFECTIVE VOICE

Knowing how the voice is produced and its various aspects of voice usage, you should analyze your voice to enable you to initiate a program of planned and directed practice. The characteristics of an effective voice are audibility, being pleasant, fluency, and flexibility.

1. Audibility

To be heard is good but to be understood is better. This characterizes audibility, which is an effective use of force and the need for vocal projection. A speaker must be able to adjust the volume of his/her voice to the size of the audience and to competing noises.

Exercises in improving breath control and projection are recommended for proper audibility. For breath control, breathe deeply and utter the alphabet in one breath, maintaining a steady, clear tone throughout a to z. Another exercise is to pant several times, later substituting it for counting numbers as a platoon leader counting cadence.

An exercise for projection is uttering a sentence four times, each on a different breath in the following situations: first to a friend within three to four feet; the second time, conversing around the table with twenty friends; the third time, to a calling out to a neighbor across the street; on the fourth time, speaking before an audience of over a hundred people.

2. Pleasant

Your voice is said to be a blueprint of your personality. Therefore being pleasant is associated with a speaker's appearance, likeability, and personality. To produce pleasing vocal quality, one's speaking mechanism must be relaxed. This will produce a well-modulated, smooth and resonant voice. Unpleasant voices are those that are *nasal, shrill, raspy, breathy, weak and whiny*.

Achieving *optimum pitch* or your *natural pitch*, your voice will sound most pleasant. You can determine this by singing on a scale from do to do. The tone in the middle range will be your optimum pitch. The term *habitual pitch* is what you have been used to and not necessarily your natural pitch.

3. Fluency

Fluency is the smooth, easy and ready flow of utterances. This can be produced by a general tempo suited to the occasion, message, or the speaker. The use of appropriate pauses and eliminating hesitations are necessary for a speaker's fluency.

4. Flexibility

Vocal flexibility helps hold attention, clarify meaning, and gets the desired response. The proper use of the aspects of voice such as pitch, rate, volume and quality enhances the meaning and mood to be conveyed. A stage actor or even a newscaster will be able to deliver their messages in a variety of pitch and force to capture the audience's attention.

PRONUNCIATION

Pronunciation describes the combinations of vowels, consonants, syllables, and accents that a speaker chooses to emphasize a specific word. Pronunciation can be important to the improvement of both speech and voice.

Standards of pronunciation are often determined by geographical area or imposed by occasion or education. Certain situations such as job interviews or press conferences require careful pronunciation. Any person speaking before an audience should pay special attention to pronunciation. The audience's attention may be temporarily distracted when a speaker makes a pronunciation error, thus creating a bad impression at times.

Education affects pronunciation because the exposure to language through reading, speaking, listening, and writing results in increased vocabulary and knowledge of the way different words are produced. If you are unsure of the way a word is pronounced, look it up in the dictionary.

The International Phonetic Alphabet is the standard guide for pronunciation for vowels and consonants.

ARTICULATION

Articulation is the process of forming meaningful oral symbols through the manipulation of the articulators - the tongue, soft and hard palates, teeth, gums, lips and jaw. Pronunciation and articulation are not identical. The failure to form particular speech sounds as crisp and distinct is a result of sloppy articulation. It is one of the many causes of mispronunciation but not all errors in pronunciation are results from poor articulation. For example, you can articulate a word perfectly and yet mispronounce it like sounding the "p" in *pneumonia*.

There are many common articulation problems among Filipinos. Substitution of the vowels (long or short sound of a, e, i, o, u) and consonants (*f* to *p*, *b* to *v*, *th* to *t* and vice versa).

Examples:

Vowels

divine - dip (i)
deep-delimit (e)
pot - nook(o)
ham - educate (a)
useful -shut (u)

Consonants

flower people (f - p)
very beautiful (v-b)
think tough (th-t)

There can also be omissions like the letter h in words like *heavy* and prolonging the letter s in *sneakers, sparkies*. There are additions like adding the consonant i before words beginning with s like (*i-stair, i-step*.)

Errors in articulation can be from organic causes like a cleft palate or a large tongue; social conditioning like the influence of your family and friends. It can also be from physical problems like wearing braces or spaces in your teeth; and from nervous tension.

If you have sloppy articulation, work on identifying and eliminating your common errors through practice. The results will be worth it as your speeches will be more intelligible.

DIALECTS

Most languages have dialects, each with a distinctive grammar, accent, and vocabulary. Philippine dialects are based on regional or ethnic speech patterns. Over the years, linguists have conducted researches on dialects. Their conclusion is that no dialect is inherently better or worse than any other nor is there linguistic badges of inferiority or superiority. They are shaped by our regional and ethnic backgrounds and so every dialect is "right" for the community and people who use it.

When is dialect appropriate in public speaking? The answer depends on the composition of the audience. Heavy use of a dialect may spell trouble for a speaker if the

audience does not share the dialect. In such a situation, members of the audience may make negative judgements about the speaker's personality and competence. Therefore, using a dialect should be with caution after an extensive audience analysis.

CHAPTER SUMMARY

The impact of a speech is strongly affected by how the speech is delivered. You cannot make a good speech without having something to say. However, having something to say is not enough. You must know *how* to say it. A primary factor in delivery is the speaker's voice.

The physiology of speech involves the mechanism of voice production and articulation. Volume, pitch, rate, pausing, emphasis, and variety determine voice quality. Patterns of articulation, and mispronunciation can be affected by regional dialects.

Voice is the relative highness of your voice, and pitch is the relative highness or lowness. Rate refers to the speed at which you talk. Pauses, when carefully timed, can add impact to your speech. Vocal variety refers to changes in volume, pitch, rate, and pauses. Dialect should be used only if it is appropriate to the occasion.

GUIDE QUESTIONS

1. Why is every person's voice unique?
2. What are the proper breathing techniques?
3. What are the aspects of voice usage you should concentrate on your speech?
4. What are the causes of poor articulation?
5. What steps can you take to improve the quality of your speaking voice?

EXERCISES

Practice articulating the words in the sentences distinctly and precisely.

1. She feeds the three geese. They eat peas, beans and seeds.
2. Give dill the tin dish. It is filled with pins and rings.
3. Ted spent ten cents for eggs. He left them under the red bed.
4. The black cat sat on the hat. Dan patted him on the back.
5. Mother said, "Run and get some butter. We must not eat mud for supper!"
6. Don wanted a car. Bob wanted a doll.
7. Walk along the wall. Can you see the ball on the lawn?
8. Our cook hit her foot on the wood. So she put the book on the table.
9. Ruth had two shoes. One was blue.
10. Do you like music? A few boys do.
11. Oh, it is so cold in the snow. Let us go home by the stove.
12. The brown cow looked at the house. Out came a mouse.
13. James ate the cake. However, he stayed away from the table.
14. I have a white kite. It can fly high in the sky.
15. The boy saw Roy. So Roy hid his toys.
16. When summer comes, Mary moves to the farm. We stay home and swim.
17. Guess what the man with the gun found in the nest - a spoon, a penny, and ten nuts.
18. Peter drew an apple and a pig. Then he put the pencil on top of the paper.
19. The king had a ring on his finger. He rang the bell a long time.
20. Bobby was a big boy. He had a black bird, two rabbits, and a boat.
21. Ted had a little cat with white feet. He fed it meat on a plate.
22. Old Ed got off the red ladder. He called his dog and went away into the woods.
23. Bill filled his pocket with cookies and crackers. When the clock struck, he ran out the back door.
24. The girl found a big dog in the wagon. "Go away! Go away!" she said.
25. Harry read a story about the rabbit. A bird that had no feathers was in the same story.
26. Little girls had to play with dolls. Boys like to play ball.
27. Fred found a calf on the farm. He also found five goldfish and saw a butterfly.
28. I have put on my gloves. Now we can shovel coal into the seven stoves.
29. The trees are thick on both sides of the path. Do you think you can see anything?
30. My brother likes this red feather but not that one. So do father and mother.
31. Sister eats soup and ice cream with a spook. She also likes to sew her dress.
32. The bees are buzzing in my ears. Their music makes me lazy.
33. While she washed the dishes, the men fished. Then she looks for shells along the shore.
34. On this occasion, the treasure was found in the usual place.
35. Harry held his hat in one hand. He said, "I have a horse at my house."
36. Which wheel came off? Was it the white one? Where did it go?
37. We wash our windows with soap and water. Are we doing the right way?
38. You may not lay in the yard yet. You may play there next year.

39. The child sat on a chair in the kitchen. He watched the teacher choose some matches and a piece of cheese.
40. Jimmy ate the bread and jam with two oranges. He put a jar of jelly in his pocket.



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7

NONVERBAL COMMUNICATION The Potent Hidden Language

Objectives

After reading this chapter you should be able to:

1. define the term "nonverbal communication" and related concepts;
2. explain the nature of nonverbal behaviors;
3. illustrate nonverbal behaviors;
4. differentiate the three primary elements of nonverbal communication;
5. identify categories/dimensions of nonverbal behaviors;
6. analyze the supportive function of nonverbal behaviors; and
7. synthesize the universal elements of nonverbal communication.

INTRODUCTION

Edward Hall is quoted in Mark L. Knapp's book (1972) as saying: "Those of us who keep our eyes open can read volumes into what we see going on around us." Likewise, we can add: Those of us who keep our ears open can hear tones from the voices and sounds resonating around us.

If many of us heretofore thought that we could communicate effectively by just using our ears to listen to the words or sentences uttered by another, this chapter teaches us there's more to human communication than reaches the ear. Concepts like kinesics, paralanguage and proxemics among others will guide oral communicators to attain a more attentive posture, a refinement of our communication stance, so to speak.

But first, what is nonverbal communication? Ruesch and Kees (1956) took the point of view that if words are neither written nor spoken, they are nonverbal in nature. All those nuances which surround or accompany words, such as tone of voice, pitch range, articulation control, fall under this definition of nonverbal or what is frequently termed paralanguage. A simple definition is given by social psychologists Vaughan & Hogg (1998), thus: "nonverbal communication is the transfer of meaningful information from one person to another by means other than written or spoken language."

CATEGORIES OF NONVERBAL COMMUNICATION

What then are the primary elements of nonverbal communication? Nonverbal forms can be broadly categorized, thus:

Sign language which includes all those codes in which numbers, words, and punctuation signs have been supplanted or replaced by gestures, e.g., from a simple hitchhiker's "thumb-up" gesture to such complete codes like the language of the deaf.

Action language encompasses all movements that are not used exclusively as signals. Walking and drinking, for instance, serve a dual function. They can serve personal needs as well as make statements to those who perceive them.

Object language embraces all intentional and non-intentional display of material things, such as art objects, implements, machines, architectural structures, and the human body and whatever clothes it.

DIMENSIONS OF NONVERBAL COMMUNICATION

What dimensions of nonverbal communication are evidenced by studies in the field? Knapp (1972:5) enumerates seven dimensions, as follows:

1. body motion or *kinesics*

2. physical characteristics
3. touching behavior or *haptics*
4. paralanguage
5. proxemics
6. artifacts
7. environmental factors

Joseph de Vito (1986) presents a slightly different typology than the one above. He classifies nonverbal communication into:

1. body communication
 - gestural communication
 - facial communication
 - eye communication
 - touch communication
2. space communication
 - proxemics
 - territoriality
 - aesthetics and colors
3. silence, paralanguage, and temporal communication
 - silence
 - paralanguage
 - time

Other classification schemes would include olfactory communication as well as gustatory communication. With time this listing could expand. But how important are these concepts to human communication? Why should we all be concerned with nonverbal communication?

PRINCIPLES OF NONVERBAL MESSAGES

Let us therefore examine certain principles that underlie nonverbal messages. De Vito (1986) outlines seven universals pertinent to nonverbal communication:

1. *Nonverbal communication, like verbal communication, is contextual.*

Take away its context or a circumstance, a given nonverbal act is undecipherable. A mother's tears at her daughter's wedding would mean something different from a mother's tears upon hearing the news of her son's death. At times, though, given the full details of the context, we may still be unable to decode nonverbals. Like good communication, it takes practice or exposure.

2. Nonverbal behaviors are wholes not parts or segments.

Movements involving use of the hands, eyes, or muscular tone occur in packages or clusters where all parts of the human body work together to express a particular meaning. When various verbal and nonverbal behaviors reinforce or build on each other, the condition called congruence results. For instance, when you scream in fear your body parts are all in unison to communicate said emotion. It cannot happen that only your eyes mirror fear and the rest of your body does not.

And since nonverbal behaviors are accompanied by verbal messages, we take notice when contradictory messages are sent. We may conclude that a man does not mean his verbal compliment to a lady when he mumbles while looking at her with a half-turned body.

3. Nonverbal behaviors always communicate.

Regardless of what one does or does not do, his/her nonverbal behavior always says something to someone. If a student were feeling bored in class but did not particularly want his teacher to notice such state, he would look out the window more often than not, slouch in his chair, or pretend to be writing down notes. Or his mere silence or non-participation in the discussion would communicate this boredom. But sitting silently may have two angles, a negative and a positive nonverbal. Altogether, it is impossible to not communicate.

4. Nonverbal communication follows certain rules.

How did you learn to bow before your elders? And what about shaking hands with others? Certainly, you didn't read protocols appearing in a Manual of Community Behavior because you learned the rules of nonverbal behavior by observing your parents, teachers, elders and other adults. For instance, touching among females is governed by a set of rules different from that of males. Likewise, sitting behavior between the sexes is differentiated by rules. In the first example, you learn that women may hold hands in public or walk arm in arm or even do prolonged hugging; if you see the same behavior among males, you might raise an eyebrow or utter a comment of disapproval. In the second instance, you observe that females usually sit with their legs closed while men sit with their legs open.

5. Nonverbal communication is motivated.

A smile observed or received by a person may mean many things to him/her but these meanings would generally be positive or pleasant. A negative emotional state or condition would commonly motivate a frown. Like verbal messages, nonverbal messages are motivated in some way. Meanings of a smile or frown reside in the source as well, and the giver's motivation is privy to him. But it is presumptuous to think that one can learn a person's motives by merely observing and analyzing his/her nonverbal behaviors. It is not possible to tell what's going on inside a person just by looking closely at his nonverbals.

6. Nonverbal behavior is more credible than verbal behavior.

When nonverbal behavior contradicts or opposes verbal behavior, we tend to rely more on nonverbal behavior. For instance, when someone is lying but says, "It's true, I swear!" you would not believe him because you see that he has no direct eye contact with you. The alleged liar's eyes are trained towards a distance somewhere to your left or right. If there is eye contact, his voice will likely give him away for lack of sincerity or conviction. When Albert Mehrabian (1968) and his colleagues studied the emotional impact of messages (i.e., expression of feelings), they came up with the following formula:

$$\text{Total impact} = .07 \text{ verbal} + .38 \text{ vocal} + .55 \text{ facial}$$

Although the research pertained only to messages that expressed feelings, it is interesting to note the very slight contribution of the "verbal" to total impact of the message. Are nonverbals more credible because people learn them subconsciously? Or is it because verbs are easier to fake than nonverbals?

7. Nonverbal communication often refers to other communications.

It is often *metacommunicational* because it goes beyond the verbal messages and comments on them, on how the communicator is sending out these verbal messages. For instance, on the first day of classes, a teacher walks in, introduces herself, explains the syllabus, and asks for reactions, comments, or questions. The class listens to her verbal messages but is also listening to certain nonverbals concerning her uncombed hair, slightly stooped shoulders, and very slow manner of speaking. Certain mental conclusions are made probably on how boring the class might be. Thus, frequently, nonverbal behavior serves a *metacommunication function*, either to reinforce or contradict other verbal or nonverbal messages.

The following table sums up the universality of nonverbal behavior:

Table 1: Joseph de Vito's *Universals of Nonverbal Messages*

Nonverbal Universal	Principle
Contextual Packaged	Nonverbal communication cannot be isolated from its context. Nonverbal behaviors occur in clusters; usually consistent with other nonverbal and verbal messages
Communicative	All nonverbal behaviors send a message.
Rule-governed	It follows rules embedded in culture.
Motivated Credible	All nonverbal behaviors occur with some reason, identifiable or not. Nonverbal cues are more highly believable than verbal ones. (see Shapiro study, 1968)
Metacommunicational	It refers or comments on verbal and other nonverbal messages, by reinforcing or contradicting.

CATEGORIES OF NONVERBAL COMMUNICATION

With the above precepts or rules to give us a deeper understanding of what nonverbal communication is, let us look at its categories and their definitions and examples.

1. Body Motion or Kinesic Behavior (moving or dynamic)

Ekman and Friesen (1969) systematized the vast array of nonverbal behavioral acts into:

- a) **Emblems** - These are nonverbal acts which correspond to a direct verbal translation or dictionary definition. These are gestures like the "Peace" sign or "A-OK" or "time's up" and which are strongly shared by members of a culture or subculture. Emblems are commonly used to communicate when verbal channels are blocked or when they fail. Other examples of emblems are:
 - sign language used among the deaf
 - TV crewmen's signals
 - motions or gestures of two people at a distance
- b) **Illustrators** - Serving to illustrate what is said verbally, these are nonverbal acts that accompany speech. They are movements that accent, stress or emphasize a phrase or word; movements which sketch a path or direction that a thought takes; movements that depict a spatial relationship; or movements that depict bodily action. We are aware of them but not as explicitly as emblems. We learn them by imitating others but not as deliberately as emblems.
- c) **Affect Displays** - Verbal affective statements or messages can be repeated, augmented, contradicted by, or unrelated to these facial configurations. Often, affective displays are not intended to communicate, but they could be done intentionally.
- d) **Regulators** - Consisting mainly of head nods and eye movements, these nonverbal acts serve to maintain and regulate the back-and-forth nature of speaking and listening between two or more communicators (interactants). They tell the one speaking to hurry up, continue, repeat, elaborate, give the other a chance, or be more interesting. The verbal "mm-hmm" would be the equivalent of the head nod. These are like habits so internalized that they occur almost involuntarily.
- e) **Adaptors** - These are nonverbal behaviors most difficult to define because they are believed to have been first learned during a given situation with conditions that triggered them. For instance, leg shaking among males or females (a few) may have started in anxiety conditions where the persons shook their legs or hands to escape from the interaction. Many nonverbal acts started and developed in childhood mainly to satisfy needs, perform actions, manage emotions, or develop social contacts. We are generally unaware of adaptors.

2. Physical Characteristics (non-moving or static)

These influential nonverbal cues emanate from physique or body shape, general attractiveness, body or breath odors, height, weight, hair, and skin tone or color.

3. Touching Behavior (Haptics)

Touch is an important if not crucial factor to child development. Touching behavior among adults is likewise considered important. Touch conveys a whole array of emotions or affective states. Some categories may include the following: stroking, patting, hitting, greetings and farewell, kissing, hugging, holding, guiding another's movements, and a host of others.

4. Paralanguage

Knapp simply puts it as a concept that deals with "how something is said and not what is said." Paralanguage has essentially two components (Traeger, 1958):

- a) **Voice Qualities** - Qualities like pitch range, pitch control, rhythm control, tempo, articulation control, resonance, glottis control, and vocal lip control are included here.
- b) **Vocalizations** - Vocal characterizers, qualifiers, segregates
 - Vocal characterizers. This includes such things as laughing, crying, sighing, yawning, belching, swallowing, heavy inhaling or exhaling, coughing, clearing of throat, hiccupping, moaning, groaning, whining, yelling, whispering, sneezing, snoring, stretching, grunting, and many others.
 - Vocal qualifiers. This includes intensity (too loud to too soft), pitch height (too high to too low), and extent (extreme drawl to extreme clipping).
 - Vocal segregates. These are such things as *uh-huh*, *um*, *ahm*, *ah*, and other forms thereof

Included also under this category would be: silent pauses (beyond junctures), intruding or interrupting sounds, speech errors, and others.

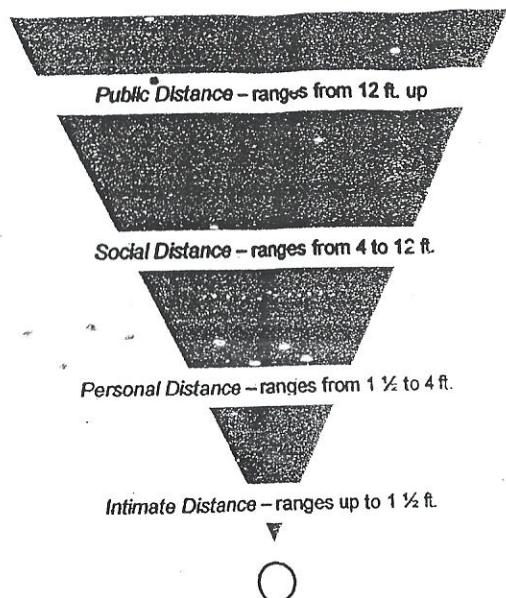
5. Proxemics

This is the study of how man uses his personal and social space in relation to others. One facet of this study is called *small group ecology* whose concern it is to study how people respond to spatial relationships in informal and formal settings. Such studies consider seating arrangements, spatial arrangements related to leadership, communication flow, and the task at hand. Architects and builders study what features to build into residential communities because of proxemic behavior. Spatial relationships in crowds and dense populations are likewise studied. Man's personal space is studied in the context of conversational distance. Territoriality deals with man's personal, untouchable space or turf—similar to

animals. Between two or more persons talking, distance ranges from intimate to social. Speakers in many public speaking situations talk across what Edward T. Hall terms as "public distance."

The following is a classification of interhuman distance according to Gronbeck, Monroe et al (1994):

- a) Intimate distance: ranges up to $1\frac{1}{2}$ ft.
- b) Personal distance: ranges from $1\frac{1}{2}$ to 4 ft.
- c) Social distance: ranges 4 to 12 ft.
- d) Public distance: ranges from 12 feet up



6. Artifacts

These are objects or things in contact with the interactants that may serve as nonverbal stimuli. Perfume or scent, clothes, bags, shoes, wigs or hairpieces, lipstick, eye glasses, false eyelashes, other beauty aids are included in this category.

7. Environmental Factors

These are elements in the surroundings that impinge on the human relationship but are not directly a part of it. Included here are furniture, architectural style, interior décor, lighting, smells, colors, temperature, noise or music, and such conditions where interaction occurs. Traces of action belong to this category as well.

For instance, you may see cigarette butts, bits of torn paper, or fruit peels lying or strewn somewhere and this scene may precede your interaction with another.

FUNCTIONS OF NONVERBAL COMMUNICATION

At this juncture, it is useful to repeat the notion of interrelationship or interrelatedness between verbal and nonverbal behavior. Nonverbal communication occurs in the context of verbal communication. So how do nonverbal behaviors support verbal behaviors?

1. Repeating

Nonverbal communication simply repeats what was said verbally.. "Yes, yes!" can be accompanied by a head nod or a "no-no" by a head shake. These are repetitions of the verbal message.

2. Contradicting

Nonverbal messages or cues are usually consistent with verbal messages. But at times nonverbal behavior contradicts or opposes verbal behavior. For instance, a parent says to a child, "I do love you," but a big frown casts his countenance in doubt over his endearing message. Some nonverbal behaviors can be faked but not all. Others are harder to make a show of. The Shapiro study challenged "reliance on nonverbal cues in contradictory situations" by presenting findings where respondents were extremely consistent in their reliance on either linguistic cues or facial cues when asked to select the affect being communicated from a list of incongruent facial expressions and written messages.

3. Substituting

Nonverbal behavior can alternate for verbal behavior. Instead of saying, "I flunked my Math exam," the student's wry face can substitute for the verbal message. Or a widow's sad mien can express the message "I've just lost my husband."

4. Complementing

Nonverbal behavior serves to modify or elaborate on verbal messages. When a teenaged son faces his angry father because he came home from last night's party with a dented fender, his muscle tone tenses up, his jaw drops, and his grip on the car key tightens. But all this changes into a relaxed posture or stance when he hears he is forgiven. Complementing behavior signals one's attitudes and intentions toward another person.

5. Accenting

Behavior of the head or hands usually serves to stress, emphasize or make a verbal point stronger. Extreme cases can exhibit the nonverbal behavior of foot

thumping. Ekman (1964) found that the face mainly exhibits emotions, but the body carries the most accurate indicators of the level of arousal or intensity.

6. Relating and regulating

These are nonverbal behaviors that maintain and control or regulate the communication flow between two or more persons. A slight nod of the head may mean "Go on," to the other person talking; a shift in sitting position may signal "Be more interesting!" or an upraised index finger may say "I want to say something too."

By sheer magnitude of nonverbal communication in the daily life of humans, its importance cannot be relegated to the background. It needs to be understood and appreciated in relation to verbal communication. Birdwhistell, a noted authority on nonverbal behavior makes the following estimates:

- a) the average person speaks words for a total of 10 to 11 minutes daily, the standard spoken sentence taking only about 2.5 seconds;
- b) less than 35% is carried by the verbal component in a conversation of two persons, the 65% plus being carried on the nonverbal band.

Social psychologist Edward T. Hall outlined 10 different kinds of human activity, which he called "primary message systems" but only one of them is language.

CHAPTER SUMMARY

Nonverbal communication is the meaningful exchange between two or more persons by means other than written or spoken language. Paralanguage consists of all those nuances that accompany the spoken message, such as pitch control, articulation control, tone and volume of voice, and others. The universals of nonverbal behavior are: they are contextual; they are packaged; they are rule-governed; they are communicated; they are motivated; they are credible; they are metacommunical. The dimensions of nonverbal behavior are: body motion or kinesics, physical characteristics, touching behavior or haptics, paralanguage, proxemics, artifacts, and environmental factors. The supportive function of nonverbal behaviors consists in: repeating, contradicting, substituting, complementing, accenting, relating and regulating verbal communication.

GUIDE QUESTIONS

1. What do you notice about the nonverbal behaviors of people in varying degrees of intimacy or relationship? Describe them in detail.
2. Between introverts and extroverts, are there differences in their proxemics? What could be the reason for such differences?
3. Why is there complementarity of relationship between verbal and nonverbal behavior?
4. Could you describe the behaviors of children and adults who were deprived of touch in their developmental stages? How would this affect their communicative abilities?

EXERCISES

1. Choose two clusters to sit up front: one group of male students, another group of females. The rest will observe the two groups for a minute then verbally comment on their nonverbals. After description, the class will interact by applying which universals were obtaining in the situation.
2. Draw a rough figure of the human body. Indicate the nonverbal behaviors or gestures or actions opposite the head (face), the torso, the legs, the feet, and so on. This exercise should look closely at Filipino nonverbal behaviors.
3. A related project: Members of groups will combine, collate, synthesize their Filipino nonverbals and discuss the salient features of such by means of a group presentation.

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COMMUNICATING with ANOTHER PERSON

Objectives

After reading this chapter, you should be able to:

1. describe the importance of dyadic communication in personal and professional interactions
2. cite examples of dyadic communication from your own experiences and observation
3. define dyadic communication and explain its nature and functions
4. understand the principles to observe in the stages of a dyadic encounter
5. identify the types of interviews and their purposes
6. explain the process of preparing for an information-gathering interview
7. identify and illustrate the different types of interview questions
8. differentiate the various question sequencing types
9. conduct an information-gathering interview
10. evaluate the results of an information-gathering interview

INTRODUCTION

For nearly all of us, interpersonal communication is the most common form of oral communication. Most of our daily communication experiences take place on this level. We exchange pleasantries with acquaintances. We consult with our doctor when we are ill. A client requests legal advice from an attorney. A customer speaks with a store manager about defective merchandise. As students, you consult with your professors regarding your class standing. You often converse on the telephone with friends. You may share stories with either parent about school events. Or you may go job hunting in the summer.

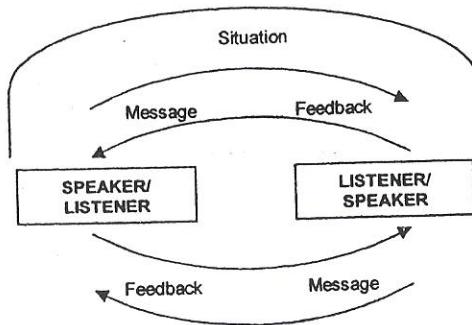
Dyadic communications are not only the most familiar but also the most important. Through interpersonal communication, we get to know ourselves and others better, resolve conflicts and find solutions to problems.

In this chapter, we will examine the characteristics, functions, forms, stages and principles of dyadic communication. We will investigate dyadic communication in one specific context, interviewing. The techniques of interpersonal communication find specific application in the process of interviewing. Special attention will be directed toward understanding the information-gathering interview.

THE NATURE OF DYADIC SPEECH COMMUNICATION

Dyadic speech communication is described as *communication occurring between two people who engage in face-to-face interaction for purposes of social facilitation or fulfillment or the exchange of ideas and information*. The two parties share the responsibility for successful interaction. What other characteristics can further describe the interpersonal relationship?

1. Speaker-listener roles are frequently alternated. Figure 1 shows how the two persons involved in the interaction alternately assume the sending and receiving functions in the communication.



(Figure 1: Monroe and Ehninger's Model of Dyadic Speech Communication)

2. The purpose in dyadic transaction may range from casually purposive to highly purposive. The latter characteristic is most evident in a formal interview.
3. The interaction may be coincidental, unplanned and unstructured as in a chance meeting of two classmates at the bus stop, or it may be scheduled and pre-structured.
4. Dyadic communication is usually less formal than other human communication contexts
5. The degree of psychological intimacy or closeness is expected to be greater in the dyadic relationship than in public speech.
6. Physical proximity affords the communicators the opportunity to monitor nonverbal responses. Be particularly observant of how these special qualities influence your future dyadic encounters.

THE FUNCTIONS OF DYADIC COMMUNICATION

According to De Vito (1991) there are four significant purposes of dyadic interpersonal communication. These are *personal discovery, discovery of the outside world, establishing meaningful relationships and changing attitudes and behaviors.*

Interpersonal communication allows us to learn about our selves as well as the other person in the encounter. Our self-images are built and made even stronger in this level. Also, we gain information about things and events around us. Our dyadic interactions with other students, teachers and parents have influenced our beliefs, attitudes and values.

Furthermore, through interpersonal communication we are able to establish and maintain close relationships with other people. Belongingness and love needs such as our need for love and affection of parents, close friends, children, or spouse as well as our need to be part of a social group find satisfaction on this particular level. Finally, we use dyadic communication for "interpersonal persuasion" that is, to influence the attitudes and behaviors of others. Recall your attempt to persuade a classmate to join your organization or to shift courses perhaps or vote for your fraternity brod for a Student Council seat.

FORMS OF DYADIC COMMUNICATION

Pace (1979) describes three types of communication that occur in dyads: conversation, dialogue and interview. These dyad forms are based on *seriousness, purposiveness and intimacy.*

1. *Conversation* is friendly and informal exchange between two people. It has no formal purpose, and is less serious and less intimate than other dyadic encounters. The conversational topic of a friendly chat between two teachers may not be all that serious but the conversation provides pleasure and relaxation for them.
2. *Dialogue* is a type of dyadic communication in which the deepest, most intimate and most personal relationships are formed. Trust, openness, warmth and concern are needed for a sustained relationship between two people. Marital communication is

one such example. Dr. Faith Escobar's doctoral dissertation (1992) on the patterns of communication between husbands and wives in different occupations noted that both verbal and non-verbal communication are significant components of effective marital relationships.

3. The *interview* is the most purposive of dyadic forms. Interview objectives are varied. These goals are discussed in detail as they relate to the types of interview. Structure is another distinguishing characteristic of the interview. Like a speech, it is organized consisting of an opening, a body and a closing.

STAGES OF A DYADIC SPEECH TRANSACTION

Whether formal or informal, purposive or otherwise, a dyadic speech transaction proceeds through the following stages.

1. **EXPLORATION STAGE.** This initial phase is sometimes called the "fencing period." What transpires during this part of the encounter is quite similar to the initial stage of a fencing match where we find the players trying to "feel their way" and assess each other's strengths and weaknesses. This stage aims to establish rapport and break the ice. The mutual goals of the dyadic encounter are also clarified at this time. In an interview, a preview of the areas or subtopics of the conversation will be helpful. This puts the interviewee in the right mental perspective.
2. **INTERACTION STAGE.** The second phase is the substantive part. Here the subject matter is explored by the participants. It is during this time that goals of the encounter are being accomplished.
3. **TERMINATION STAGE.** This is the final stage where the transaction is completed and terminated. The major points of discussion may be paraphrased for proper interpretation.

GUIDELINES AND PRINCIPLES TO OBSERVE IN EACH OF THE STAGES

To allow for more productive and meaningful dyadic encounters, Monroe and Ehninger (1974) suggest that the following guidelines and principles must be observed.

A. Establishing initial rapport.

1. Build rapport by adhering to conventions which apply to dyadic speech transaction. Culture is an important determinant of what is considered acceptable behavior in interpersonal situations.
2. Build rapport by dwelling on a topic of mutual interest. Search for similar experiences in politics or sports perhaps. Finding a common bond of interest will set things off to a good start.

3. Build rapport by showing interest in what your partner in the transaction is sharing. Provide positive verbal and non-verbal reinforcement.
4. Build rapport by learning to put the other person at ease. At the onset, you may have your partner talk about himself or touch on a subject that is familiar to him.
5. Build rapport by inspiring the other person's trust and confidence in you.
6. Build rapport by setting aside preconceptions about the other person.
7. Build rapport by being yourself. Avoid pretense and artificiality.
8. Build rapport by being problem or subject-oriented. Avoid irrelevant personal attack. Focus on the subject matter or issue at hand.
9. Build rapport by asking "open" questions. They break initial barriers and serve as springboards to a more interesting transaction.

B. Maintaining interaction throughout the conversation.

1. Maintain interaction by providing signs of reassurance. Express agreement through non-verbal means such as a smile or nod. Do not hesitate to express disagreement either. Do this tactfully and remember to focus on the subject matter rather than on the person. Avoid being threatening so that your partner will be encouraged to open up.
2. Maintain interaction by sharing the communication channels equally. Do not monopolize or dominate the conversation.
3. Maintain interaction by being flexible. Since most interpersonal encounters are dynamic and unrehearsed, learn to adjust to the conversation as it moves along.
4. Maintain interaction by learning how to resolve conflicts and differences of opinion. Do not skirt issues but rather face them objectively.
5. Maintain interaction by listening carefully to what your partner is saying. A common bad listening habit is feigning attention. Another is the tendency to use the time to rehearse your own remarks. These may cause you to miss out on what the other person is sharing.
6. Maintain interaction by being cooperative. Both parties must share control of the channel so the objectives of the encounter can be met.
7. Maintain interaction by being objective towards your partner, the mutual topic and yourself.
8. Maintain interaction by understanding, respecting and trusting your partner

C. Terminating the transaction

1. Know when to terminate the transaction. As soon as the goal of the conversation is accomplished, you may bring the conversation to a close. A good sense of timing is needed in this regard especially if the exchange becomes long.
2. Observe the usual conventions in closing a conversation. Express your gratitude.
3. Review and summarize the key points raised in the exchange. The closing phase provides the opportunity for the other party to make additions and corrections, if necessary. Thus avoiding misinterpretation by the parties involved.
4. Arrange for a future encounter if matters have not been fully resolved. Determine what steps or arrangements must be made.

Let us now take a closer look at person-to-person communication in a structured context, the interview

THE INTERVIEW DEFINED

DeVito (1991) defines the interview as *a particular form of interpersonal communication involving two persons interacting largely through a question-and-answer format to achieve specific goals*. Interviews usually involve two persons although some involve three, four or even more. The two-person interview is the most common one with the interviewer asking the questions and the interviewee answering them.

KINDS OF INTERVIEW

Interviews may be categorized according to the objectives of the interviewer and/or the interviewee. The informational interview, the persuasive interview, the problem-solving interview, the job-seeking interview and the counseling interview fall under this category. With the advances in technology, mediated interviews may be listed as another interview type.

1. **The Informational Interview.** The aim of an informational interview is to elicit information, opinion, insights, beliefs, perspectives and views from the interviewee. The interviewee is usually a person of reputation and accomplishment, someone who supposedly knows something others do not know. A journalist may have to interview the author of a controversial piece of legislation in order to come up with a credible news story. A census-taker going on a house-to-house campaign as part of the on-going national census does an information-seeking interview. The interviewer may also give the information as he presents facts and opinions to the respondent. A doctor explaining the details of the special diet to his diabetic patient is an example of an information-giving interview.

Police investigations, courtrooms cross examination of witnesses and interviews of celebrities for the newspapers, radio or television are other examples of informational interviews.

2. **The Persuasive Interview.** The goal of a persuasive interview is to change the interviewee's attitude or behavior. An example would be a prospective car owner interviewing a car salesman who in turn will attempt to get him to buy a particular car model.
3. **The Problem-Solving Interview.** The interviewer and the interviewee try to identify the causes of a problem and together arrive at possible solution(s). An example would be a teacher and a parent discussing the reading difficulties of the pupil.
4. **The Counseling Interview.** This is sometimes referred to as a helping interview. In this case, the interviewer tries to give advice and provide guidance in order to help the interviewee deal more effectively with personal problems. This interview type is closely related to the problem-solving interview. An example could be a social psychologist or therapist who poses questions to help victims of a natural calamity such as the Mt. Pinatubo eruption. Another would be a social worker who screens applicants for a relocation project of the government.
5. **The Job or Employment Interview.** The job interviewer aims to learn about the job applicant, his qualifications, interests and talents. The applicant on the other hand aims to learn about his prospective employer, the nature of the company, its benefits and its advantages and problems.
6. **The Mediated Interview.** Mediated interviews are conducted by means of two media, namely the computer and the telephone. Computer network interviews involve computerized data gathering and information dissemination. We can now "communicate" with our local legislators on the Internet thus providing them with suggestions and questions that will aid them in the task of legislation. The Office of Alumni Relations (OAR) in Diliman communicates with U.P. alumni here and abroad via E-mail.

Telephone interviews on the other hand are used for research purposes by media survey groups. Also, sophisticated satellite communication provides the opportunity to conduct person-to-person communication even as the parties involved may be separated by time, place or electronic technology. Heads-of-state while on trips abroad are able to keep in touch with members of their official family. "Video or tele-conferencing" enabled former Pres. Fidel V. Ramos while on a trip to New York to attend the golden anniversary of the founding of the United Nations, to schedule many one-on-one talks with our local officials.

As indicated at the start of the chapter, we shall be concerned with one of the most basic and important type of interview, the *information-seeking interview*. Let us now learn the necessary steps an interviewer needs to undertake to conduct an *effective interview*.

PREPARED FOR AN INFORMATION SEEKING INTERVIEW

An interview requires planning and preparation. The following steps are recommended in preparing for an information-seeking interview. It is assumed that the Communication III student is acting only as interviewer.

1. Determine the purpose of the interview.
2. Choose the informant.
3. Obtain the informant's cooperation.
4. Learn about the informant and the interview topic.
5. Choose the interview format.
6. Prepare the interview plan or guide.
7. Conduct the interview.
8. Evaluate the interview.

1. Determine the purpose of the interview.

What information do you need? What is the precise purpose you wish to achieve as a result of the interview? Do you wish to learn about the techniques of creative photography? Are you interested in the moral and ethical implications of organ donations? Do you want to know more about alternative Philippine music?

Defining the goal or objective of the encounter helps assure the direction of the interview. Word it as a precise statement. Are there time considerations? If so, make sure you can adequately cover the topic with your informant within the time limit. The interview purpose must be definite and focused in order to facilitate eliciting the information that you need.

2. Choose the informant.

Choose the right subject for your interview. He must be able to provide the desired information you need. He must be accessible and available. If the topic is rather controversial, choose an individual who can look at the subject matter objectively. It would be helpful for your personal purposes if the informant can communicate his ideas clearly and interestingly.

3. Obtain the informant's cooperation.

Get the informant's permission to conduct the interview. Better results may be obtained if early arrangements are made. Ambush interviews do not produce desirable results. Inform your interviewee of your purpose and the length of the interview so that he or she can mentally prepare. If the need arises, be prepared to draft letters asking for permission or authorization to interview.

4. Learn about the informant and the interview topic.

Once the informant has agreed to be interviewed, you will have to find out as much as you can about the person you will be talking to as well as the subject matter of the interview. Doreen Fernandez (1995) in her book *Face to Face: The Craft of Interviewing* recommends that interviewers research, in other words "do their homework." To ask Philippine National Artist for Literature Nick Joaquin what he

has written would not speak well of you as the interviewer. Thoroughly research on the interviewee. Learn about your interviewee: his work experience, if any; his stand on the topic; and other pertinent background data. Know about these from preliminary conversations with your interviewee, from others and from reading up on him. This background information on your subject will help you frame provocative questions and interpret his responses to your questions.

Monroe (1974) states that as a rule, no interview should be scheduled until adequate research on the topic of the interview is done. Knowing a good deal about the subject of the interview will not only help you draft more intelligent and interesting questions but will give you more confidence in guiding the conversation.

5. Choose the interview format.

With the interview purpose clear in your mind and the background information on your interviewee and topic carefully gathered, you are now ready to select the interview format you will follow in conducting the interview. There are three types of interview formats to choose from: (1) the structured interview format, (2) the non-structured interview format, and (3) the guided interview format.

1. In a *structured interview format* the interviewer prepares the questions before hand. They are precisely worded and systematically arranged. The interviewee is not given the chance to add, delete, nor make changes to the questions. The interviewer is expected to stick to the questions and the order in which they will be asked. The informant's responses are then noted down. Although interaction is rather limited in this format type, it has its advantages. It is most useful for an interviewer who wishes to reach out to a large number of respondents who belong to a heterogeneous group. This format allows the interviewer to accomplish the interviewing task in little time.
2. The *non-structured interview format* on the other hand allows for greater flexibility for the interviewer. It is still carefully planned and the purpose clear and defined. The interviewer words his questions as he proceeds with the interview. No fixed sequence or order of questioning is followed. He may revise or delete the queries as he finds practicable and useful to the circumstances. Though time-consuming, this format allows for greater opportunity to draw significant information and points of view from the respondent.
3. In between these extremes we have the *guided interview format*. It combines the structure of the first type and the flexibility of the second format type. This allows for a more relaxed and less formal encounter. The questions may be prepared and arranged in advance. The interviewer has the freedom to depart from the prepared list of questions as the circumstances dictate. He may wish to probe further into more meaningful areas or skip portions. It is the interview format type recommended for the interview project in Communication III.

Generally, more skill is required as the interview format becomes less structured. The choice of the interview format will depend on its suitability to the purpose(s) of the interview, the topic being explored and the interviewee.

6. Prepare the Interview Plan

An *interview plan or guide* is a list of questions designed to accomplish the interview purpose. Sometimes referred to as an interview schedule, Gronbeck (1994) describes the plan as your effort to organize specific questions to systematically elicit the information and opinions you are looking for. The way that these questions are worded has a significant impact on the way the interviewee will respond. Prepare your primary questions first. Determine the sequence or order in which they might best be introduced. Plan possible secondary questions.

In order to conduct an effective interview, it is important to understand the *types of interview questions*. Use a variety of question types as described below.

TYPES OF INTERVIEW QUESTIONS

a. Primary Questions

A *primary question* is a question that introduces a new topic or subject area. The questions "Could you tell me about the immersion project you had last summer?" and "Have you thought about pursuing an MBA?" are examples of this type. Before conducting the interview a good interviewer should prepare a sufficient number of primary questions. These questions must cover what you deem the most important subtopics of your interview objective or purpose.

b. Secondary Questions

This is a question that follows up on a primary question. The secondary question is posed when the response to a primary question is incomplete or unclear. If the earlier question on the immersion project needs to be detailed, a secondary question would prove useful. One may ask "Were you able to utilize your full potential in this project?" This type of interview question is also raised when in the course of the conversation, another interesting aspect of the issue or topic becomes worth pursuing.

c. Probe Questions

The probe question is a special type of secondary question. It is posed when the questioner wishes to detail the previous response as in the question "What do you mean by 'his political stance is inconsistent'?" Remarks such as "Could you elaborate further?" or "Do you have any other reasons?" are probe questions which encourage further comment on previous answers. Brief phrases such as "What else?" and "I see" prompt the informant to continue talking. They encourage the interviewee to continue along the same line or direction of the conversation with more depth.

d. Mirror Questions

A mirror or reflective question is another special type of secondary question. It usually restates or rephrases the response to the preceding question. It is posed to check the correctness of the interviewer's interpretation. Thus if the interviewee answered, "I do not approve of the tuition fee increase," a mirror question such as "You say that the tuition fees should not be raised?" may be asked. The statement "It is my understanding that you are in favor of the commercialization of U. P. assets." mirrors a previous reply. Asking mirror questions is a helpful technique to encourage the respondent to "reflect" further on his answer.

e. Open or Open-end Questions

Open questions ask the respondent to give information or express and support an opinion. Much like an essay question on a test, open questions give the respondent more freedom and leeway to reveal his ideas, thoughts and feelings. Examples of open-ended questions would be: "Why did you choose this particular field of study?", "What circumstances led you to your conversion to the Buddhist faith?" or "Will you describe how you felt upon learning that you were accepted to the University?" Open questions are good conversation-starters. Since they are effective in establishing rapport and easing another person's reluctance or shyness, these questions are suggested for the initial stage of most dyadic encounters or when introducing new topic areas.

f. Closed questions

This question type specifies the direction of the response. Closed questions demand simple, short and direct answers. "How old were you when you migrated to the States?" and "What high school did you attend?" are examples. The possibilities for the response may be further narrowed down as in the questions "Which do you prefer: acting on stage, in the movies or acting on television?" The alternatives may be on opposite ends of the continuum such as when the closed question invites a simple "yes" or "no" answer. In which case it is termed a *yes-no or bipolar question*. "Do you plan to run for chairman of the student council?" is clearly a yes-no question. Note that the responses to these sample questions although vital to the discussion will do little to keep the conversation moving. As such, they are sometimes called conversation-stoppers. Use them as follow-ups to the answers provided to open questions.

g. Neutral Questions

Neutral questions are interview questions that give no hint or clue of the desired or preferred answer. The queries "How would you rate the campaign of the last university student Council election?" and "How do you intend to vote on the issue of the Visiting Forces Agreement?" are neutral in tone. They do not show any sign of the interviewer's desired response.

h. Leading Questions

If neutral questions do not indicate a preferred response, leading questions indicate the way the interviewee is expected to answer. The question "leads" the

interviewee to give the answers or information which the interviewer feels are better than others. The question "Wouldn't you agree that the last university council election was the dirtiest to be forced upon the studentry?" leads to a specific response. Gouran, Wiethoff and Dolger suggest that skilled interviewers should learn to recast the question from a leading one to a neutral form in order to get unbiased responses from the informant. You can rephrase the question so that it allows you to give your preferred answer. If you are the potential interviewee, do not hesitate to "resist the pull of the question."

i. Loaded Questions

Loaded questions are strongly leading questions which are often presumptuous and are characterized by the use highly emotional or inflammatory language.

Interview questions are the basic tools of the interview. The depth and the length of the interview are determined by questions posed. Remember to blend interview question types. Ask enough closed questions to get significant details. Don't have too many open questions. Although they give the informant a lot of leeway to respond, posing too many of them may extend the interview time unnecessarily. Avoid leading and loaded questions. Begin with questions that will arouse the interest of your interviewee and stimulate him to open up. Probe into difficult and sensitive areas of the chosen topic with other interview question types.

SEQUENCING OF QUESTIONS

Question sequencing is another important consideration in interviewing. Brooks (1993) suggests that the interviewer attempt to order or arrange the questions according to anyone of the following sequencing types: the funnel, inverted funnel, tunnel, covert and quintamensional.

1. The *funnel sequence* moves from broad and open questions to less broad and closed ones.
2. The *inverted funnel sequence* involves the reverse; that is, asking closed and restricted questions first and progressing to open and broad question types.
3. The *tunnel sequence* utilizes questions that are all open or all closed. The *covert sequence* "places individual topics at the most advantageous position in the interview." We may sometimes save for last the questions that dwell on difficult matters. Investigative journalists usually position the most threatening question at the heart of the interview.
4. The *quintamensional sequence* consists of five steps. One or more questions in each of the following five areas/stages are asked in order to probe the interviewee's attitudes.

- Filter dimension stage: What do you know about the rice shortage?
- Free answer stage: What do you think are some of the reasons for this current rice shortage?
- Dichotomous stage: Do you approve of the government's move to import rice?
- Reason why stage: Why do you feel that way?
- Intensity stage: How do you feel about the liberalization of rice importation?

Note how the interviewer determines the extent to which the respondent is informed about the topic, gives him a chance to discuss the subject in his own way, to answer yes or no questions, to explain his or her responses and finally to probe the intensity of the opinion provided.

Other guidelines in questioning

Aside from incorporating a variety of question types in the interview plan and sequencing them accordingly, remember these other important guidelines.

- Each question must have a rationale for asking. Don't pose questions just to kill time. There must be a good reason or motive for asking the question.
- Phrase the question in order to systematically elicit the information or opinion needed. If you wish to know what the psychological impact of the interviewee's brief incarceration had on him, word it clearly. Avoid vagueness.
- It must also seem reasonable for the interviewee to answer. In other words ask a question you know your respondents can more or less answer.
- Ask one question at a time. Avoid asking compound questions. The question "What are the causes and effects of environmental pollution?" has two parts. Often times the respondent will answer the first part of the question and forget the second part.
- Develop your questions so that each question logically follows the previous one. Follow these responses with probe questions.

7 Conduct the Interview

Begin by introducing yourself to the interviewee. Reveal the purpose of the interview early in time. Explain clearly what the interview is about. This provides focus and direction to your conversation. Apply other pertinent principles and guidelines suggested in the earlier discussion.

Provide the necessary transition from the "fencing" stage to the body of the interview. As you proceed, always keep the interview purpose in mind. Remember to keep your questions simple, clear and direct to the point. Do not rush the interview nor allow it to drag. Keep it moving at a lively pace. Hurrying will not allow you to explore the topic with sufficient depth. Prepare follow-up or secondary questions for this purpose. On the other hand, extending the conversation unnecessarily may provide an excuse to dwell on unnecessary details. Keep constant tab of the time.

Focus on your interviewee. Talk about his experiences, not yours. Do not use the time to argue or debate over the topic. Remember, your aim is to gather

information, not to reveal your personal views or position about the matter. Instead of parading your knowledge of the topic, show your expertise by formulating effective questions.

Be very attentive. Listen not only to what your interviewee says but also to how he says it. Non-verbal cues and body language can supplement your understanding of the verbal responses. Listen to the tone and volume of the voice, to pauses and silences and to smiles and frowns. The interview project in the Communication III class provides a good opportunity for you to practice critical listening. Listening is a crucial skill not only in successful interviewing but effective interpersonal communication as well.

Before the final question is asked, signify directly or indirectly that the interview is coming to a close. End the conversation with a summary of major points and your understanding of the responses. Conclude with an expression of gratitude for your interviewee's cooperation.

Determine the right place and time for the interview. The place must be private and free from distractions, comfortable and conducive to a smooth interaction. One student realized too late that taping an interview with a stage actor on set during rehearsal time was not a wise decision. The director was shouting at the top of his voice and the rest of the cast was busy rehearsing their lines.

If you are taping your interview, follow good recording practices in order to accurately record the data. Be sure to test everything just before the interview. An extra set of batteries and even a tape recorder may come in handy for those emergencies. Use the right tape length.

8. Evaluate the Results of your Interview

The last step in an information-seeking interview is to interpret and evaluate the information gathered. You may have conducted the interview to gather material for a research paper, perhaps a class report or a speech. In either case you will have to transform this information into useful data. For your Communication III class, you may also assess how well you have applied the techniques of interpersonal communication as they apply to the process of interviewing by using the evaluation sheet for interview found in the Appendix.

Conducting an information -seeking interview can be a most challenging and worthwhile experience for you the Communication III student. It can be more enjoyable and meaningful if the principles and suggestions provided in this chapter are carefully considered.

CHAPTER SUMMARY

Dyadic communication is face-to-face interaction between two persons who assume alternately the role of speaker and listener for the purposes of exchanging information and ideas of mutual concern or engaging in conversation simply for the pleasure that may be derived from it. It is the most common and important form of communication. We see dyads in at least three forms: conversation, dialogue and interview. Dyadic communication, which proceeds from the exploration stage, the interaction stage and finally, the interaction stage, was studied in one specific context: interviewing.

Interviews may be classified according to the objectives of the interviewer and / or the interviewee. These types are the informational interview, the persuasive, the problem-solving, the job-seeking and the counseling interview. Since an interview requires planning and preparation, important steps in preparing for and conducting an information-gathering interview must be followed. There are various interview formats that may be followed. Using various types of interview questions and question sequencing types can enhance the interviewing situation.

GUIDE QUESTIONS

1. Cite two examples of dyadic speech communication from your own experience and observation. What functions or purposes did these encounters serve?
2. You have been asked to interview the University Registrar regarding changes in the Registration system in the University. Formulate two questions for each of the question types discussed in this chapter.
3. Describe two main advantages of the guided interview format.
4. Clip a printed interview from a newspaper or magazine. Read it carefully and identify the question sequencing type used. What do you suppose is the reason for the choice of sequence?
5. Identify five specific guidelines to follow in conducting an information-seeking interview.

EXERCISES

1. Observe an information-seeking interview. A one-on-one televised interview is recommended. Evaluate it in terms of the suggested procedures for conducting the beginning, body and end of an interview.

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2. Conduct an information-gathering interview using the guided interview format. Prepare an interview plan before conducting the actual interview. Use the format (Interview Plan) provided for this purpose in the Appendix.
 3. Pair off with a classmate. Select a controversial topic and hold two rounds of 5-10 minute interviews. In the first round, use only primary questions, avoiding as much as possible probing or follow-up questions. In the second round, ask as many probing or follow-up questions in order to explore previous responses. Compare the results gained from the two rounds.
 4. Pair off with a classmate. You will be assigned to watch the same movie or play. Other options are to read the same book, short story or magazine article. One of you will interview the other concerning what the other has read or watched.
 5. Form triads for this role-playing activity. One student will be designated the interviewer, another the interviewee and the third the interview analyst. Choose a familiar interview situation to simulate. Some suggestions are applying for the position of research assistant, applying for a part in a new Dulaang U.P. production or an interview between teacher and student. The interviewer will question the interviewee for about 10 minutes. The analyst will observe the pair but will not be allowed to comment verbally or nonverbally. When the interview is finished, the analyst may critique the interaction. Your teacher will then use the evaluations of the interview analysts as a springboard for discussion on ways of improving interviews.
 6. Hold a "dress conference" in class. Invite a guest who will serve as your informant/interviewee. The interview will be conducted by the whole Communication III class. Consider asking the Collegian editor, a candidate for University Council chairmanship, a favorite professor or a varsity player to come to class. Each member of the class is expected to prepare for this activity by researching on the subject matter of the interview. Each one must also be ready to field effective interview questions. Your teacher will make arrangements to record the proceedings so that the group interview can be critiqued at a later time.

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9

GROUP DYNAMICS

Objectives

After reading this chapter you should be able to:

1. draw a perspective of group dynamics by understanding its essentials;
2. pinpoint the individual roles that group members can perform—membership and leadership;
3. define and elaborate on the principles of group effectiveness/cohesion;
4. develop group/team skills for problem-solving situations; and
5. understand and appreciate certain personal traits necessary for productive group discussion, especially the Filipino values.

INTRODUCTION

.....To work together, we Filipinos have to learn to trust each other, and to trust each other we have to learn to communicate with each other not from our surface selves, but from deep down in our true selves.....

Jaime Bulatao, S.J.

The Family as the smallest group

The smallest unit of society is the family. The Filipino family serves as society's smallest think-tank, critic, initiator, correlator of events, and transmitter of values and traditions. Fundamentally, it is the building block of every society, modern or primitive. If a society is weak, it's because its families are weak; if a society is strong and tenacious, it's because its families are solid. Therefore, the vitality of a country rests upon the *family's relationship system or group dynamics*. Within this basic social structure patterns of communication result in harmony or disharmony, unity or disintegration. Within this miniature state exists certain values, attitudes, and beliefs that lie at the very root of its existence.

If you can visualize society being represented by a progression of concentric circles, the family would be the innermost circle. The family extends its identity and influence to the neighborhood, school, church, barangay/town, and organization or workplace—the outer concentric circles. When members of these circles band together to solve problems of common interest, the community benefits as a whole. When individuals admit to one another of their inadequacy to solve common problems, they begin to pool their unique and respective strengths to figure out solutions to these problems. Likened to our native broom, *walis-tingting*, a group becomes strong when knit or tied together by a common interest or goal.

BASIC HUMAN GOALS: WHY GROUP DYNAMICS?

Bulatao (1965 :1) sums up under three headings the goals that human beings set for themselves:

1. To understand better the world in which one lives, especially the people in it, and one's relations with them and oneself;
2. To plan a course of action for solving the problems that one encounters; and
3. To act in concert upon this plan, to leave this world better than they found it.

Wisdom or knowledge for its own sake is of intrinsic value. Knowing more about the world and about ourselves is gratifying enough. This is the first goal. The second has to do with things that we can change or improve upon. Filipinos are wont to say, "*Talagang ganyan na iyan!*" in abject surrender. Rather than confront, they take a passive stance where there is little or no conflict. Attitudes and perceptions come into play when individuals work together. The success of a course of action depends upon the attainment of the first two goals. Time expended in understanding a problem is time spent well. Clarity of vision naturally flows into fruitful action. Most importantly, however, self-knowledge precedes action.

What then is group dynamics? Let us look at some useful terms or concepts.

NATURE OF SMALL GROUP COMMUNICATION

Group dynamics is synonymously referred to as small group communication, group process, group-centered interaction, and group discussion.

Group discussion is defined by Monroe and Ehninger as a "cooperative and relatively systematic process in which a group of persons exchange and evaluate ideas and information in order to understand a subject or solve a problem." Fr. Jaime Bulatao (1965) calls it "thinking in cooperation with others." Another psychologist-author (J. W. Pfeiffer, 1973) defines group dynamics as a form of human interaction that deals with "such items as morals, feeling tone, atmospheric, participation, influence, styles of influence, leadership struggles, conflict, competition, cooperation" and so forth. R. Eugene Moran, S.J. (1978) describes group process as the interaction between the relationship issues and the work issues in a group. From these ideas, we could draw a simple basic definition: *Group discussion is a process of cooperative thinking and sharing between three or more persons for the attainment of common interests, needs, or goals.*

PRODUCTIVE THINKING

Thinking is in man's nature to do but the hardest to do as well. Daydreaming and weaving fantasies are a form of thinking, the less productive kind because they are not anchored on reality. Productive thinking in discussion leads the thinker to ask himself questions like, "Is this true?" "Are my assertions buttressed by experience?" "What are the facts?" "Are there other possible explanations for these facts?"

In many instances, we tend to think carelessly, even loosely, in "capsules" or stereotypes. We say that "fathers know best" or "there are no delinquent children, only delinquent parents." Lumping together aspects of a problem without careful analysis will lead us to a dead-end. In cooperative thinking, there is a need to validate one's thinking in light of realistic experience, thus, probing reality further. Sometimes this is called "thinking hard" on a subject or putting reality to the test.

Can mentally ill individuals think? They can but cannot validate their thoughts vis-à-vis reality. But most mentally healthy people are able to modify or change their views in light of others' experiences. They are able to dialogue with others and by fusing two views create a third, more realistic because it is more broadly based.

SHARED CREATIVITY AND REALISM

Bulatao (1965: 2-3) avers that cooperative thinking taps the group's potential for *shared creativity and sense of broad realism*. Many fruitful endeavors have emerged from people

discovering that others think similarly as they do within their innermost selves; herein arises the desire to act, made firmer because it is rooted on common belief and conviction.

MAIN OBJECTIVES OF GROUP DISCUSSIONS

According to Monroe & Ehninger (1974: 90), groups get together to accomplish either one of two main objectives, namely: *a) to exchange or share ideas, information on a subject; b) to arrive at a decision or course of action on a problem or difficulty.* Study groups, club meetings, art-enthusiast groups, and others meet to share ideas or information of common interest, thereby growing in knowledge and understanding of certain fields or areas. Action groups or task-oriented groups meet to gather and arrive at a consensus for problem-solving or action implementation.

GROUP EFFECTIVENESS: Collective Strengths

1. Thoroughness

There are occasions when a group decision may take long and thus not be expedient. There are times when a well-informed individual may expeditiously offer a solution to a problem. Or a team of two persons who possess the needed expertise and wealth of experience. But these individuals acting alone or in two's may fail to consider all aspects of a matter which action can be carried out by good group interaction and a lively exchange of ideas, experiences, and information.

2. Involvement and loyalty

Moreover, since people acting as a group arrives at a group consensus, they would be more predisposed to implement a decision they helped make. The ensuing results would be satisfying and permanent. A worthy project brought to completion earns accolade for all the team members, thus boosting morale and self-confidence in each one. A shared goal inevitably leads to greater involvement of the individuals belonging to the group, and produces in each one a sense of responsibility for the success of the shared goal. And when the cooperative venture brings positive results, every member readily affirms his common identity with said group, or his loyalty to the group.

3. Democratic decision-making

Finally, group process utilizes a more democratic interaction than individualized or autocratic decision-making. The individuals feel they have a voice; the need to be consulted before arriving at an important decision boosts participation.

ESSENTIALS FOR EFFECTIVE INTERACTION: The Group and its Individual Members

Monroe and Ehninger (1974: 91) stipulate certain requirements for effective interaction of the group as a whole and for the individual participants as well. However, the underlying principle of group participation is that the individuals must be capable of contributing worthwhile or significant ideas, and the behavior of the group must be such that it will ensure an objective and systematic examination of the subject matter at hand.

Essentials for the Group as a Whole

1. The first prerequisite for fruitful discussion is *orderliness*. It does not mean formality or rigid adherence to procedure. It implies, however, that a definite and agreeable plan of procedure be followed. Courtesy at all times is an element of orderliness.
2. Second, every member of the group must display a *cooperative rather than a competitive attitude*. Openness to the views and opinions of others will boost any group process. If there are disagreements, reasonable compromises must be forged in order to arrive at a decision. Criticism if dealt with constructively and gently would help the group in the right direction. "What can we accomplish if we work together?" "What will happen if we don't work together?" These are questions every member would do well to ask himself.
3. Third, a group needs a *sense of accomplishment*. To have a sense of accomplishment, a group must have a goal or direction. This is primarily accomplished by posing a simple and impartially phrased open-ended question. With this as a takeoff point, the group can proceed with interest and anticipation. In the interim, a member can interpose running summaries of points and issues discussed so that the group's progress can be monitored and in order to keep sight of the goal.

Essentials for the Individual Participant

What makes a good member? Can you tell whether an individual participant has been listening or not? One often experiences the situation where the person you're talking to makes a remark that's completely off the topic. It is a two-sided affair. You have not been aware that he wasn't listening; he knows that he has not been listening. A good member should listen at all times for he has to contribute his ideas and views to the group. A good member builds upon what previous speakers have said (Bulatao, 1965:15).

Moreover, the good member makes sure that his co-discussants have heard him and understood his remarks. He maintains eye contact with the rest to check whether he is coming across or not. He is therefore sensitive to feedback, like any good speaker. Then he makes the necessary move, i.e., explains further; stops.

Finally, according to Monroe and Ehninger (1974:92), the good member is equipped with a thorough knowledge of the subject to be discussed, has a close acquaintance with the others, and capable of making meaningful contributions to the group.

Thus, how do we prepare for meaningful participation in a group?

GENERAL PREPARATION FOR SMALL GROUP COMMUNICATION

How do you ensure that you will contribute your best? Monroe and Ehninger (1974: 93) suggest two fundamental steps. First, you must study and analyze the specific problem to be solved or subject to be explored. Second, you must find out all you can about the other members of the group.

1. Analysis of the Subject or Problem

There is a misconception that persons who participate in small group discussions need not prepare as carefully as for a public speech. The truth is just the contrary. In group communication, you cannot narrow the subject matter or determine the specific purpose in advance. You cannot foretell the group's direction either. So, in order to have broader, readier, and more recent knowledge of the problem to be tackled, make the following analysis:

- a) Review the facts/information you have at hand. Go over this information and organize it mentally.
- b) Make your knowledge current or updated. Are there trends or changes affecting the situation?
- c) Fit or reorganize this recent information into what you already know.
- d) Formulate a tentative point of view on each of the important issues. Plan your stance; make up your mind what your attitude will be.
- e) Anticipate the effect of your ideas or proposals on other members of the group, or the organization of which the group is a part. Be ready to consider all other views.

2. Analysis of the Group's Authority and Constituency

If a group wields authority or power to act on a decision, the group acquires more leverage in considering its options. Maximization of the results of a decision is also ensured because of a group's range of authority. If a group has official status or power, it follows that it has resources at its command and the probability of implementation is great.

In order to analyze a group's constituency, you will need to know a profile of each of the individuals who compose it—status, beliefs, attitudes, profession/work, personality, expertise, competencies, and so on. Knowing such individuals as much as possible will prepare you to contribute maximally, or to adjust to each of them. You may even take on the responsibility of a leader or facilitator.

THE ROLE OF A LEADER

What is a leader? Take away that black-clad maestro with the baton and what will musicians play like? They may be able to play some music together but the orchestra will not reach the heights of creativity. In the same vein, a group without a discussion leader will function with less than the desired efficiency.

1. His neutral role is not to take sides.

His job is to ask the question, not to answer. As leader, he does not know the answer but trusts the group to arrive at the answer. The rare exception is when he has information that no one else has. He may then state these facts as a resource person would and return to his task.

The leader is impartial, never taking sides in any controversy. His task is to clarify, to objectify, at times to pacify members in heated exchange, but he himself remains neutral. He withholds praise or condemnation, thanking and encouraging instead the members for their contribution. He himself does not judge but summarizes issues and points while throwing them back to the group for their assessment.

2. His positive task is orderly interaction.

Orderly discussion is goal-directed, which means it is neither free-wheeling nor desultory. There are procedures or steps to be followed to reach the group goal. Like the marshals in a university commencement ceremony, a leader directs traffic within the discussion area just like the marshal who leads the movement of candidates towards the grand stage in orderly fashion.

Like a traffic policeman, he makes sure the smaller vehicles can have the right of way when they want it. He gives encouraging signals to the shy ones, waiting for them to muster enough courage to speak up. On the other hand, he firmly but gently dissuades the talkative ones from monopolizing the discussion.

His urgent task is to bring about as soon as possible group interaction. He allows minor digressions to a minimum but steers the group along its proper course. The leader ensures that the group keeps moving forward towards its goal.

3. His main instrument is understanding.

A leader is sensitive to what each member wants to say. When he feels that a remark of one member was not heard or properly understood, he repeats in a louder voice or paraphrases what was said. Such acts may generate encouragement to speak among the shy ones.

He is a pulse-reader, knowing when the group wants to dwell on a point or proceed to the next. He can sense when the group has reached consensus. In all these actions, the leader is the spokesperson or the group's sensible mouthpiece.

His spirit of understanding and acceptance gradually moves into the members, becoming contagious in a healthy way. Members learn by example rather than by words. They begin to understand and accept even the least competent person's contributions. Lastly, the leader by his understanding and acceptance creates security and respect.

THE ROLE OF THE MEMBERS

In a democratic setting, *the group discussion leader does not do the thinking for the group*. He merely coordinates their thinking. The members make the final decision; the leader merely acts as their voice. It is the members, after all, who must take responsibility for their probing or problem-solving efforts and the success thereof. Theirs is the equally difficult task of welding the group together. They think, plan, control, and animate.

Within a group, the members can play different roles, one role at a time. These roles may be classified under three (3) headings, two of which are positive they are group-directed, and a third which is negative because it is self-oriented. These roles according to Fr. Bulatao are:

1. Group-building roles.

These aim to keep the group together and enable the members to work with each other.

- a) *Encourager* - Praises, accepts contributions of others explicitly or implicitly.
- b) *Peacemaker* - Attempts to resolve personal conflicts or disagreements between members; relieves tension through jesting/cracking timely jokes.
- c) *Efficiency expert* - Makes suggestions to solve problems that hinder free functioning of group, i.e., procedures, mechanics, rules.

2. Task-oriented roles.

These are geared to help the group solve the problem presented to it.

- a) *Asker of questions* - Asks information or for opinions, clarifies a statement.
- b) *Information-giver* - Volunteers facts either from his own experience or from reading; encyclopedia-like (information at his fingertips).
- c) *Opinion-giver* - States his belief on a question; attempts to move the group towards the belief.
- d) *Fiscalizer* - Examines an opinion minutely for defects. Disagrees often but objectively.
- e) *Elaborator* - Takes another's statements and explains it further.
- f) *Orienter* - Summarizes others' statements. Summarizes state of the discussion in relation to the goal.
- g) *Harmonizer* - Out of diverse opinions, finds a creative solution embracing all. Imaginative thinker.
- h) *Energizer* - Keeps suggesting new ideas, new activities. Attempts to push group forward.

3. Individualistic roles.

These aim to satisfy an individual's needs, often neurotic, rather than those of the group; hence they tend to split the group.

- a) *Recognition-seeker* - Calls attention to self by loud-talking, griping, or opposing.
- b) *Disagreeer* - Automatically espouses the other side of the question. Refuses to welcome others' opinions. Stubborn/obstinate.

- c) *Aggressor* - Attacks others' persons in subtle ways. Uses ad hominem arguments, acerbic jokes.
- d) *Dominator* - Imposes authority, gives orders. Bossy. Manipulates others to his view. Interrupts contributions of others.
- e) *Passive listener* - Does nothing, contributes nothing. Noncommittal, unininvolved.

Among the members it is possible to pick out main or distinct roles played by each of them.

PARTICIPATION IN LEADERSHIP

Is the leader always a leader in a group discussion? A chairman may fail in his duty to keep the group moving forward in the solution of the problem. Any member when he sees this should take responsibility and initiative to get the group back to its task. The "takeover" should be timed well so as to mobilize group energies towards the main task of solving the problem.

THE RESOURCE PERSON

There are occasions when the group finds itself lacking the proper information or technical knowledge needed to arrive at the solution to a problem. This is the time when the group calls for an expert or technical resource person to supply what is lacking. His role, however, is analogous to an encyclopedia waiting to be removed from its shelf, and returned when it has been consulted. The group members are still responsible for the solution to the problem, not the resource person.

MECHANICS OF AN ORDERLY AGENDA

Now that we know the essentials of group and individual participation as well as the general preparation for small group discussion, let us look at the mechanics of an orderly agenda.

1. *The Discussion Format*

A typical discussion goes through the following steps:

- a) *Proposal of a Question* - The question is proposed usually by the leader or chairman.
- b) *Clarification of the Question* - The question is clarified, sharpened, and finally agreed upon by the group.
- c) *Formulation of Tentative Answers* - Debate ensues, while more and more facts are gathered, and opinions are elicited and assimilated by the group. Prevalence of One Answer or Solution. One answer or solution gradually prevails, usually after modification and improvement by the group.

- d) *Arrival at a Consensus* - A summary is made which is given the group's approval.

2. Types of Questions Suitable for Discussion

Some adjectives describe suitable topics for group discussion, like the following: familiar, down-to-earth, realistic, relevant, experiential, observable, not-too-technical, and so on. Not all questions, therefore, are suited for group dynamics. The most suitable questions are those whose answers lie within the members' experience or realm of activities, those involving a weighing of facts which are readily supplied by the members themselves (Bulatao, 1965: 10). Often the best questions are those that concern the group members themselves.

The question will naturally arise from the nature and purpose of the group. A university student council will not stray far from home and will discuss matters like housing for students, tuition increases, academic freedom, cafeteria food, and the like.

A social action group will have a predilection for matters involving opportunities for street children, rehabilitation of drug dependents, and daycare for children of working parents. These are questions within the ambit of their experience and interest.

How does the group come up with a problem or question? One technique is for the group to list down a fairly reasonable number of topics from which unanimity can be obtained. If not, the topic which is preferred by the majority. Another technique is the "posting of problems." In this technique the leader poses before the small group the question: What is the main problem faced by this organization? The various problems facing the group will then come out and be listed on the board. Subsequent meetings of the group will choose the priority or most pressing problem of the group.

3. Phrasing the Question

Some rules may help the group in formulating the question for discussion. They are:

- a) *The statement of the problem should encourage freedom of thought.* It should not stifle thinking or imply a solution or suggest alternatives. One does not ask: "Which is better: presidential or parliamentary form of government?" The better question might be "What conditions are conducive to a presidential form of government?" Another question might be "What major factors in the Philippine setting allow for a parliamentary form?"
- b) *The statement of the problem should bring about interaction and even a clash of opinions.* Avoid simply enumerating or listing items. A question like "What is the students' main objection to the STRATPLAN?" generates lively debate because issues come forth and their significances compared.

- c) *The statement of the problem should be brief.* The problem should be stated in a simple, direct question, without elaboration. One question might be "How can culture shock among Filipino overseas workers be minimized?"

4. Posing the Question

The discussion leader or chairman usually presents the problem to the group in an "overhead" manner, that is, he aims the question not towards any single person but to the group as a whole. Furthermore, the question is not his but one which everyone has to face.

A pause is generally expected after the question has been posed. This is a time for reflection and consolidation of thoughts among the group members. Silence at this time creates a vacuum to draw the members out (Bulatao, 1965: 12).

5. Agreeing upon the Question

Of crucial importance to success in group discussions is the members' understanding and acceptance of the question. Usually the first move following the pause after the posing of the question will be a request for clarification of some aspect(s) of the question. The leader throws the question back to the group to form its own understanding of the question. Such demands for clarification, followed by the group's selection of the aspect under which the question is to be resolved, are the group's positive attempts to assimilate the question and adapt to its own abilities to answer. The group needs this time to gel the problem and allow the question to sink in (Bulatao, 1965: 12-13).

To prevent the process from bogging down, in case someone in the group becomes too preoccupied with the proper definitions of terms, the thing to do is agree upon an *operational or working definition*. Since this is realistic and observable, there will be ready acceptance and the group can proceed.

6. Physical Arrangements

The physical or external setting is a contributory factor to the success of any group discussion. Hence, it is expedient to consider such aspects as a) atmosphere, b) size of group or cluster, c) seating arrangement, and d) duration or length of discussion (Bulatao, 1965 : 6-13).

- a) *Atmosphere* - How should we prepare for a group discussion in such a way as to draw lively participation or maximum interaction? For one, different groups work best at varying levels of formality and informality. All agree that formality to some extent is needed; otherwise the discussion metamorphoses into a conversation. On the other hand, advocates of informality point out the virtues of spontaneity and freedom of expression. The overriding goal, therefore, is to allow room for maximum degree of interpersonal interaction.
- b) *Size of group or cluster* - According to Bulatao (1965 : 6), the Philippine experience generally shows that interaction is maximal when the size is limited to six or eight members (6-8). Beyond this number, it tends to split into sub-groups. Then it is advisable to form a new group. The larger the

group becomes, the lesser the individual members' involvement, lessening their sense of responsibility to contribute to its desired outcome. On the other hand, when there are less than six, there is a tendency for the group to be easily dominated by a single forceful character. Moreover, within smaller numbers chances are that a needed piece of information may not be available. A general rule to follow is the *never-more-than-ten*.

- c) **Seating Arrangement** - For conducive group interaction, the circle is the best arrangement since the seats are arranged so that every member sees everyone else's face. This includes the chairman or discussion leader for he should be on equal terms with the rest. If there are members hiding behind others, care should be taken to invite them gently into the circle. If they persist in distancing themselves, they should be left alone until the discussion warms up and they can be invited again.

Normally, the presence of a table gives more formality to a discussion. But care should be taken so as to make every discussant visible. On the other hand, removing a table and having people sit on chairs or on the floor can do wonders for ease and informality. Lastly, avoid sitting on fixed auditorium chairs that leave no room for flexibility.

- d) **Duration or Length of the Discussion** - Within a small group, an adequate discussion should need a minimum of forty-five minutes and a maximum of about an hour or so. It could go on much longer with those groups that have various subtopics. An upper limit of two hours should suffice. While setting a time limit may kill a discussion at its height, it offers the advantage of ensuring a set time for the members to break up and go home. Moreover, if the members know when to end, they adjust to suit this time limit and can settle things on a tentative basis until the next meeting. But the problem of tardiness has to be tackled in the group's rules and procedures for the conduct of discussion.

CHAPTER SUMMARY

The responsibility for the successful outcome of any group discussion lies in the leader utilizing leadership skills and sensibilities that are group-directed, in the individual member who is expected to contribute significantly and meaningfully to the probing or problem-solving process, and in the group members who through a sense of shared responsibility interact, debate, and arrive at a consensus on the question or problem at hand. Respect, openness, trust, knowledgeability on the subject, and flexibility for compromise if needed, are necessary traits for a fruitful group process.



EXERCISES

1. Let 5-6 members cluster. Try to even up males and females. Let them engage in conversation on any topic of interest among themselves. Finish in about 15 minutes and present observations on their conversational dynamics. A process-observer is needed to record data.
2. Choose at least two small groups to present in class prior to the graded group discussion. Allot a reasonable time for listening and evaluating the good and weak points of each group. Let the groups choose topics that are timely, relevant, and interesting.
3. Knowing that a suitable question for discussion should be simply, briefly, and objectively stated, frame a question on each of the following subjects suitable for a) a study or learning group and b) for a decision-making or problem-solving group :

College Dropouts among STFAP Recipients

The Philippine Military Modernization Program

Government support for inventors and scientists

Safety features in Cars/Automobiles/Airplanes

Mass Transportation in the Urban Centers of Population

The Growing Squatter Problem in Metro Manila . Boon to Politicians

Major Implications of the CPDP

Major Problems of our Philippine Overseas Contract Workers

Culture Shock

Separation from the family

Language barrier

Psychological unreadiness

Worker rights

Coping mechanisms

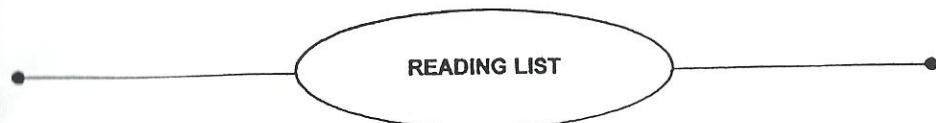
Most Common Problems of UP College Students

Academics-related problems

Emotional problems

Monetary problems (economic)

Psychological adjustments



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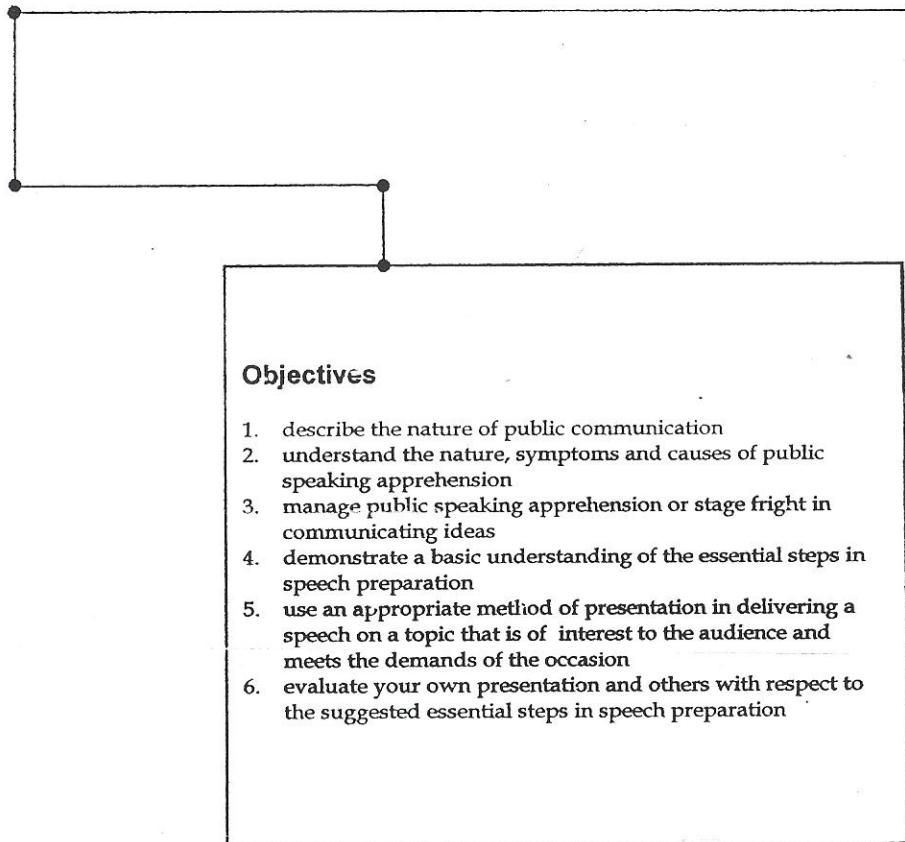
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COMMUNICATING in PUBLIC



INTRODUCTION

Why speak in public? There are many reasons why you may have to speak in public. Perhaps in your sociology class you have to report on your group's summer immersion project. You may find yourself involved in school politics and campaigning for a University Council seat. You may have to defend your thesis during your senior year. You may be asked to give a talk on your hobby to another group. Your social life may also lead to various public speaking engagements, from proposing a toast at a wedding of your best friend to giving an after-dinner speech in a high school reunion. A future job may have you delivering a talk in a sales conference. As head of a firm you may be the obvious person to give a speech on behalf of your company in a radio or television program. At some time or another we all have to make a speech.

For centuries public communication has been the glue that holds societies together. In the first chapter you learned how public speeches perform important functions for the community. Speeches are used for self-definition, spreading information, debating questions of fact, value and policy and bringing about individual and group change. Gronbeck's speech communication transaction model which incorporates six elements and their varying aspects shows how public speaking is a complex transaction. Speechmaking is not an easy task. Certain skills and competencies are needed to be an effective speaker. Although a good number of people have a natural gift for public speaking, many still face such a prospect with fear and apprehension. After this unit, you should be able to face up to the challenge and give a good speech.

In this chapter you will become acquainted with the nature of public communication. In order to make the idea of delivering your first speech less threatening, you will learn about the nature of public speaking apprehension or stage fright and the ways to overcome it in order to communicate poise and self-confidence to your listeners. You will learn the important steps in speech preparation. Finally, you will know how to choose the right presentational method for your speech and how to critique speeches of others as well as your own.

THE NATURE OF PUBLIC COMMUNICATION

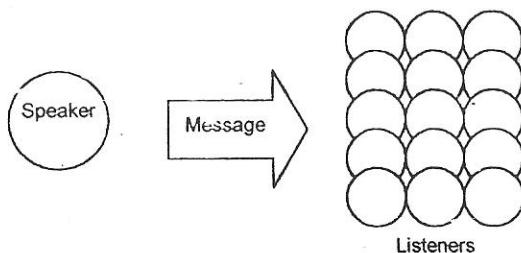
Monroe and Ehninger describe public communication as "involving a single speaker who, in a relatively formal tone and manner, presents a continuous, uninterrupted, informative, persuasive or entertaining discourse of supposedly general interest to a sizeable number of other persons." This level of communication is invariably referred to as public speaking, public address and one-to-many interaction.

Note the following characteristics of public communication.

- There is constant role stability in public communication. The speaker remains speaker and the listener remains listener throughout the speech event. Figure 1 diagrams this speaker-listener relationship.

- The degree of formality in public communication is usually high. This results from the appreciable physical distance which separates the speaker from the listener. A certain degree of psychological distance may also be evident.
- The language employed in public speaking is more restricted and less personal than private conversation.
- Because of greater audience diversity, audience analysis and adaptation become more difficult.
- Thus, there is need to prestructure the message. The speech should be adapted to the occasion and the needs of the audience as a whole. There are prescribed time limits in the length of speeches and the interaction between speaker and audience.
- The opportunities for the speaker to perceive and adjust to listener feedback are comparatively few. Although feedback is immediate, it is often limited to non-verbal responses.

As you prepare for your speech and get set to listen to the speeches of others, note how these characteristics of the level affect the outcomes of public communication transactions.



(Figure 1: Public Communication)

STAGE FRIGHT

Are you becoming increasingly nervous at the thought of delivering a classroom speech? You can take comfort from the fact that you are not alone. You are in good company if the thought of delivering a speech causes you some concern. Even the most experienced speakers or performers have felt some degree of stage fright. Famous stage and movie actress Helen Hayes, singer Barbra Streisand, the late U.S. politician Robert Kennedy, comedian Carol Burnett, local television and movie actress Boots Anson-Roa, director and writer Behn Cervantes have all confessed at one time or another how nervous they have felt prior to a performance or a presentation. Speech anxiety is felt by many people. It is not restricted to speakers nor is it unique to a group of people. Varsity players, job applicants, interviewers, teachers and musicians experience this phenomenon at one time or another and affect them in varying degrees of intensity. For as Bradley puts it, public speaking

apprehension is "a normal form of anxiety, or emotional tension, occurring in anyone confronted with a situation in which the performance is important and the outcome uncertain."

What exactly is *stage fright*? The term stage fright is a misnomer. One need not be on a stage or platform to feel the anxiety reaction. Also, a speaker is not really experiencing fear that is associated with physical danger but rather an anxiety or apprehension about the performance or presentation. It is referred to by other labels namely, public speaking apprehension, speech anxiety, communication apprehension, reticence, shyness, public speaking nervousness.

Stage fright is a normal response. The physical symptoms you experience are a positive sign that your body is preparing itself for the public speaking event. Adrenaline pours into the bloodstream and then you feel a physical and psychological charge. A certain amount of nervous energy is in fact necessary for successful public speaking. According to E. R. Robinson, "the complete absence of feelings of apprehension is neither normal nor a desirable state." Without the tension, your performance may be lifeless. Some tension is constructive for it enlivens your presentation.

On the other hand, excessive nervous tension can be harmful. A speaker experiencing a high level of anxiety may fail to channel this energy positively. He may use the energy in random behavior and fidgeting or withdrawal from the situation. So long as you are able to understand this phenomenon and harness the tension to useful outlets, you should be able build your self-confidence as a speaker.

We never know when stage fright will occur. We do know that it occurs more frequently in public speaking situations. The researches of Punsalan and Caparas confirm that many U. P. students experience stage fright or speech anxiety, especially in public speaking situations. Caparas' study revealed that when university students were asked what their most serious speech communication problem was, many admitted that stage fright was at the top of the list. Lack of preparation, lack of fluency in English and negative reactions from the audience were determined to be some of the causative factors. Punsalan's study, on the other hand, revealed that students who spoke in Filipino had a more positive attitude towards speech communication and experienced a lesser degree of stage fright.

What are the symptoms of stage fright? Many speakers have felt a sinking feeling, dry mouth, butterflies in the stomach, clammy hands, excessive perspiration, weak knees, cracking voice and mental blocks. Other symptoms have been observed of speakers by their audiences such as withdrawal behavior (looking at the floor or ceiling, out the window), excessive random behavior, blushing or blanching, rapidity of speech rate, vocal hesitation, nonfluency and indirect eye contact. Organic activities, such as pounding of the heart, increase of pulse rate and blood pressure have been experimentally measured.

You can manage your fear of public speaking. Stage fright can be controlled and its severity reduced. It would be essential to begin by knowing the nature, symptoms and causes of stage fright in order to reduce the emotional responses which produce it. You must develop the right attitude about public speaking anxiety. Realize that the physiological changes you are experiencing or bodily reactions you are feeling are a sign that your body is getting ready. Know that nervousness dissipates or is reduced by the act of speaking. Should your mind

go blank, refer to the matter humorously. If other symptoms become obvious, do not apologize. This will only cause undue attention. Use the energy to improve your concentration. Make it work for you, not against you.

Develop the right attitude about listeners. They are really a friendly group. They want to see you succeed in your public communication efforts. Although your Communication III audience (classmates and teachers alike) will be listening to you with paper and pencil they really would like to see you perform a good job. Look forward to their praises as well as the suggestions for further improvement. Analyze your audience and their expectations at the outset.

Prepare thoroughly for your speaking assignment. Know fairly well what requirements you have to satisfy. Choose topics that interest you. Make use of available preparation time in gathering materials for your speech, writing a clear outline, rehearsing and preparing for your audio or visual aids. Do not memorize. This practice usually causes you to worry about forgetting. Speak extemporaneously instead.

Use effective bodily action. Directed bodily activity will help dissipate excess energy and aid you in more effective communication. If you find your hands trembling when you get to the front or up the stage, remember once again that your body is preparing for physical and mental efficiency. This is your body's way of eliminating the excess tension. Harness this energy by moving from one side of the table or lectern to another, using your pointer to refer to your diagram, smiling, looking at your audience more directly.

Look positively at other opportunities there might be to communicate interpersonally. Take part in varied speaking situations. Actively participate in classroom discussions. Engage in conversations with your friends and teachers. Contribute your ideas in meetings of your organizations. Take up the challenge to speak in public. The exposure in these different settings will certainly boost your confidence. Delivering a speech could be a pleasant and meaningful experience the next time around.

THE STEPS IN SPEECH PREPARATION

As with most other skills, there are no short cuts to learning how to speak in public. Following are the important steps in speech preparation.

1. Choose a topic that is appropriate to you as the speaker, the audience and the occasion.
2. Gather materials for the speech.
3. Outline the body of the speech
4. Develop the body of the speech through the use of verbal and non-verbal supporting materials chosen in terms of their appeal to one or more of the factors of attention.
5. Develop the Introduction of the speech
6. Develop the Conclusion of the speech.
7. Rehearse the speech orally

STEP 1: CHOOSE A TOPIC

The first step in speechmaking is selecting a topic that is appropriate to yourself as *the speaker, your audience, and the speech occasion*. A consideration of these factors will help you arrive at a carefully selected topic which must be phrased suitably to convey a specific speech purpose.

To begin with, *the topic must be appropriate to you as the speaker*. It must grow out of your experience, interests or knowledge. You must also have genuine enthusiasm for the subject. If you have the option to choose the topic for your classroom public speech, a good starting point is to review your own interests and knowledge. Talking about a subject which you have learned from a personal experience will give you more confidence and poise. Some students when faced with the task of deciding what to talk about in their Communication III class often feel a sense of helplessness. Little do they realize that everyone knows something or has at least done things he can talk about in a speech.

Here are a few examples of speech topics that have grown out of the student's personal experience and knowledge. A coed from Sulu explained the versatility of the malong as she described its different uses. A member of the U.P. Diver's Club spoke on the dangers of scuba-diving. A student who took a summer job as a student research assistant in the Senate decided to deliver a persuasive speech on the need to regionalize the election of Philippine senators. A male student who loved to cook during his spare time shared a family recipe for a no-bake cheese cake. Capitalize on your personal experience and you will be surprised at the wealth of potential topics to choose from for your speech.

Sometimes, a topic simply interests you and you would like to know more about it. You may want to explore the subject matter even if it has not touched you directly. The speech then becomes a learning experience for yourself as well as your audience. Suppose you are interested in psychic healing but do not know much about it. This would provide a good opportunity to research on a topic that intrigues you and turn it into an interesting talk.

Speech communication teachers have often heard the following comments: "Ma'am, I'm only a sophomore and I have nothing to talk about." "I don't believe in women in the military." "I don't know how to cook." "I'm scared of the water." "WHAT am I going to talk about?" You should have no reason to feel desperate about a speech topic. There are other leads that you can pursue to get you started. The course you are enrolled in is one. An Architecture student talked about the Bahay na Bato. A Human Kinetics major spoke on the practical uses of arnis de mano. An Anthropology student gave a speech on the colorful traditional costume of the T'boli women. Still another, a Theater Arts student, shared with her classmates the humorous situations that arose in the casting and production of the Dulaang U.P.'s theater season.

Another suggestion is to "revisit" your hometown and get reacquainted with its unique and colorful traditions. A Baguio girl delivered a speech on a ritual that she herself witnessed: the Canao festival. If you have traveled around the Philippines, this can certainly provide some ideas to talk about. An Arts Studies major who joined her Humanities II classmates to Pakil, Laguna chose to speak on the art of wood-carving.

Another who revisited Corregidor described the potential of the island as a tourist destination.

Have you had the privilege to travel outside the country? You can share your observations and insights of people and places you have visited. One student who visited Spain and witnessed the opening of the bullfight season in Plaza de Toros in Seville described the event in very vivid detail for her informative speech. Some foreign students have used the speech class as an opportunity to acquaint their Filipino classmates with the culture of their respective home countries. A student from Hong Kong gave a persuasive speech on his personal stand regarding the reversion of Hong Kong to Mainland China in 1997. Another, a Korean coed spoke on the traditional costume of Korea called the "hanbok." A Pakistani student demonstrated how pita bread is made.

Talk about your hobbies. Unusual hobbies, like raising an iguana, making ethnic jewelry and jungle warfare are certainly interesting. Stamp collecting, cross-stitching and comic book collecting continue to be worthwhile diversions that you can talk about for your speech.

For speeches outside the classroom, topic selection is seldom a problem. Usually the speech subject is determined by the occasion, the audience and the speaker's qualifications. When former Philippine President Corazon C. Aquino delivers public lectures, she is often invited to speak on the gains of the EDSA revolution and people power. Ms Laurice Guillen will discuss movies and directing. Senator Leticia Ramos-Shahani might share her views about foreign affairs and women in politics. The same is true of ordinary citizens. The drug counselor is asked to talk about the dangers of drug abuse. The stock broker discusses initial public offerings (IPOs) while the teacher might talk about new trends in teaching.

The topic must also be suitable to your audience. The subject of your talk must be suggested by the interests, knowledge, attitudes and needs of your audience. It must also add to their knowledge. The fact that you are a photography buff, a vegetarian or a bowling aficionado does not mean that your audience will be equally interested in these topics which initially interest you. How then will you determine what is interesting, fresh and important to your listeners? You will need to do *audience analysis*. Verdeber defines audience analysis as the study of audience knowledge, interests and attitudes. Essential demographic data must first be gathered. Some of these dimensions include age, gender, education and group affiliation.

1. *Age.* How old are the members of your audience? Age indicates interests, affects your audience's ability to understand your topic and also reveals if they have enough experience and years to be familiar with persons and events you will be referring to. For example, the Japanese Occupation may be very vivid to your lolos and lolas. Although a younger audience like you may learn about this historic event in your Kasaysayan classes you may not have the emotional associations of older people who have experienced the war first hand. Young audiences are described as an energetic, impulsive, often changeable and fickle lot. Older people, on the other hand are described as more conservative with more or less fixed attitudes about things. These general traits can be valuable clues as to what interests your audience, and as to what they believe in.

2. **Gender.** Is the group primarily male, primarily female or fairly balanced? The gender makeup of your audience is still an important consideration even as the environment is gradually becoming a gender-neutral one. Until recently, it was assumed that if you faced an all-male audience you might expect a higher knowledge and interest level on topics such as auto mechanics and sports. Meantime, if you had an all-female audience you might expect a higher level of knowledge on such topics as child rearing and cooking. These are gender stereotypes which are slowly becoming outmoded. The picture is changing. What we now see is a gradually emerging gender-neutral environment with both sexes sharing a wider range of interests and experiences.
3. **Educational and Intellectual Level.** You need to consider both the formal school training and education gained from experience. These dimensions serve as an index of the intelligence level of the audience as well as their critical and interactive capacities. A well-educated audience is perceived to be more open-minded and more willing to listen to new arguments than less well-educated ones. Research has shown that with respect to the use of propaganda, highly intelligent listeners are more resistant to emotional appeals and shift their attitudes less in response to nonrational arguments than less intelligent ones.
4. **Group Affiliations.** Membership in social, political, cultural occupational, professional, and religious groups provide valuable clues about your audience's special interests, points of views, motivations, biases and prejudices.
5. **Size.** Although this last audience trait does not directly affect your choice of a topic, it can impact upon your delivery and presentation. You will still want to know how large the audience is. Is it an intimate gathering or is it a huge crowd gathered at the steps of Palma Hall? Most speech classes in the university consists of a medium-size audience numbering between twenty-five to thirty. This should be a comfortable size for beginning speakers. Some can get horrified at the thought of addressing a large crowd. As you gain more experience, you may welcome the challenge of speaking to a larger audience.

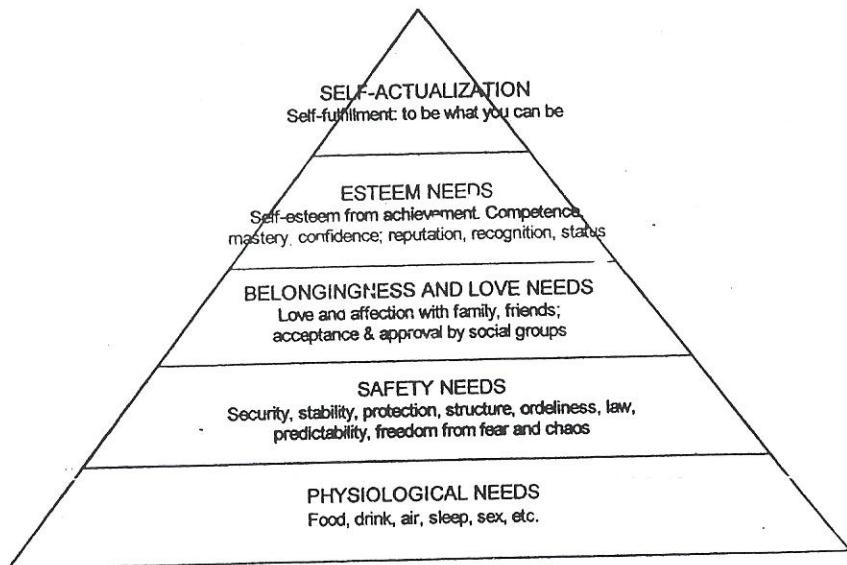
Once you have completed the demographic analysis of your audience, you are now ready to move a step further and assess your audience's interest in the topic, their knowledge about it and their attitudes toward it. Gronbeck refers to this as "psychological profiling." These characteristics will help you determine how well your listeners will accept and understand what you want to say. Note that you do not keep the audience in mind only when choosing a topic. Every step of the way a sensitive speaker will anticipate how his listeners will respond.

KNOWING AUDIENCE'S NEEDS: Maslow's Hierarchy of Needs

We have often stressed that your speech must be related to your audience's wants and interests. One of your important concerns therefore as a public speaker is to know what drives your specific audience to think and respond in a certain way. You will have to know what needs and desires must be satisfied or created so that your listeners can be moved to action. Gronbeck refers to these interests and desires as *motivational needs*.

In *Motivation and Personality*, psychologist Abraham H. Maslow provides a classification of these fundamental human needs. Refer to Figure 2 for Maslow's hierarchy of motives.

1. *Physiological Needs* - for food, water, air, sleep, sex etc. These are basic biological or bodily requirements.
2. *Safety Needs* - for security, protection from harm, stability, law and order, freedom from fear
3. *Belongingness and Love Needs* - for devotion and affection with family and friends; need for acceptance and approval by social groups
4. *Esteem Needs* - for self-esteem based on achievement, competence, confidence; and for esteem of others (reputation, recognition and status)
5. *Self-Actualization Needs* - for self-fulfillment, to become what you potentially can be, desire to actualize your capabilities.



(Figure 2: Maslow's Hierarchy of Needs)

These needs function as a prepotent hierarchy. Lower-level needs must first be satisfied in whole or in part before the higher-level needs can operate. People who rely on a hand-to-mouth existence and worry about the roof over their heads will have little time to strive for the higher-level needs such as esteem or self-actualization needs. But once these biological requirements are met, higher level drives can become operative. On the other hand, individuals who are not financially or economically challenged may find it difficult to relate to a persuasive speech demanding an increase in the benefits for socialized tuition because their biological and safety needs have mostly been met or satisfied. Furthermore,

Maslow says that we move from one level to another depending on how our lives progress or regress.

Remember that effective public speaking is audience-centered. You, the speaker, are there to gain a desired response from your listeners. Even as you have chosen a topic suitable for your listeners, the audience will continue to influence to a great extent the decisions you make about organizational patterns, the types of supporting materials and the delivery of your speech.

The topic must also be appropriate to the speech occasion. No matter what the occasion or situation, audiences usually have a clear idea about the speeches they consider appropriate for the occasion. They expect to hear political speeches in the Senate floor, homilies in church, eulogies in necrological rites and commencement speeches in graduation ceremonies. It is apparent then that outside the classroom, the choice of a topic is most often dictated by the occasion. Speeches during the centennial celebration of the Philippine Revolution centered on the role our country's revolutionary heroes played. If the occasion is in observance of Earth Day, the speeches will focus on the need to respect the laws of nature and to preserve what ever is left of the earth. Audiences will feel alienated if speakers violate these expectations as they relate to the speech occasion.

In the classroom, the speech should conform to the project or assignment. If your group decides to simulate a speech occasion or event, make sure that topic suits the theme of the program. Time is another important element of the occasion. The question "Can I accomplish my specific speech purpose in the time allotted?" becomes an important one. Choose a topic that you can prepare for within the given time period. Remember too that the speech should be kept within the designated time limit. A common fault of beginning speakers is to choose a topic that is too broad for the given time. The time allotment for the classroom speeches is relatively short. It would be quite ambitious for you to attempt to discuss the history of the Filipino people or the ten greatest Asians of the 20th century in ten minutes. The shorter the time you are given to speak, the more specific and limited the topic must be. Adapt to the predetermined time limits to make a more effective speech.

Determine the general end or purpose in speaking

Along with choosing your topic, you need to determine your general end or purpose in speaking. There are three general ends in speaking.

1. *To inform.* When your general purpose is to inform, your goal is to enhance the knowledge and understanding of your listeners - to convey information not previously known to your audience or about which they know little about.

The success of an informative speech depends on how well the audience is able to retain the informative material. If you demonstrate how to do the Heimlich maneuver, describe the history and symbolisms of the U.P. Oblation, report on common propaganda techniques or explain how to operate a digital camera, you are speaking to inform.

2. *To entertain.* When your general purpose is to entertain, your goal is to provide interest and enjoyment for your listeners. You want to afford them a pleasant diversion. If you talk on the lighter side of commuting, amuse your

classmates with a caricature of unusual characters in the dormitory, demonstrate some feats of magic, you are speaking to entertain.

3. *To persuade.* When your general purpose is to persuade, your aim is
 - a. *To convince or argue.* When your purpose is to convince, your aim is to modify or change the belief and attitudes of your listener, to secure mental or intellectual agreement, to win your listeners to your point of view. Speeches to convince are directed towards audiences who are primarily neutral or opposed to the proposition. Neutral audiences have not yet crystallized their judgements hence, they will be likely receptive. Although hostile audiences may not be won by a single argumentative speech, there is a great chance that their existing opposition may be weakened by a well-prepared speech. If you try to convince your classmates that the proposed tuition fee is unjustified or that the Philippines should adopt a parliamentary form of government you are speaking to convince.
 - b. *To impress or stimulate.* When your purpose is to impress, your aim is to reinforce already existing beliefs and attitudes, to deepen the convictions of your listeners about your chosen topic. Should the topic be controversial, the audience must be sympathetic to the proposal of the speaker. If you try to reinforce your audience's feelings about the meaning of academic freedom or the need for moral leadership in the country, you are speaking to impress or stimulate.
 - c. *To actuate.* When your purpose is to actuate, your aim is to secure direct, observable, specific and immediate action from your listeners. The speech to actuate is usually directed to those audiences who are extremely favorably disposed toward your plan or recommendation. If you want your listeners to sign a petition for the roll-back of oil prices, donate to the Mt. Pinatubo Fund Drive, to join a rally, walk for a cause or vote for a particular candidate for a University Council seat, you are speaking to actuate.

Word the SPECIFIC SPEECH PURPOSE

Once you have chosen your topic and determined the general speech end or purpose, you will need to narrow this generalized purpose to an exact and precise goal. The specific speech purpose (SSP) is a single infinitive phrase which tells us what you want to accomplish in your speech. White calls it the "bull's-eye or target of the talk." When wording the SSP include the following: 1) the general end or purpose in speaking, 2) the specific audience, and 3) the specific topic.

Examine the following specific speech purposes.

General end or purpose: to inform

Specific audience: Communication III class

Specific Topic: the history and symbolisms of the U.P. Oblation

SSP: to inform my Communication III class of the history and symbolisms of the
U.P. Oblation

General end or purpose: to entertain

Specific audience: Communication III class

Specific Topic: the travails of commuting

SSP: to entertain my Communication III class by sharing with them personal and interesting insights on the travails of commuting.

General end or purpose: to convince or argue

Specific audience: Communication III class

Specific Topic: the adoption of a two-party system

SSP: to convince my Communication III class that the Philippines should adopt a two-party system.

General end or purpose: to impress or reinforce

Specific audience: Communication III class

Specific topic: rededication to the principles of freedom and justice

SSP: to reinforce my audience's (Communication III class) commitment to the principles of justice and equality for all people as embodied in the Philippine Constitution

General end or purpose: to actuate

Specific audience: University students

Specific topic: Juan de la Cruz for University Student Council chairman

SSP: to actuate University students to vote for Juan de la Cruz for chairman of the University Student Council

As a final check for the suitability of your topic, answer the following questions.

1. Does my topic grow out of my experience, interests or knowledge? Do I have genuine enthusiasm for the topic?
2. Is the topic suggested by the interests, attitudes and needs of my listeners? Does the topic add to their knowledge?
3. Is the topic appropriate to the occasion?
4. Have I properly limited the topic? Does the topic result from my purpose to inform, entertain, convince, impress, or actuate?

If your answers to the above questions are in the affirmative, then you are now well on the way to the next important stage of speech preparation.

STEP 2: GATHER MATERIALS

Once you have worded the Specific Speech Purpose, your next step is to gather the materials for your speech. What kinds of speech materials do you look for? Where do you find these sources of information? How do you acquire these facts, materials and illustrations for your speech? You can use your own knowledge and experience. Or you can secure additional outside information from printed materials as well as nonprint

resources, from interviews with experts, from conversations with friends, from on-the-spot observations, and from surveys and questionnaires.

You can use yourself as a resource. A natural starting point is to determine what you already know about the subject. It will be helpful at this point to put your ideas on paper and make an analysis list. An analysis list, according to White, is simply a tentative list of ideas or points that you might wish to present in your speech. The list can be further expanded to include the additional information or data that you will need to secure.

A student afflicted with juvenile diabetes chose to do an informative speech on how one can live with the disease on a daily basis. He cited statistics on the incidence of the disease in the Philippines. He talked about the symptoms of the disease and then described his daily regimen. A Theater Arts student spoke on the trials and tribulations of the Dulaang's U.P. theater season for her speech to entertain. She was a production major involved in the casting and production of plays for the season.

You may not be a production major, a tennis champ or your stories may not be so dramatic, but using your own knowledge and experience not only enriches your speech and arouses the interest of your listeners. More importantly it will give you confidence. If you actually experienced the subject of your speech and observed it first-hand, it makes a whole lot of difference.

Most of the time, you will find out that what you know is not enough. You will need to work your way outward and secure additional research materials through the following ways.

1. Reading books, newspapers, magazines, journals and other *printed resources* can provide specific information and general concepts relevant to your purpose. You may also access *nonprint resources* in the form of taped radio and television programs as well as computerized data bases. Speeches, discussions and other important events are often broadcast over tv and radio. Some local stations allow access to these coverages for a fee. You can also access a computerized database. A computer database is information stored so that it can be retrieved from the computer terminal. Most computers are now linked to the Internet. Users can browse through the vast collection of information available from local and international sources.
2. *Interviewing* people who have expert knowledge about the subject of your speech is another possible source. The experts can provide up-to-the minute information which may not yet be available on print. They can also suggest other sources, materials and even situations to observe. Be sure to apply the techniques of good interviewing discussed in a previous chapter.
3. *Conversing with friends* is an excellent way to gain insights and views on your topic. Engaging others in informal discussions is a useful supplement especially when preparing a persuasive speech. Conversations with friends can provide a testing ground for your arguments and may even stimulate the production of better ones.

4. *On-the-spot observation.* If you are speaking on a subject such as raising earthworms in one's backyard or the need for more dormitories on campus, arrange for a visit to the site, office, or factory. The experience will provide concreteness to your presentation.
5. *Questionnaires and surveys.* If you want to know what a group of people know, think or feel about the subject of your speech, this resource can be quite useful. You may wish to survey dorm residents to learn their views on campus security or the imposition of the single-fee policy. You may send questionnaires to a number of people about a controversial topic and compare the answers. The data gathered from these important tools can provide valuable supporting materials and evidence for your speech.

Gathering materials for your speech can be an exciting phase of speech preparation. You may uncover more information and materials than you can use. Begin your research early. Start with a preliminary bibliography of articles and books that might be helpful. Adopt an efficient note-taking method in your research. Do not forget to document the sources accurately. Verdeber suggests that in your speech as well as in any communication in which you use ideas not your own, work the source of your information into the presentation. This will not only add to your credibility but will enable the listeners to judge the worth of your ideas.

STEP 3: MAKE THE OUTLINE

Plato, 4th century philosopher, suggests that "every speech ought to be put together like a living creature, with a body of its own, so as to be neither without head, nor without feet, but to have both a middle and extremities described proportionately to each other and to the whole." In other words, an effective speech must have a beginning (Introduction), a middle (Body) and an ending (Conclusion). We will now begin to construct these main parts of the speech.

After selecting an appropriate topic which meets the necessary criteria and gathering suitable information and materials, you are now ready to organize the body of your speech. Your major task in this phase of speech preparation is to discover the main headings which will constitute the body of your speech and to arrange them in the most effective and logical way.

The body is the longest part of the speech, comprising about 80 to 85 per cent of the total speech. The specific speech purpose is accomplished in the body. It is for these reasons that the body of your talk is prepared before the introduction or conclusion.

Outlines are essential to effective speeches. An outline is a blueprint for your speech. It is an abridgment of the body of the speech containing the main ideas, subordinate points and supporting material arranged systematically according to a meaningful code of symbols and indentations. What purposes does the outline serve? An outline shows the relationships among the ideas of the speech. It insures that these ideas have unity and coherence and emphasis. It estimates the length of your speech. As a preparation outline, you may use it while you rehearse. As a presentation outline, it serves as a guide in actual delivery.

Steps in constructing the outline of the body of the speech

In constructing an outline of the body of the speech, follow these four (4) basic steps. This should make your task of organizing the body an easy one.

1. First, word the statement.
2. Second, determine the main points.
3. Third, determine the subpoints.
4. Last, check for minimum essentials of outlining .

1. **Word the statement.** The statement (thesis sentence) is the central idea of your speech embodied in a simple declarative sentence. It must be consistent with your specific speech purpose. Remember to keep it concise and clearly worded. You will find it an easy task to evolve the main points which will comprise the body of your talk when the thesis sentence is clear and simple. In the examples below, note how the SSP and the Statements are consistent with one another.

SSP: to inform the Comm III class of the history and symbolisms of the UP Oblation

Statement: The UP Oblation has an interesting history and symbolisms.

SSP: to inform the audience of how a batik fabric is printed

Statement: There are five basic steps in printing a batik fabric: designing, applying the wax, dyeing , drying and removing the wax.

2. **Determine the main points.** Main points are the principal ideas of your talk which directly support the statement or the specific speech purpose. They will comprise the first-degree headings (Roman numerals I, II, III etc.) of your body outline. Evolve the main points from the statement or thesis sentence you earlier formulated. They differ according to the purpose of your speech. If it is an informative talk, the main points may be the logical divisions of your speech. If it is a persuasive one, the main points may be the reasons for accepting your proposal.

Types of organizational patterns

Once you have established the main points, you need to decide in what order or sequential pattern you will use to present them in your talk. This is an important consideration for your choice will affect the clarity and persuasiveness of your presentation. What pattern will I use so that my presentation is effective and can easily be understood by the audience? The answer to this question depends on the subject or topic of your speech and the special needs of the audience and the occasion. Let us look briefly at the five most basic and traditional organizational patterns or order of arrangement. These are time, spatial, causal (cause-to-effect and effect- to-cause), problem-solution and topical orders.

Time Order. This approach arranges the materials in chronological sequence. Temporal sequence is used when, describing a process, narrating a personal experience, giving directions, discussing human events. The following topics can be best organized according to the chronological order: the political career of the late Senator Benigno "Ninoy" S. Aquino Jr., the process of balut-making, the history of the U.P. Oblation, the evolution of the barong Tagalog. When employing this order, one need not always proceed in a forward direction. A speech on jazz might start with contemporary types and move backward. Remember though to stick to the chosen sequence once you have begun.

In the abbreviated outline below, see how time order is used to explain a process.

SSP: to inform the audience of the steps in making buntal hats in Bulacan
Statement: There are six basic steps in making buntal hats in Bulacan.

Main points:

- I. The buntal fibers are first prepared.
- II. The "mula" or design is created.
- III. The "susog" is woven.
- IV. The hat is moulded by hammering
- V. The "palapad" is made.
- VI. The "suksok" completes the hat.

Spatial Order. This sequence is best employed for subjects in which space or geographical relationships provide natural divisions. The main points proceed from left to right, top to bottom, east to west or front to rear. For example, a talk on election trouble spots in the Philippines might be structured spatially. A lecture on the dual-brain theory could be presented using geographic order as the functions of the left and right hemispheres of the human brain are explored. A discussion on the dangers of scuba diving would entail a similar arrangement. It could organize the risks according to the varying depths of the water. Note how spatial order is used to arrange the main points in the following example.

SSP: to inform the audience of the sections of the U.P. Main Library
Statement: Knowing how the U.P. Main Library is arranged floor by floor will facilitate the use of the resources.

Main points:

- I. The Filipiniana section, journals and microfilm sections are located in the basement.
- II. The social sciences section and general reference section are located on the first floor
- III. The arts and letters section and special reading rooms are on the third floor.

Causal Order. When employing causal order, you trace the causes and/or effects of a situation or condition. When using this pattern of arrangement, the outline of the body will have only two major headings - one, dealing with the causes of the event and the other, dealing with its effects.

A talk on the El Nino can start with a discussion of the causes of the weather phenomenon followed by a description of the effects. In discussing the foreign currency devaluation, one can first review the consequences and then tackle the conditions which brought this economic crisis about. In the second instance, the effect-cause sequence seems more suitable because the general public is more aware of the effects. How do you determine what causal mode to use? If you feel that your audience is more acquainted with the causes, then begin with a presentation of the causes. Use effect to cause if you think your audience is more familiar with the effects.

The following outline uses the cause-effect pattern.

SSP: To persuade my audience that the continued destruction of the coral reefs in Philippine waters threatens the country's ecology.

Statement: The continued destruction of the coral reefs in Philippine waters will have damaging effects on the country's ecology.

Main points:

- I. The coral reefs in Philippine waters are being destroyed at an alarming rate by destructive fishing, pollution and siltation.
- II. If the destruction of the coral reefs in Philippine waters continues, it will threaten the ecology of our country.

Problem-Solution Order. This sequential pattern is akin to the causal order. This arrangement first analyzes the disturbing situation and then offers remedies or solutions. Again, the body of the speech will have two main divisions as seen in the outline below. This order is most suitable for persuasive speeches. What follows is a general outline using the problem-solution order.

- I. This is the problem.
 - A. This is the importance of the problem .
 - B. This is the nature of the problem
 - C. These are the causes of the problem.
 - D. These are the effects of the problem.
- II. This program will solve the problem.
 - A. This is the nature of the program.
 - B. This is how the program will solve the problem.
 - C. These are the results of the program.

Below is a more specific outline using the problem-solution order.

- I. Traffic congestion continues to be a problem in Metro Manila
 - A. Traffic congestion must be addressed.
 - B. Traffic congestion is a concern of all sectors.
 - C. Traffic congestion is partly caused by too many people on the streets all at the same time.
 - D. Traffic congestion, if unsolved, results in service disruption and lowered productivity.
- II. The adoption of staggered working hours ("flexitime") will help solve the traffic congestion in Metro Manila.

- A. "Flextime" will considerably ease traffic as it spreads the number of people on the street during rush hours.
- B. Government and private firms will adopt three working shifts.
- C. The proposed program will produce the following results.
 - 1. It will spread the number of people on the street during rush hours.
 - 2. Services and production will be improved.
 - 3. Workers will be given a choice on what time will be most convenient for them to work.

Topical Order. This sequential pattern is the most popular and the easiest to use. Topical order results when you divide the speech topic into subtopics, each of which becomes a main point of the body of your speech. These main points must subdivide the speech topic logically and consistently. Some subtopics are conventional or traditional divisions and may fall under such groupings as economic, educational, religious, political etc. For example, a discussion on the branches of government might be grouped under executive, legislative, judiciary. It is a good suggestion to stick to these traditional divisions.

If there are no recommended partitions, you will create them. But you will still have to determine which topic comes first. Perhaps you may wish to begin with the strongest, most interesting topics first and end with the weakest and least interesting ones. If the subject matter is of a technical or complex nature, you may use the order of understandability. Proceed from the simplest to the most complex. This method is exemplified in the second outline below. You may also work from the familiar to the unfamiliar, in other words begin with subject matter that your audience already knows or understands and then move to that which is new or unknown.

Here are two one-level outlines whose main points are arranged using the topical order.

SSP: to inform my Comm III audience of the differences of various types of bottled water

Statement: Various types of bottled water vary in taste and texture.

Main Points:

- I. Mineral water is considered a health drink because of its mineral components.
- II. Purified water is water that is filtered through purifier units.
- III. Distilled water is the purest type of water.
- IV. Natural spring water is best known as ground water.

SSP: to inform my Comm III class of the effects of too much exposure to the sun
Statement: The major effects of too much sun exposure range from the uncomfortable to the potentially health damaging.

Main Points:

- I. Too much sun exposure may result in a severe sunburn.
- II. Too much sun exposure may result in prematurely aged skin
- III. Too much sun exposure may result in a precancerous condition known as keratosis.
- IV. Too much sun exposure may result to skin cancer.

Your outline must have consistency of arrangement. You may choose to organize the main points of your speech following one method and another method for the subordinate points. For example, the topical pattern may be used for the main points and then chronological order for the first set of subordinate points under the first main point. Do not shift the pattern or order within the main points as this will confuse your listeners.

3. After selecting the main ideas and the organizational pattern, you will have to *determine the subpoints*. The subpoints are the second-degree headings of your body outline. They furnish the development needed to clarify and prove the main points. Subpoints (represented by the A, B, C headings of their immediately superior Roman numeral heads) are to main points what main points are to the statement.
4. As a last important step in outline construction, you will need to *check for the minimum essentials of outlining*. Follow these standard principles and rules to ensure a good outline.

A consistent set of symbols must be used. Use a standard system of symbols and indentations. The customary system of lettering, numbering and indenting is shown in the sample skeletal framework below.

SPECIFIC SPEECH PURPOSE:

SKELETAL BODY OUTLINE:

I. _____
(Major Idea No. 1 directly supporting the Specific Speech Purpose)

A. _____
(First Subpoint directly supporting I)

1. _____
(First supporting material detailing A.)

2. _____
(Second supporting material detailing A)

B. _____
(Second Subpoint directly supporting major idea I.)

1. _____
(First supporting material detailing B)

2. _____
(Second supporting material detailing B)

II. _____
(Major Idea no. 2 directly supporting the Specific Speech Purpose)

A. _____
(First subpoint directly supporting II)

1. _____
(First supporting material detailing A)

2. _____

(Second supporting material detailing A)

B.

_____ (Second subpoint directly supporting II)

1. _____ (First supporting material detailing B)

2. _____ (Second supporting material detailing B)

Traditionally, the main points are identified by Roman numerals (I, II, III, and so on). The subpoints, the components of the main points, are indicated by capital letters (A, B, C, and so on). The supporting materials, the components of the subpoints, are shown by cardinal numbers (1, 2, 3, and so on). Beyond this, there may be other sub-subpoints, in which case, the small letters (a, b, c, and so on) or 1) and 2) may be used. The number of divisions in the outline will depend on the speech topic.

The main points or the most important ideas are indented farthest to the left. Subordinate points and subpoints or the less important ideas are indented farther to the right.

Conventionally, each level of the outline must result in at least two entries. If there is a roman I, there must be a roman II. If there is an A, there must be a B. If there is a 1, there must be a 2 and so on.

Include only one idea per heading. Each heading must express a single idea. What happens when you run multiple ideas in one entry or sentence? The relationships of the ideas to one another and the rest of the ideas will not be very clear.

Subordinate the ideas properly. Each main point must directly support the statement or thesis sentence. Each item should be independent of the other main points. The outline must include only ideas which are related logically. All subpoints must be linked to the main point under which they are placed. Each subpoint must directly support the point under which it appears.

Use complete sentences in stating the main points and subpoints. This ensures that the ideas are developed fully.

Use parallel structure. The ideas must follow a consistent pattern of wording. The parallel phrasing will make it easier to understand and remember.

Types of outline

There are various types that can be used in public speaking.

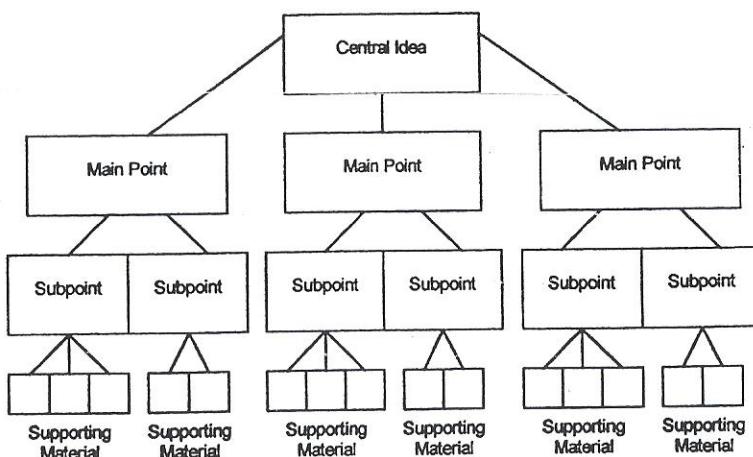
1. The phrase outline, sometimes referred to as a key-word outline, has each item expressed in phrases, key words or sometimes a single word. Although this outline type provides only a rough sketch of the speech it is helpful as a rehearsal or practice outline and a speaking outline as well.

2. The sentence outline requires that each of the main points and all of the subordinate points are expressed in complete sentences. Although it requires much effort, this outline type assures that the ideas developed are complete thoughts. A full-content sentence outline will provide a clear and comprehensive picture of the whole speech. Usually a 3-level sentence outline will require a set of main points (represented by Roman numerals), subpoints (represented by capital letters), supporting materials or pieces of evidences (represented by Arabic numerals) written in complete sentences. This is the type of outline you will be asked to prepare for your public speaking project.

STEP 4: DEVELOP THE BODY

Thus far we have seen how the outline serves as the principal organizational tool in speech making. However, up to this point what we have is merely a skeletal framework. The speech must come alive. The assertions and generalizations must be made clear and credible. The first- and second-degree headings must be explained and made interesting. We need the supporting materials to intensify, clarify or prove our points.

If the framework of your speech proximates the representation of the pyramid structure of speech organization seen in Figure 3, then it is a well-built speech. According to Aristotle, famed Greek rhetorician and philosopher, a well-built speech is one that can be represented as a hierarchically arranged network of ideas. Visualize the pyramid with the apex as the central idea (the Statement or Thesis Sentence as we call it). The main points or most important ideas spread out to the next level. In the next tier are the subpoints supporting the principal ideas. Finally at the base of the structure are the supporting materials. If your speech can be represented by such a hierarchy with everything pointing toward the central focus of the speech or the main idea, it can be a clear, persuasive and pleasing speech.



(Figure 3: Representation of Pyramid Structure of Speech Organization)

It is clear from this representation that the smaller units at the base of the triangle are vital for the development of the speaker's ideas. Various types of supporting materials such as the illustrations, explanations, comparisons and contrasts, statistics and testimony are needed to make the speaker's ideas more concrete. Include a sufficient number of clear and interesting supporting materials whose sources are properly credited. The skillful use of supporting materials, both verbal and non-verbal, often makes the difference between an effective speech and ineffective one.

VERBAL SUPPORTING MATERIALS

There are different types of supporting materials that you can use to amplify and prove the major points of your speech. The examples cited below are taken from the speech plans of Communication III students.

1. ILLUSTRATION. The illustration, a narrative of an event or an incident, is used to make an idea vivid and real in the minds of the listener. There are three kinds of illustrations: the developed factual illustration, the undeveloped factual illustration and the hypothetical illustration.

- a. *The developed factual illustration* describes in detail a specific event which actually happened. Notice how this true -to-life example is able to support the point under discussion.

A seemingly small P50.00 bribe can send you to jail. Alberto Malas, a jeepney driver, tried to bribe his way out of a traffic violation and landed in jail that same hour. He was picking up passengers at a No Loading and Unloading Zone on Shaw Blvd. Confronted by the police on duty, Malas slipped a fifty-peso bill into his license jacket before handing the license over. He is now facing charges of attempted corruption. Also, since his bail was set at P2,000, he may have to stay in jail for sometime.

- b. *The undeveloped factual illustration* or specific instance(s) is a condensed version of the developed factual illustration. It is still true-to-life but contains only the barest essentials. Using a series of three or more undeveloped factual illustration provides a powerful cumulative effect.

The following series of abbreviated examples support the point that facsimile machines serve many uses.

Kiro Sasaki, owner of a popular noodle shop in Kyushu, Japan uses his machine to take orders from busy persons during the lunch hour rush. Buddhist priests at Genshoji Temple 90 miles from Tokyo use theirs to receive prayers from people who do not have time to make a trip. Novelist Guchi Fujimoto like many Japanese writers uses one to get manuscripts into his publishers hands before his deadline passes. These are only a few of the ways in which the Japanese today are using the facsimile (fax) machine.

- c. **The hypothetical illustration.** When a factual illustration is not available, you may employ a hypothetical illustration. It is an imaginary incident or happening that tells us what could happen or probably happen. It is less persuasive than factual or real examples. Hypothetical illustrations must be consistent with known facts even as they are drawn from reflections of future occurrences.

Picture this scene. It's 9 pm and you are alone in the office. The phone rings. A colleague several time zones away is begging you to get on the next plane and help him close a deal. What do you do? Wait for your travel agents to open in the morning? Waste precious sleeping time arranging a hotel room and last minute flight on the phone. Or log onto the Internet and do it all online? When a Portuguese advertising representative found himself in this situation, he didn't have to think twice. He had to be in Madrid first thing in the morning. He got on the Internet and 15 minutes later had a hotel room and flight booked.

2. EXPLANATIONS use definitions and descriptions to make an idea clear and vivid. A definition tells us what a word or term means. Although there are a variety of ways to define, the most popular method of definition requires that you place a term in the class to which it belongs and show how it is different from other members of this class. Define abstract terms and concept that are not familiar to your listeners. Also, if you are aware that the term may have many meanings, make clear the one that you are using.

Suppose that in a persuasive speech on capital punishment, you want to make clear what you mean by "manslaughter." You can define it as "the killing of another human being without malice such as in self-defense or thru reckless driving." Notice how the word has been placed in the category of actions called killings (limited to the killing of human beings and not other forms of life). The phrase *without malice* distinguishes it from murder while the examples provide the circumstances which warrant the charge of manslaughter.

See how the late National Artist NVM Gonzales used definition when he exhorted U.P. College of Arts and Letters graduates to begin using their imagination. He explained that the best part of imagination is its constructive aspect - which makes, creates, builds and preserves.

"Our imagination leaves much to be desired. By imagination I mean that faculty of mind that provides a culture with things to cherish, chronicles of the experience of the race, images of joy and fears, the rhythms and harmonies of a way of life. I am not saying that we do not have any of these. What I am saying is that we do not have enough of them. And heaven knows what we have we seem to be mindlessly throwing away, even destroying."

In this other example, notice how the author sets forth his conception of a university. He first classifies the term and then separates it from other "communities."

A university is a community of scholars. It is not a kindergarten. It is not a club. It is not a political party, it is not an agency of propaganda. A university is a community of scholars.

Descriptions tell us what a thing is, how it looks, it feels and what it does. See how the description below enables the listeners to form a mental picture.

The Rubik's cube is a brightly-colored plastic widget developed in 1974 by Erno Rubik, a Hungarian professor. The 6 sides of the cube are of different colors. Each side is divided into three rows, each row into three smaller cubes. Each row can be rotated 360 degrees so that the cube can be twiddled from top to bottom, or from side to side.

3. COMPARISON/CONTRAST. Comparisons point out similarities of something that is known and something that is not. They may be *literal* or *figurative*. A contrast shows the difference between the two entities.

The literal comparison compares ideas or objects of the same class such as computers to computers, diseases to diseases and novels to novels. Since this form of support serves as logical proof, it is important that the two items being compared must be alike in significant detail.

The figurative comparison or analogy compares ideas or objects of different classes such as government to a ship and the human heart to a car motor. Although figurative analogies do not have probative value, they provide graphic and striking imagery as shown in the two (2) examples below.

Former Pres. Corazon Aquino once described the Philippine press as the freest in Asia but cautioned journalists against taking too many liberties, saying sensational reporting was like junk food. "Sensational reporting, like junk food, gives the illusion of being filled but gives them, the readers, no real nourishment."

"Coarse and abrupt speech is unbecoming. Harsh words are like arrows that have been shot and can never be recalled".

4. TESTIMONY. Testimony may be presented in the form of direct quotations or in the form of paraphrases where you, the speaker, put into your own words what the original source or expert said. Testimony promotes persuasion when your listeners are made aware that the source is an expert. It also promotes attention especially if the source is a well-known figure, a celebrity or an important personality.

Thomas Merton in a beautiful little essay on the Philosophy of Solitude says that in reality all of us are solitary. But paradoxically, almost all of us are afraid to be alone. We are born alone- only us. And we die alone. No one goes with us on that last journey. We spend a good part of our lives making decisions and choices, for which we alone must accept responsibility.

When you cite the statements of someone to support your points, remember to make clear that you are quoting. It is your ethical responsibility to tell the audience from whom you have taken your material.

5. **STATISTICS.** De Vito describes statistics as organized sets of numbers that help us to see at a glance trends or other important characteristics of an otherwise complex set of numbers. Check for recency and reliability of the source for your numerical information. Do not overuse statistics. Your audience may find too many figures difficult to follow. If you are presenting many, copy them onto handouts or present them on overhead projectors.

A student who spoke on the importance of fiber in one's diet used statistics to prove his assertion.

A banana a day keeps the doctor away. The banana is an excellent source of potassium (45 mg. per average banana) and a good source of magnesium (33 mg.) in addition to being an easily assimilated source of fiber.

Another employed statistical information to emphasize the possible ill-effects of exposure to visual display units:

Recent studies on the health hazards of VDU or visual display unit operators revealed that the chances are one in three that pregnant operators will have a miscarriage, stillbirth; or a malformed child.

You may sometimes find good reason to combine two or more supporting materials, as when two sets of statistics are compared or when statistics are used within an example or description.

Leaking faucets can cause a great deal of water loss. An .8mm diameter hole (as big a ballpen point) wastes as much as 900 liters of water daily. A 1.6 mm. hole wastes as much as 10,000 liters of water daily. A 3.2 mm. diameter hole as big as a monggo bean, wastes as much as 14,000 liters of water daily.

These are the various types of verbal supporting materials that you can use to detail or prove the main points in the body of your speech. As Monroe and Ehninger suggest, use them generously and select them judiciously. You will choose them according to their appeal to one or more of the factors of attention.

AUDIO-VISUAL AIDS

Aside from using verbal supporting materials to clarify, amplify, or prove the main headings in the body of your speech, you may also present non-verbal supporting material in the form of visual or audio aids when appropriate. These devices promote clarity, interest and retention. Use audio-visual aids only if they can enhance your speech. There are many kinds of audio-visual aids.

1. *Actual objects* clarify your points and provide dramatic impact. To show the various capabilities of a mobile phone a student brought an actual cell phone to class. Another brought the fresh ingredients needed for making pizza to show how pizza is easy to make from scratch. A film major showed the camera equipment he used to shoot footages for a documentary he was making. In certain situations, you might need living objects as visual aids. A speech major invited his Korean taekwondo coach to demonstrate some basic stances. Another brought his pet iguana to the class to enable his audience to truly appreciate the unique form and color of the animal.
2. *Models* come in handy when the objects are either too big to be brought to the classroom, too small to be seen clearly by everyone or perhaps simply unavailable. A foot-high oblation souvenir is an example of a *small-scale model of a large object*. A *large-scale model* of a DNA molecule can be an effective aid to explain structure and function. *Life-size models* can facilitate demonstrations. A life-size dummy of a human torso can be used to explain the techniques of CPR..
3. *Photographs* can be useful if over-size enlargements are available. Computer-enhanced photos can be visually attractive. A member of the U.P Mountaineering Club presented 8 1/2 x 11 black and white pictures taken during their climb to Mt. Giting-giting. If you do not have access to photos this large, you will be better off with another type of visual aid. Regular-sized photographs are too small for a public presentation. You will have to pass them around and this can distract your listeners from your speech.
4. *Diagrams, sketches and other kinds of drawings* are practical alternatives to photographs. They are inexpensive and easy to make. One student used a simple diagram of the palm of the hand for a speech on acupressure. Another presented a set of drawings depicting the three different kinds of volcanoes according to shape. *Maps* are another kind of drawing that are useful for topics involving physical terrain. A student drew the map of her home province Bohol and highlighted the places of political, historical, and cultural interests.
5. *Graphs and tables* are effective for speeches which contain statistical data. *Line graphs, pie graphs, bar graphs and pictographs* clarify trends and patterns.
6. *Charts* help summarize large blocks of information. In a speech on noise pollution, one student used a chart to summarize various loudness levels with the corresponding decibel count. *Organizational charts* detail the structure and functions of a particular office. *Flow charts* help your audience visualize the stages of a process. Successive charts may be unveiled through the use of *flip charts*.
7. *Handouts* can be helpful aids in a speech presentation. Your audience can also refer to these materials later, after the speech.
8. The *blackboard (chalkboard) and white board* are also effective aids.
9. *Slides* (35-mm transparencies) provide the extra advantages of texture, relationships, color and shape. They can enhance a travelogue presentation or a

talk on abstract painting. Special room requirements will have to be met to make a good slide presentation.

10. *Acetate transparencies* can be prepared beforehand and shown with the aid of an overhead projector. The projector can also be used like a blackboard when the speaker writes on the acetate sheet.
11. *Video tapes and films* help audiences to visualize what you are talking about. A speech to inform on the Pampango Lantern Festival was made more interesting with a video taped segment of the annual festival held in San Fernando. A student who talked on weightlifting saved himself the trouble of bringing his heavy gear to class. He simply videotaped the essential jerks and showed the film to the class.
12. *Audio material in the form of cassette or tape recordings, phonograph records, compact discs* are also helpful. A speech on the development of original Philippine music (OPM) will not be complete unless you allow your listeners to hear the music. Tango music played in the background as one student demonstrated how to execute some tango steps.
13. *Computer-generated graphics* can enhance your presentation. With the aid of a computer and a graphics program or software, you can create transparencies, graphs, slides and drawings. They are not only easy to make but are more visually appealing than the ones produced manually.
14. *You* can be your own visual aid demonstrating an action or idea. Yoga positions can best be appreciated by demonstration.

Prepare your visual aids carefully. Here are *some practical tips*.

- Prepare your visual aids well ahead of time. Preparing them in advance allows more room for creativity and attractiveness. This also gives you to practice with them while you rehearse your speech.
- Keep them simple but clear. The audience should be able to decipher the information easily and quickly. In addition, when making handouts, use only a few type fonts and avoid fancy ones.
- Avoid clutter especially with statistics on a chart or graph. Don't use more than three curves per graph unless you want it to look like a plate of pasta.
- Make the visual aid large enough so that it can be easily seen by the audience. Take the size of the room into consideration. Check for visibility by standing as far away from it as your farthest listener will be situated.
- For classroom purposes, Bristol board or illustration board should be at least 2 or 3 feet in size.
- Make your visuals neat and professional looking. No need to spend extra pesos. Draw neatly, spell correctly, make your lines proportional and the letters symmetrical. Presenting aids that look that they have been prepared by a pro will certainly enhance your credibility.
- Use dark ink against a white background and an extra-wide marker so that your aid can be seen from the rear of the room.

- Print legends or titles simply and clearly with capital letters. Lettering should be at least 2 to 3 inches tall.
- Mount your visual aids so that they are easy to handle.
- If you plan to use the blackboard or whiteboard, practice drawing your diagrams while rehearsing your speech. Erase when not in use if they distract attention.
- Use contrasting colors for emphasis. Use red on white and black on yellow
- Number the steps in a sequence. Indicate relationships by lines and arrows
- Avoid materials and locations which will produce glare.
- Plan how you will set up the place (where to hang the charts or where to prop the objects)
- Humor can be used. Cartoons can be exaggerated or distorted.

Here are a few tips in using visual aids

- Make sure that the entire audience can see your visual aid. Display it so that it can be seen by the different sections of the audience (people in the middle as well as to your left and right).
- Talk to your audience, not the visual aid. When you point out things on the visual aid, look at the aid and point at the element of interest. Then turn your attention back to your listeners.
Always maintain eye contact throughout.
- Visual aids should be properly introduced. Prepare your listeners for what they are to see.
Explain points of interest carefully and concisely. Summarize and draw appropriate conclusions.
- Keep visual aids in your possession, unless each member of the audience can have a copy to look simultaneously at the matter you wish to call attention to. Handing out items can distract the attention of at least three segments of the audience (the person who has just had it, the person who has it now and the persons waiting to get it next). If the audience needs to inspect the a visual aid closely, you may pass it around. In which case, you have to stop speaking while doing so. Another option is to wait until your speech is over and then pass the visual aids to them. Remember to gather all your visual aids before the next speaker takes his turn. It is simple courtesy.
- If you want your listeners to reflect on some points in your speech, provide handouts that they can take home. You can print out the results of a survey you made for your panel discussion and give them time to digest the figures. Give them the recipe of the delicious lasagna you talked about so they can make it at home.
- Know where to stand. Stand behind or to one side of your visual aid. If you are left-handed, stand to the left; if you are right-handed stand to the right. Use the nearest hand when pointing to the object of attention.
- Cover aids when not in use. They can distract your listeners. Remove them from sight when you are done with them.
- If your listeners become too absorbed with the visual aid or intrigued by it, compensate for the distraction by reiterating the pertinent points.
- Use a pointer when calling attention to points of emphasis in the visual aid. Keep your hand steady when using laser pointers.

- If you have a demonstration, it may be better to have another person perform or demonstrate while you talk.
- Slides require a darkened room to achieve maximum effect. You may simply want to dim the lights so that your listeners can take down notes. Besides, you don't want to move the focus from you (the speaker) to the slides.
- Coordinate slides, overhead projections or videotapes with your verbal message. Talk louder or move more vigorously when presenting mechanical or electronic messages. Plan when to show them (before or after your verbal explanations).
- Anticipate problems that may arise when electronic devices such as overhead projectors, slide projectors and computers are used. Prepare for the unexpected when these gadgets fail or are not available. Before the speech, check the electrical outlets and make sure they are functioning. Carry spare batteries with you.
- For multi-media presentations, make sure that everything is synchronized. Check the lighting and sound requirements. It might be a good idea to have an assistant help you out so that you can free your hands while talking and thus ensure a more effective presentation.

FACTORS OF ATTENTION

Every supporting material (verbal or non-verbal) that you use in your speech must be selected and developed in terms of its appeal to one or more of the *factors of attention*: *proximity, significance, vivid concreteness, variety, humor*. These are sometimes referred to as factors of interest or factors of intensification. Wilson, Arnold and Wertheimer refer to them as rhetorical features. They are elements which enable you to attain the spontaneous interest or attention of your listeners.

Proximity. As much as possible you must direct your speech materials to the immediate wants and interests of your listeners. Depict them to be close in space and time to you audience. The adjacency can be real or imagined, actual or figurative. Your audience can more directly relate to the need for AIDS awareness if you choose statistical data that is nearer in time or space to them. Use figures on the incidence of the disease from local sources rather than foreign ones. Similarly you can generate greater interest if you talked about the latest trends in the local fashion scene than about developments in Italy, Paris or Singapore. Involve your listeners directly by referring to someone in the audience or to the immediate occasion. The closer you bring your speech topic "home" the more likely your audience will listen to it.

Significance. Appeal to matters that are considered vital by your listeners. Audiences pay attention to topics which concern their health, future, reputation, property or employment. In a speech on EVAT, a Business Economics major related the cost-of-living index to the monthly allowance of his classmates and the price of meals in the cafeteria. Another who gave a persuasive speech advocating the closure of a land fill in his hometown stressed the significance of his topic by showing how the future lives of his classmates depended on the preservation of the environment.

Variety. Build variety or change in the development of your main ideas. Use different supporting materials which stimulate not just one sense, but a variety of senses (visual, aural, tactile, kinesthetic, gustatory). Appeal to as many wants and interests of your listener. To alert your classmates to the dangers of pollution your supporting material can depict a number of elements: Have them think about drinking toxic residues or about living in glassed-in cities. Have them imagine seeing thousands of dead fish on the beach or having to wear gas masks on an ordinary day.

Vividness. Develop your supporting materials so that they are vividly impressive. Imagery is an important aspect of vividness. In a speech to save the Pasig River, a student quoted the words of the former First Lady Amelita "Ming" Ramos who said "*the centuries have not been kind to this (the Pasig) river. Today, the Pasig River is on the verge of dying. Its hue is the color of mourning and its odor the stench of despair.*"

Activity. Change or movement always attracts attention. The activity can be real as in a speaker's movement on stage. It can be suggested by the idea you are discussing; through the description of a varsity player finishing a triathlon or through the use of verbal imagery (He hurriedly vacated his theater seat)

Humor. Humor that is appropriate, fresh and in good taste is a sure-fire way to capture and hold the interest and attention of your listeners. It can ease a tense audience and help you establish good rapport with them. You can use exaggeration, irony, play on words or amusing anecdotes.

STEP 5: MAKE THE INTRODUCTION

The introduction comprises about 10% of the entire length of the speech. It serves two important functions: to gain favorable audience attention and to clarify the purpose of the speech. In addition, an effective introduction builds the speaker's credibility and goodwill. Most introductions have two parts, the Attention Step and the Clarification Step.

Here are some suggestions to secure audience attention to your message. They are also suggested ways to accomplish the *Attention Step*.

1. Refer to the significance of the speech topic
2. Use humor that is fresh, brief and in good taste.
3. Tell an interesting story from your own experience or someone else's. The illustration can be factual or it can be imaginary.
4. Use a quotation
5. Make a stimulating statement or ask a provocative question.
6. Mention common bonds such as ideals, beliefs, relationships, interests that you share with your audience.
7. Refer to the speech occasion or purpose of the meeting.
8. Pay your audience complimentary remarks.

Here are some suggestions to prepare or orient the audience for the body of the speech. They are also ways to accomplish the *Clarification Step*.

1. State the key idea of the speech. For an informative speech, this would be the thesis statement. For a persuasive one, this would be the proposition.

2. State the main points or arguments of the speech.
3. Explain how you plan to develop the body by stating the main ideas or arguments.
4. Provide necessary background explanations or definitions.

To get your speech off to a good start, you will need to motivate your audience to pay attention to you and to prepare them for the body of your speech. You will also use the introduction to convince the audience of your knowledge, credibility and goodwill. Source-credibility will be discussed in greater detail in the chapter on ethos.

STEP 6: MAKE THE CONCLUSION

The Conclusion is your last opportunity to accomplish the Specific Speech Purpose of your talk. A typical ending usually comprises 5 per cent of the entire speech length. Gamble and Gamble list four important functions of the conclusion: to let your listeners know that you have come to the speech's end; to reemphasize your central idea and main points; to motivate the audience to respond as you desire; to achieve closure.

Here are some ways to achieve the goals of the conclusion. These are also suggested ways to accomplish the *Summary Step*.

1. Restate the key idea of the speech
2. List or review briefly the key points of the body of the talk
3. Summarize indirectly or informally
4. Use a quotation, comparison or illustration to reinforce the central idea.
5. Refer to the introduction to create a sense of closure

If you wish to actuate your listeners, your conclusion must include an *Action Step*. State clearly the nature of the action desired, how it is to be accomplished and the time and place of execution.

Here are excerpts from speeches made by Communication III students. Study the sample introductions and conclusions. Be able to identify the method used to attain the goals of the introduction and the conclusion.

Example 1 (from a speech by Ryan P. Dimaano, Communication III)

SSP: To inform my Communication III class of the components, processes and applications of virtual reality.

INTRODUCTION

- I. Attention Step: Imagine yourself walking through your newly-constructed house. You find that the window in your bedroom doesn't quite catch the rays of the morning sun. You grasp the edges of the window frame, then pull it across the wall until it lets the sun's rays in properly. Walking over to the study room, you find that your heavy study table is not in its proper setting. With the ease of a toddler holding a lollipop, you pick up the whole object and reposition it. Entering

the playroom, you find that there are electric sockets that might tempt the curious fingers of little children. With the wave of your hand, the electric sockets disappear.

- II. Clarification Step: Unimaginable, isn't it? But possible in the world of virtual reality, one of the most sophisticated advances of technology. In common terms, when we say virtual reality, we may mean "almost real." In more technical terms however, virtual or artificial reality is a computer simulation of concrete and abstract objects. This morning, let us explore the wonder of virtual reality as we learn about its components, processes and applications.

CONCLUSION

SUMMARY STEP: Such is the wonder of artificial reality. Life as we know it will change radically through unlimited applications of virtual reality. I hope that you and I will all be ready for it.

Example 2 (from a speech of Ma. Corazon N. Abad, Communication III)

SSP: To inform my Communication III classmates of the general rules to follow in serving wine

INTRODUCTION

- I. ATTENTION STEP: During the Middle Ages, a popular way of getting back at one's enemies was to ask them to dine with them and sometime during the festivities have them partake of a goblet of poisoned wine. A guest had to be wary those days. Gradually the custom arose for the host to taste the wine before his guests to allay their fears. Today, the host samples the wine before the guests are served but this is done only as a means of assuring the host that his wine is in perfect condition.
- II. CLARIFICATION STEP: Ascertaining the perfect condition of the wine is just one of the many considerations in wine serving. Today, I shall explain the rules to follow in serving wine. By the way, let me assure each one of you in the audience this morning that you are all my friends (not enemies) and I do not intend to get back at anyone of you.

CONCLUSION

SUMMARY STEP: I would like to emphasize that the rules in wine serving that I have discussed are only general considerations. In the final analysis, it is the individual's taste and palate that must be satisfied. I hope that the next time you serve wine or for that matter drink wine, you will do so with more grace and confidence.

Example 3

SSP: To entertain my Communication III class with the travails that a would-be medical student has to endure before being accepted to a good medical school

INTRODUCTION

- I. ATTENTION STEP: I saw a psychiatrist last Friday. For the better part of an hour, I found myself lying on a couch and talking about my "Inner Child." It was a totally strange experience. I felt weird. I'd like to assure you however, that I am not psychotic. Neither am I neurotic.

- II. CLARIFICATION STEP: What was I doing there if I'm not "crazy"? Simple, I was being interviewed by a member of the admissions committee of the med school I applied to. It was just the latest of the countless things I have had to go through in my attempts of get admitted to a good medical school. I must tell you that getting to med school is no easy thing.

CONCLUSION

SUMMARY STEP: Now that you know how difficult it is to get into med school, you probably won't consider studying medicine anymore. With all that a would-be medical student has to go through, one can't help but wonder if they're indeed crazy. Frankly, after all I've been through I'm feeling a bit neurotic myself. Do I then deserve to sit in the doctor's couch?) After this class, I'm going back to the psychiatrist who interviewed me. Meanwhile, I'm getting off this stage before I go completely nuts

Example 4 (from speech by Kathrina Moara Abad, Communication III)

SSP: To entertain my Communication III class by describing to them how to win the battle of the bulge

INTRODUCTION

- I. ATTENTION STEP: My topic today is something many, my self included, may consider to be a mission impossible. How to lose weight is indeed is more often than not a losing struggle.
- II. CLARIFICATION STEP: Those of you who aren't qualified to join the overweight army may find the ensuing discussion useless at this point. Then again you can never tell. You may just qualify in the next few months. Those of you who are already qualified to join the overweights, consider yourselves as soldiers of war. Get ready to fight. Psyche yourselves up. Remember, we can win the battle of the bulge!

CONCLUSION

SUMMARY STEP: I sincerely hope that you have internalized all the war tactics I have taught you. I also hope that I will never have to train you again for blubber combat. Remember, we can win the battle!

Example 5 (from a speech by Joan C. Mosatalla, Communication III)

SSP: To convince my Communication III class that demilitarization is the answer to the lost potential for the physical and psychological development of the Filipino children in militarized rural areas.

INTRODUCTION

- I. ATTENTION STEP: I was only nine years old when an event happened that shocked my childhood life. It happened in the summer at my grandparents' house in a remote place in the Bicol. What I expected to be a memorable and happy vacation turned out to be a nightmare.

One night, as my relatives and I were peacefully sleeping, we were awakened by the sound of gunfire emanating from some distance from our place. I could not sleep the rest of the night. The thought of armed men barging in kept me awake all

night The next morning was worse. I was shocked to see dead bodies being paraded in the streets by military men. I went home after a few days not just because of fear but also because of loneliness. I could not find any children to play with. I have since returned to the place to visit my sick Lola. But nothing has changed.

- II. CLARIFICATION STEP: My friends, this unforgettable experience is the inspiration behind my topic for this morning's speech. Demilitarization is the answer to the lost potential for development of children in militarized rural areas. I feel that most of us, having lived in urban places free from military operations, are not aware that the vast majority of the Filipino youth are victims of war. Militarization has brought irreparable damage to the physical and psychological well-being of many Filipino children. I firmly believe that the only solution that will end this tragedy is to remove the military troops in rural areas.

CONCLUSION

SUMMARY STEP: The late Senator Jose "Pepe" Diokno, champion of civil liberties, once said that "to end militarization, we must cut off the passivity of the people, a passivity born of their powerlessness. To end militarization, we must arouse the people's consciousness of their power to achieve goals if they act together to exert pressure on the government to demilitarize itself."

The victims of this tragedy have remained passive over the years as they continue to fear for their lives. We who are free and secure can do something. My friends, I urge you to take up the challenge! Like us, our fellow youth in the militarized rural areas have a right to a bright future, a future with peace, freedom and justice, a future "where mind is without fear and the head is held high; where knowledge is free."

Example 6 (from a speech by Carla V. Mayo, Communication III)

SSP: To impress my Communication III class by paying tribute to Gliceria Marella Villavicencio, the godmother of the Philippine Revolutionary Forces

INTRODUCTION

- I. ATTENTION STEP: "Batangas too had a lady as fair as Ibarra's Maria Clara, as brave as the wife of Diego Silang, and as patient as Gregoria de Jesus. We too had a Melchora Aquino, a Tandang Sora who sheltered and fed the wounded and hungry soldiers, whose family larder was even open to the weary revolutionists and who spent her wealth to provide for the needs of the soldiers of freedom - at the cost of the life of her own family."
- II. CLARIFICATION STEP These were the words of the late Claro M. Recto as he described a forgotten heroine of the Philippine Revolution, a woman from Batangas whose patriotism should long be remembered.

CONCLUSION

SUMMARY STEP: Words will never be enough to pay tribute to the patriotism of Gliceria Marella Villavicencio, the "General Godmother of the Liberation Forces." May the zeal and moral leadership she displayed during the Philippine Revolution of 1896 be an inspiration to us all young men and women here gathered to witness the Centennial Celebration of the Philippine Revolution in the year 1996!

Example 7

SSP: to actuate my Communication III class to join Task Force Street children in order to alleviate the plight of Metro Manila's street children

INTRODUCTION

- I. ATTENTION STEP: If you've walked the streets of C.M Recto, Cubao or Ermita, chances are you have come across Kiko and Analissa. Kiko is a ten-year old boy who goes to public school by day and to the streets by the afternoon and night to sell cigarettes and candies. Analissa is six years old. She is in the streets all day begging. She refuses to go home because her stepfather might molest her again. Home is now a waiting shed where she sleeps at night. You may chance upon her with solvent in her hand.
- II. CLARIFICATION STEP: Kiko and Analisa are just two typical streetchildren. There are more than a million like them in our country today, thousands in Metro Manila alone. This morning, let me give you a glimpse of the plight of the street children, like Kiko and Analissa. I further seek your support and invite you to join the Task Force Streetchildren, an organization aimed to give these children hope for their future.

CONCLUSION

- I. SUMMARY STEP: To aim to eradicate the streetchildren crisis overnight is wishful thinking. It is deeply rooted in structural problems that have long existed even before we were born. But as someone once said, a journey of a thousand miles begins with a single step. This is what the Task Force Streetchildren (TFS) believes in. Take this small step with us and help alleviate the plight of Kiko and Ana.
- II. ACTION STEP: Application for membership to TFS is ongoing. My TFS friends and I will be at the A.S.walkway to answer your queries about the organization and other ways you can support the TFS. Again, I invite you to take this small step with TFS and help save the streetchildren of Metro Manila.

THE SPEECH PLAN

Once you have constructed the outline of the body of the speech and developed the introduction and conclusion, you are now ready to put all these together in a *speech plan*. What is a speech plan? A speech plan is a full-content sentence outline of the entire speech. It has three main sections: the Introduction (consisting of the Attention Step and Clarification Step written out in full), the Body of the speech in outline form (at least a 2 to 3-level sentence outline complete with supporting materials) and the Conclusion (consisting of a Summary Step and an Action Step, when needed; also written out in full). The speech plan includes the following additional items: the title of the speech, the specific speech purpose (SSP), the statement or thesis sentence, sources for the research and suggested audio or visual materials that will be used for the presentation. For your extemporaneous speaking project in your Comm III class, you will be asked to submit a speech plan. Follow the format of the sample speech plans included in this chapter.

In the speech plan, you will need to check for coherence and unity in order to prepare transitions. *Transitions* are words, phrases or sentences that link or bridge one point to another, one part of the major sections of a speech. They make your ideas flow smoothly. They help in keeping track of your main points. Various types of transitions vs, internal summaries and signposts tell us where the speaker has been and where he is going.

Signposts tell an audience what a speaker will take up next. They are usually used in a speech particularly when the speaker starts to discuss a main point.

For example, if we are discussing the problem of stage fright, we shall first look at its nature, second at its causes, and finally at the ways we can cope in order to demonstrate poise and confidence. Let us now consider the three main reasons why we should....

Signposts remind the audience of what they have just heard. They are used to signal the start of a new section of a speech, discussion or presentation of an important main point or a set of ideas. They summarize the preceding points.

We have made clear the benefits one can derive from a vegetarian diet. Now let us consider the disadvantages of the proposal. Finally, let us summarize the fundamental ideas that we have covered so far.

Signposts are also used to indicate the start of a new section of a speech. You may use an internal summary first to summarize the thought just completed and then follow with an internal signpost to signal the start of the idea that is about to be developed.

*....., we also need to.....
....., some time talking about the causes. It is time now to discuss the*

....., we have explored the origins of...., let us turn to its modern usage., the problem of poverty is only one part of the solution. The other part is to....., that earlier I emphasized the importance of audience analysis in choosing a topic.....

Signposts are also used to indicate the start of a new section of a speech. They can be brief phrases which indicate where you are in the speech. They can be called *internal signposts*. In a speech on the causes of juvenile crime, the use of signposts helped the audience keep track of the major points of the discussion.

*The cause of juvenile crime is poverty.
The cause of juvenile crime is broken homes.
The cause of juvenile crime is lack of moral fiber.*

*Number 1 is
Number 2 is
Number 3 is*

.....ment is....

My second argument is....

Signposts may be in the form of *questions*. As listeners ponder upon the answer(s) to the questions, they get more involved with the speech.

How can we rid the streets of?
Is there a way to a more efficient?
What are the political ramifications?
What can the studentry contribute?

Sign posts can also be *simple phrases* which focus attention on key ideas. The following phrases alert the listener that an important point is going to be taken up.

Remember this....
Above all....
Keep this in mind...
The most important thing ..
Furthermore..
Consequently.....

STEP 7: REHEARSE THE SPEECH

Practicing the speech alcud is the final step in speech preparation. This does not only give you the chance to hear your speech the way your audience would hear it. More importantly this rehearsal period will help you establish your ideas and their sequences firmly in your mind resulting in a more poised and animated presentation.

How do your rehearse? Begin by mentally fixing the speech in your mind. If the talk is extemporaneous, you should memorize *only* the sequence of ideas you wish to present. Keep the introduction and conclusion in your head. You may want to remember some interesting quotes or joke. Pay close attention to your speech organization and content. Vary the wording of your ideas each time you rehearse. This will assure spontaneous and fresh delivery.

You may ask a friend to listen to you. Some prefer to practice before a mirror. This allows them to take note of their facial expressions and posture. Do not however plan your gestures or movement. It is also a good idea to rehearse with your visual aids. You may even try recording your speech. Remember though that a large audience and a big room will require increased voice projection. Whatever you decide, keep your delivery natural and spontaneous.

The choice of rehearsal procedure will depend on you experience and knowledge about the speech topic. Another factor will be the presentation method of your choice. For example, if you are rehearsing a speech to be read from a manuscript, always maintain eye contact with your audience.

PRESENTATIONAL METHODS

In delivering a speech, you may speak impromptu, memorize, read from a manuscript, or extemporize. Your choice of presentational method is usually determined by the nature of the speech occasion, the purpose of the talk and your personal capabilities. Note the advantages and disadvantages of each mode of delivery.

Impromptu Method

This is sometimes referred to as speaking on the spur of the moment. There is little or no specific preparation involved. The speaker simply relies on his general knowledge, experience and skills. Impromptu speeches are given in "rhetorical emergencies" (Gronbeck) such as an open forum which usually follows most symposia, after-dinner events, conventions and even in class. Your economics professor may call on you to explain the concept of production possibility frontier. Should that moment come about when you are asked to say a few words, concentrate and attempt to focus on a single idea which you can support with a few important and interesting details.

The Memorized Speech

This mode requires that the entire speech be written out word for word and then committed to memory. Some individuals can do a good job of memorizing, but for most of us we are faced with the constant danger of forgetting. When a speaker memorizes, he usually concerns himself with remembering the next word or phrase rather than on communicating his ideas. He is also unable to adjust to listener feedback. Memorized presentations are often stilted, formal, mechanical, hurried, sometimes oratorical or even elocutionary. As much as possible therefore, avoid the memorized speech.

The Manuscript or Read Speech

The manuscript speech, like the memorized mode, is written out in full. The speaker then reads from the manuscript. When is reading from the manuscript appropriate? It is appropriate when formality and careful wording of the speech is demanded such as when the President of the Philippines delivers his annual state of the nation address. It is appropriate when exact and technical language is required such as in the presentation of scientific papers in medical conventions. It is also appropriate when careful timing is essential such as in broadcast speeches. Do not sacrifice communicativeness and spontaneity simply because you have to read from the printed page.

The Extemporaneous Mode of Delivery Speech

This mode of delivery involves thorough preparation. You will have to accomplish the essential steps of speech preparation as earlier discussed. Once the speech is developed, it is often suggested that you commit to memory the main ideas and the order in which they will be presented. It is considered a flexible method because you word your speech as you go along. Another advantage of this method is the responsiveness to feedback that it provides. For most situations, including your speech communication class, use the extempore method of delivery.

CRITIQUEING PUBLIC SPEECHES

In addition to learning the steps in speech preparation, it is also important to learn how to evaluate critically the public messages/speeches of others. The speech classroom

serves as a learning laboratory for studying and evaluating speeches. It provides the opportunity to hone your critical listening skills.

Begin the task of learning to evaluate speeches by going over the Check-off Evaluation Sheet (see Appendix). The criteria include speech content, organization, language and delivery. Having set the appropriate standards and expectations, you can now get set to listen to your classmates. Other evaluative measures which focus on relevant aspects of the speechmaking process may be suggested by your teachers. Use them not only in the classroom but in listening to real-life speeches and those broadcast over radio and television.

There will be opportunities for oral postspeech evaluations in class. These will be oral critiques from you classmates as well as your teacher. Learn to give constructive criticism for your classmates. Incorporate the suggestions of your teacher and the rest of the class in future speech projects.



According to Monroe and Ehninger, public communication involves a single speaker who, in a relatively formal tone and manner, presents a continuous, uninterrupted, informative, persuasive or entertaining discourse of supposedly general interest to a sizeable number of other persons.

Public speaking apprehension or stage fright is a normal problem whose nature, causes and effects must first be understood before learning how it is controlled.

In preparing your first speech, follow these 7 important steps. First, choose a topic that is appropriate to you as the speaker, to your audience and to the occasion and the speech purpose. Second, gather speech materials. You may discover speech materials from the following sources: your own storehouse of information and experience, interviews with people, conversations with friends, print and non-print resources, observation and survey-taking.

Third, outline the body of your speech. Evolve the main ideas which will comprise the body of your talk from the thesis sentence and arrange them according to one of five patterns: chronological order, spatial order, problem-solution order, causal order and topical order. A sentence outline is suggested. Fourth, develop the main points in the body of your speech by employing various types of verbal and non-verbal supporting materials. These must be chosen according to their appeal to one or more of the different factors of attention.

Fifth, develop the Introduction of the speech. The introduction serves at least two important functions: to stimulate interest in the subject matter of the speech as well as you the speaker and to orient the audience to the body of your talk. To orient the audience to the subject, state the purpose of your talk, explain how you plan to develop the body either

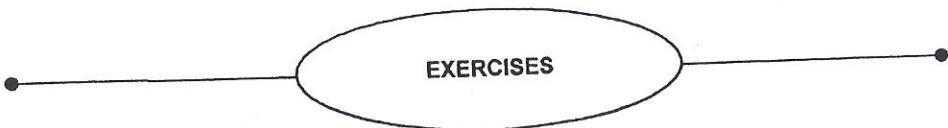
through listing the main ideas or preliminary summary of the main ideas, and provide necessary background information .

Sixth, make the Conclusion of your speech. An effective conclusion should restate the central idea or statement of the speech. list or review the main ideas presented in the body, summarize using a quotation, analogy or an illustration. Prepare the speech plan. Use transitions. Seventh and last, rehearse the speech aloud.

There are various presentational methods: the impromptu, the memorized, the manuscript speech and the extemporaneous method of delivery.



1. How can stage fright or public speaking apprehension be used to enhance your public communication or delivery of a speech?
2. Why must a public speaker be audience-centered?
3. What is the difference between the specific speech purpose (SSP) and the statement or central idea of a speech? Why is it important to formulate these 2 items early in speech preparation?
4. Why is it important to draw on your own knowledge and experience in gathering materials for your speech?
5. What are the five basic patterns of organizing the main points in the body of a speech? Which are appropriate for an informative speech? Which are appropriate for persuasive speeches?
6. What role do transitions (internal previews, internal summaries, sign posts) play in a speech?
7. Which of the verbal supporting materials are best suited for logical proof? Which are the least suited? Why?
8. What are the objectives of a speech introduction? Identify the different methods one can employ to get the attention and interest of your listeners?
9. Why should you nearly always include a clarification step or a preview statement in the introduction of your speech?
10. Identify the various ways you can reinforce the central idea of your speech.



- As soon as you get your teacher's approval of your topic for your extemporaneous speech, prepare a preliminary bibliography or reference list. This may include titles of books, articles, names of people you may want to interview, places to visit, or events to observe.
- Plan to conduct an interview for your extemporaneous speech. Apply the techniques of effective interviewing learned in the previous unit. Determine how useful the information gathered from this interview will be for your public speech.
- As an exercise in organization, unscramble the items in the scrambled outline in the appendix. Fit these items in the skeletal outline which has been provided.
- Listen to a lecture in your speech communication class. List down as many transitions (internal previews, internal summaries, sign posts) employed by the instructor. How useful are these for good organization and note-taking?
- Before delivering a persuasive speech ask your listeners to fill out a shift of opinion ballot, a form that will indicate their position (for, against or neutral) about the controversial topic. Immediately after your speech, have them fill out a similar form and indicate their current position. Note the difference.
- Listen to your favorite newscaster deliver the news. Analyze the method employed to begin the telecast. Distinguish the attention step from the clarification step.
- Read the Introduction of a sample speech in the appendix. How does the writer encourage favorable attention and orient the listeners to the body of the speech? Evaluate the choice of methods and suggest ways to make the introduction more effective.
- Listen to reports made in your other classes. List down some of the ineffective ways or methods that have been used to close their presentations or speeches.



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Appendix A: Self-Evaluation of Listening Habits

How Well Do You Listen?

How often do you engage in these 10 bad listening habits? Encircle the appropriate letters, and then count your score.

A - Almost always B - Usually C - Sometimes D - Seldom E - Almost never

Encircle one

- | | |
|-------------------------------------------------------------|-----------------------|
| 1. Hastily branding a subject as "uninteresting" | A B C D E |
| 2. Focusing on the speaker's mannerisms - not the message | A B C D E |
| 3. Getting "over-stimulated" by something the speaker says. | A B C D E |
| 4. Listening primarily for facts | A B C D E |
| 5. Trying to outline everything | A B C D E |
| 6. Feigning attention to the speaker | A B C D E |
| 7. Creating or tolerating distractions | A B C D E |
| 8. Avoiding difficult material | A B C D E |
| 9. Engaging in "private planning" | A B C D E |
| 10. Not "thinking ahead" or mentally summarizing key points | A B C D E |

TOTAL

Scoring

For every "almost always" encircled, score 2 points

For every "usually" encircled, score 4

For every "sometimes" encircled, score 6

For every "seldom" encircled, score 8

For every "almost never" encircled, score 10

The average score is 62. You may want to compare our score with others. For an even more objective assessment, ask your classmates, friends or parents.

Appendix B: Oral Reading Evaluation Sheet

Rator: _____

Reader: _____

Date: _____

1 - Superior 2 - Good 3 - Average 4 - Below Average 5 - Poor

Encircle one

- | | |
|----------------------------------|-----------------------|
| 1. Projection of thought | 1 2 3 4 5 |
| 2. Projection of emotion | 1 2 3 4 5 |
| 3. Voice control | |
| a) Audibility | 1 2 3 4 5 |
| b) Flexibility | 1 2 3 4 5 |
| c) Pleasantness | 1 2 3 4 5 |
| d) Articulation & pronunciation | 1 2 3 4 5 |
| 4. Control of bodily activity | |
| a) Eye contact | 1 2 3 4 5 |
| b) Facial expression | 1 2 3 4 5 |
| c) Posture | 1 2 3 4 5 |
| d) Animation | 1 2 3 4 5 |
| 5. Audience response | 1 2 3 4 5 |
| 6. Manuscript | |
| a) Choice of material | 1 2 3 4 5 |
| b) Neatness and skill in its use | 1 2 3 4 5 |
| 7. General effectiveness | 1 2 3 4 5 |
-

Comments:

Appendix C: Interview Plan Format

Date _____

Name of Interviewer: _____

Name of Interviewee: _____

Background Information on the Interviewee: _____

Purpose of the Interview: _____

Questions:

I. "Fencing" Period or Exploration Stage

1.

2.

II. Interaction Stage

3.

4.

5.

6.

7.

8

9.

III. Termination Stage

10.

Appendix D: Sample Interview Plan

Interviewer: Jennifer Ang

Interviewee: Raza Tabassam

Background information on informant: A Pakistani; 5th year Civil Engineering student in UP; master's degree holder in Engineering Geology; and a practicing Moslem

Purpose of interview: To learn about the fundamentals of Islamic teachings as embodied in the "Five Pillars of Islam"

Questions:

I. Fencing Stage

1. I understand that you come from a country that is predominantly Moslem. Were you born into the Moslem faith?
2. How were the teachings of Islam instilled in you?

II. Interaction Stage

3. Why is the profession of faith ("There is no God but Allah and Mohammed is his last prophet.") the most important teaching every Moslem must follow?
4. How does this principle guide you in your day to day life as a Moslem?
5. What guidelines are followed in praying "salah" 5 times a day facing Mecca?
6. Giving "zakat" or alms to the poor is another important pillar of the Moslem faith. Is this still practiced in this modern day?
7. How is Ramadan observed by the Moslems?
8. How important is the pilgrimage to Mecca at least once in a Moslem's lifetime?
9. What privileges are enjoyed by a hadji (one who has gone to Mecca)?

III. Termination Stage

10. How well have you as a practicing Moslem fulfilled the creed of Islam, as embodied in the sacred book, the Koran?

Appendix E: Evaluation Sheet for Interview

Name of Interviewer: _____
Name of Interviewee: _____
Purpose of the Interview: _____

CRITERIA	RATING
I. Exploration/Fencing Stage	
A. Method of establishing rapport	
B. Method of establishing interview objectives	
II. Interaction Stage	
A. Format employed	
B. Facility in asking questions	
C. Variety of question types used	
D. Organization of questions	
E. Ability to elicit opinions and ideas	
F. Accomplishment of interview objectives	
G. Flow of interaction	
H. Use of language, voice and non-verbal communication to indicate trust, sincerity, interest, self-confidence	
III. Termination Stage	
A. Summary of major points	
B. Termination of interview	

Other comments: _____

RATING SCALE:

1 - Superior 2 - Good 3 - Fair 4 - Inadequate 5 - Poor

Name of Rater: _____

Date: _____

Appendix F: Basic Agenda for a Problem-Solving Discussion

- I. What explanations should be made?
 - A. What terms in the question require definition?
 - B. Are there other terms or concepts inherent in the question which need clarification?
- II. What is the nature of the problem?
 - A. What facts or happenings promoted a consideration of the problem by the group?
 - B. What are the evidences that the problem exists?
 - C. What is the importance of the problem? Its extent? Its severity?
 - D. What are the chief causes of the problem?
 - E. What may be the results if the problem remains unsolved?
 - F. What criteria must be established to guide the group in arriving at responsible solutions?
- III. What are the possible solutions (answers) to the problems?
 - A. Possible solution (answer) number 1:
 1. Advantages (evidence and reasons supporting its acceptance)
 2. Disadvantages (evidence and reasons supporting its rejection)
 - B. Possible solution (answer) number 2:
 1. Advantages (evidence and reasons supporting its acceptance)
 2. Disadvantages (evidence and reasons supporting its rejection)
 - C. Possible solution (answer) number 3:
 1. Advantages (evidence and reasons supporting its acceptance)
 2. Disadvantages (evidence and reasons supporting its rejection)
- IV. Which is the most desirable solution (answer)?
 - A. Why is it superior to the others?
 - B. How satisfactory is it?
- V. How can this solution be put into effect?

Appendix G: Sample Exploratory Guide (problem of policy)

Problem: *What can be done to safeguard UP students from the health risks brought by the consumption of street food sold on campus?*

I. Definition and Delimitation of the Problem

A. Definition

1. What is street food?
2. What constitutes a health risk?

B. Delimitation

1. Are we concerned with UP high school students? UP elementary students?
2. Are we concerned with street food processed in factories? With street food cooked and prepare on sidewalks? With street food cooked and prepared at home? Are we concerned with all?
3. Are we concerned with unreported street food related health cases?

II. Nature of the Problem

A. What is the status quo?

1. What are the evidences that the problem exists?
2. What are the present university regulations regarding sale of street foods?
3. What are the students' attitudes toward street food and their effects?
4. What are the reasons why students patronize and consume street foods?
 - a) Is palatability a cause?
 - b) Is affordability a cause?
 - c) Is accessibility a cause?

B. What are the causes of the rise in street food related health cases?

1. Is the preparation and handling of street food a cause?
2. Is the lack of strict regulations of the administration a cause?
3. Is the proximity of the vendors with the street a cause?

C. What are the effects if the problem remains unsolved?

D. What criteria should we use to arrive at a responsible action?

1. Do we aim to minimize the number of street food related health cases?
2. Do we aim to increase the awareness of students about street food and their effects?

III. Suggested Courses of Action

A. Will it help if vendors are eliminated?

B. Will it help if we launch a boycott of the consumption of street food?

C. Will it help if a University Food Regulatory Board is established?

D. Will it help if we launch an information campaign about the diseases that can be caused by street food?

IV. Appraisal

A. How does each plan meet our goals?

B. Which course of action is most feasible?

C. How do we put it into effect?

Appendix H: Leadership Evaluation Form

Leader: _____

Date: _____

Discussion Problem: _____

SA - Strongly Agree A - Agree U - Undecided
D - Disagree SD - Strongly Disagree

Encircle one

- | | | | | | | |
|---------------------------------------------------|--|----|---|---|---|----|
| A. Introductory Remarks | | SA | A | U | D | SD |
| 1. Opens discussion | | SA | A | U | D | SD |
| 2. Explains procedures | | SA | A | U | D | SD |
| 3. Gets group going | | SA | A | U | D | SD |
| B. Maintenance of Interaction | | SA | A | U | D | SD |
| 1. Keeps members on schedule | | SA | A | U | D | SD |
| 2. Keeps to agenda | | SA | A | U | D | SD |
| C. Communication Guidance | | SA | A | U | D | SD |
| 1. Encourages conflict resolution | | SA | A | U | D | SD |
| 2. Ensures members' understanding | | SA | A | U | D | SD |
| 3. Involves all members | | SA | A | U | D | SD |
| 4. Encourages expression of differences | | SA | A | U | D | SD |
| 5. Uses transitions | | SA | A | U | D | SD |
| D. Development of Effective Interpersonal Climate | | SA | A | U | D | SD |
| 1. Works for member satisfaction | | SA | A | U | D | SD |
| 2. Builds open atmosphere | | SA | A | U | D | SD |
| 3. Encourages supportiveness | | SA | A | U | D | SD |
| E. Ongoing Evaluation of Improvement | | SA | A | U | D | SD |
| 1. Encourages process suggestions | | SA | A | U | D | SD |
| 2. Accepts disagreements | | SA | A | U | D | SD |
| 3. Directs group self-evaluation | | SA | A | U | D | SD |
| 4. Encourages improvement | | SA | A | U | D | SD |
| F. Concluding Remarks | | SA | A | U | D | SD |
| 1. Summarizes | | SA | A | U | D | SD |
| 2. Closes discussion | | SA | A | U | D | SD |
| 3. Involves audience | | SA | A | U | D | SD |

Improvement Suggestions:

Rated by: _____

Appendix I: Scrambled Outline 1

Study the scrambled statements taken from the body outline of an informative speech plan, and then do the following:

1. Give the statement / thesis sentence of the speech.
2. Identify the organizational pattern used to arrange the main points.
3. Fit each of the statements into the proper slot in the skeletal outline by writing the number in that slot.

Scrambled Statements

1. Mention common relationships, beliefs, interests, and feelings.
2. Do not be long-winded.
3. It can be factual.
4. For a persuasive one, this would be the proposition.
5. State the main points or arguments of the speech.
6. The introduction should avoid common faults.
7. Offer the preliminary explanations.
8. Do not ramble.
9. Keep humor brief.
10. The introduction should orient the audience.
11. Tell an interesting story.
12. Refer to the speech occasion.
13. Do not apologize.
14. Avoid stale humor.
15. See that it is in good taste.
16. Do not antagonize.
17. Give necessary definitions.
18. For an informative speech, this would be the thesis.
19. Use an apt quotation.
20. Humor is a good attention step.
21. The introduction should catch favorable audience attention.
22. The story can be imaginary.
23. State the key idea of the speech.

Skeletal Outline

- I. _____
- A. _____
 1. _____
 2. _____
 3. _____
- B. _____
 1. _____
 2. _____
- C. _____
- D. _____
- E. _____
- II. _____
- A. _____
 1. _____
 2. _____
- B. _____
- C. _____
- D. _____
- III. _____
- A. _____
- B. _____
- C. _____
- D. _____

Appendix J: Scrambled Outline 2

Study the scrambled statements taken from the body outline of an informative speech plan, and then do the following:

1. Give the statement / thesis sentence of the speech.
2. Identify the organizational pattern used to arrange the main points.
3. Fit each of the statements into the proper slot in the skeletal outline by writing the number in that slot.

Scrambled Statements

1. Only complete sentences must be used.
2. Subpoints are to main points what main points are to the statement.
3. Word the statement to indicate the speaker's purpose.
4. It may be to inform.
5. Determine the statement.
6. Main points are the principal ideas supporting statement.
7. Subpoints furnish the development needed to clarify or prove the main points.
8. All Subpoints must directly support the main points under which they fall.
9. Determine the subpoints.
10. They differ according to the speaker's purpose.
11. Test the statement for accuracy.
12. They may be logical divisions of the speaker's key idea.
13. It must be clear.
14. Each main point must directly support the statement.
15. It may be to persuade.
16. They may be reasons for accepting the speaker's proposal.
17. It must be a complete sentence.
18. Each sentence must be preceded by the proper symbols.
19. It must be concise.
20. Check for the minimum essentials for outlining.
21. Each sentence must express a single idea.
22. Determine the main points.
23. It must be consistent with the speaker's purpose.
24. It must be sufficiently limited.
25. The purpose may be to entertain.

Skeletal Outline

- I. _____
- A. _____
1. _____
2. _____
3. _____
- B. _____
1. _____
2. _____
3. _____
4. _____
5. _____
- II. _____
- A. _____
- B. _____
1. _____
2. _____
- III. _____
- A. _____
- B. _____
- IV. _____
- A. _____
- B. _____
- C. _____
- D. _____
- E. _____

Appendix K: Scrambled Outline 3

Study the scrambled statements taken from the body outline of an informative speech plan, and then do the following:

1. Give the statement / thesis sentence of the speech.
2. Identify the organizational pattern used to arrange the main points.
3. Fit each of the statements into the proper slot in the skeletal outline by writing the number in that slot.

Scrambled Statements

1. The woodwinds include the piccolo, flute, clarinet, oboe and the English horn.
2. More than half the average number of players in the orchestra are in the string section.
3. The brass instruments include the trumpet, horn, trombone and tuba.
4. The string instruments provide the most important melodic parts of the score.
5. The powerful tones of the brass instruments are most often used in fanfares or passages of a brilliant and military nature.
6. The percussion instruments contribute rhythmic life and special effects to the music.
7. Another division of the string section consists of those instruments which are plucked.
8. The percussion instruments produce sound by the vibration of stretched membrane or metallic bodies.
9. The brass instruments provide the heavy artillery of the orchestra.
10. The woodwinds are next in importance as melodic instruments.
11. One division of the string section consists of those instruments played with a bow.
12. Another type of percussion instruments refers to those which produce noises.
13. The string section is divided into two.
14. The woodwinds produce sound by the vibration of a column of air within the tube.
15. One type of percussion instruments refers to those which produce musical notes.
16. There are two principal types of percussion instruments.

Skeletal Outline

- I. _____
- A. _____
- B. _____
1. _____
2. _____
- II. _____
- A. _____
- B. _____
- III. _____
- A. _____
- B. _____
1. _____
2. _____
- IV. _____
- A. _____
- B. _____

Appendix L: Sample Speech Plan 1 (to inform)

Duane Mari I. Deang
Communication III

INFORMATIVE SPEECH PLAN

Title: Learn While You Sleep

Specific Speech Purpose: To inform my Comm. III audience on how to be successful in sleep learning (hypnopaedia).

Statement: There are four (4) prerequisites in order to be successful in sleep learning.

INTRODUCTION

I. Attention Step: Guten Morgen meine Damen und Herren! Heute Spreche ich über lernen während schlafen. Don't worry, I will not be speaking in German for the rest of my speech nor will I be talking about German or about learning a foreign language.

II. Clarification Step: But surely, how would you like to learn German even as you sleep? You can learn not just about German but Chemistry formulas, historical facts, dates and places and lots more. I just hope that you will remain awake and alert as you learn what the four vital requirements are to successful sleep learning.

BODY

I. First, the sleep learner must have a confident expectation of result.

A. Hypnopaedia does indeed work.

1. We can hear even while we sleep.
2. Our mental functions operate even while we sleep.
3. The discriminating power of our conscious mind is greatly affected while in sleep.

B. Hypnopaedia works effectively.

1. Sleep learning is, perhaps most effective in learning languages.
2. Sleep learning is also being used as a form of therapy.

II. Second, the sleep learner must be motivated to learn the subject.

A. Virtually anything that can be learned through verbal communication can be learned through sleep learning.

B. The sleep learner can record his own lessons or use professionally pre-recorded tapes.

III. Third, the sleep learner must have appropriate equipment.

- A. He should have a good cassette tape player.
- B. He should have an appropriate cassette tape.
- C. He should have a headphone or earphone.
- D. He should have an automatic timer.

IV. Lastly, the sleep learner must be relaxed before proceeding.

- A. The Progressive Relaxation method is an active relaxation technique where one alternately contracts and relaxes the different muscle groups.
- B. The Autogenic Training method is a passive relaxation technique based on a set of exercises that combine auto-suggestion and relaxation.
- C. The Relaxation Response method is very simple yet effective relaxation technique.

CONCLUSION

Summary Step: Now that you know the four vital prerequisites in order to be successful in sleep learning, I hope that you won't be using what you know just to sleep in class. Instead, all of you have a good night sleep learning!

Source: Duff, James P. Learn While You Sleep. New York: Awon Books, 1991.

Visual Aid: Illustrations

Time: 6-8 minutes

Appendix M: Sample Speech Plan 2 (to persuade)

Wilbin Chan
Communication III

PERSUASIVE SPEECH PLAN

Title: A New Chance, A New Way, A New Peace

Specific Speech Purpose: To elicit sympathy and support for the government's peace initiative.

Statement: All sectors must do their share so that the country's hope for a just and lasting peace may soon be realized.

INTRODUCTION

- I. **Attention Step:** "The best foundation of peace is not that which is built on fear, it is at which is the result of peace and contentment." These were the words of the late President Manuel L. Quezon. Five decades later, we still seem to have failed to see this point.
- II. **Clarification Step:** My speech is entitled "A New Chance, A New Way, A New Peace" for I seek a change in attitude concerning efforts to achieve peace in the country. Indeed previous attempts at negotiating peace were marred by fear, uncertainty and doubt. Now, the government, the rebels and we as ordinary citizens must do our share in order that past mistakes will not be repeated.

BODY

- I. The government should make conditions such that rebels left and right will give up their armed struggle willingly.
 - A. The government's peace initiative is the most promising to date.
 - B. Still more has to be done by the government for true reconciliation.
 1. Government must address basic social issues like poverty and justice.
 2. Government must reform its bureaucracy so that trust and confidence may be restored.
- II. The rebel must also contribute in the direction of establishing a lasting peace.
 - A. The rebels must reciprocate the government's show of goodwill.
 - B. The rebels must be willing to try other ways of redressing their grievances.
 1. Reforms must promote goodwill and not conflict.
 2. Reforms must refrain from and even denounce violence as undesirable.
- III. We, as ordinary citizens of the Republic, must do our share to help in this quest for peace.
 - A. Earlier peace efforts have failed because of the lukewarm support given by a seemingly unconcerned citizenry.

- B. Ordinary citizens will make the difference in this peace process.
1. Peace is not government's business only.
 2. Only through active pursuit of and support for the peace process by all citizens on fear and hesitation be eliminated and absolute trust be built.

CONCLUSION

Summary Step: Ladies and gentlemen, I present this speech because I feel that we have failed to realize our mistakes from past failure. Now is our final chance for peace. Treat this opportunity otherwise and our country faces utter ruin. Let every citizen be warned of this and remember this constantly. God willing, peace and unity shall be finally bestowed upon our long aggrieved nation.

References: "President's Call for Reconciliation," Manila Bulletin, August 26, 1992, p.6.
"Big Gamble," Manila Bulletin, August 27, 1992, p.7.
"Peace Talk Begin on Positive Note," Manila Bulletin, August 31, 1992, p.1.

Time: 6-8 minutes

Appendix N: Sample Speech Plan 3 (to impress)

Lucy Lim
Communication III

SPEECH PLAN (Speech to Impress)

Title: A Dime Among Nickels

Specific Speech Purpose: To impress my Comm. III audience of the legacy of the late Carlos P. Romulo.

Statement: Carlos P. Romulo's legacy as an educator, writer, general and diplomat shall long be cherished.

INTRODUCTION

- I. **Attention Step:** Have you ever imagined yourself at this age to be the editor of a leading morning daily? Have you ever pictured yourself sleeping under a tree in times of war just to find out the next morning that the tree had disappeared and in place of it a bomb-blasted pit? Seems impossible, right? But they all happened in the life of the legendary Carlos P. Romulo.
- II. **Clarification Step:** Yes, there once lived a man named Carlos P. Romulo, whom every Filipino can well be proud of. We shall long cherish his legacy as an educator, writer, general, and diplomat.

BODY

- I. Romulo was an ideal educator.
 - A. As a professor, he enthusiastically imparted his knowledge to his students.
 - B. He was chosen "Outstanding Filipino Educator" for his work as UP President.
 1. He loved listening to young people and sharing their points of view.
 2. He founded his administration on truth and freedom.
 3. He launched the nationalistic trend in the campus.
 4. He made possible many physical renovations in UP.
- II. Romulo excelled as a writer.
 - A. As a prolific writer, his articles contained elements of hilarious anecdotes, bon mots and sharp wit.
 - B. He used his writing to show how proud he was of his Filipino blood.
 1. He used his pen to combat prejudice and injustice committed by the Americans against Filipinos.
 2. In many of his editorial writings, he supported the cause of Philippine independence and freedom from the Americans.

III. Romulo's military record during WWII remained unsurpassed.

- A. His bravery and courage were best exemplified when he joined the forces of MacArthur.
 - 1. His job was to broadcast information about the ongoing fight between the Fil-Am forces and the Japanese.
 - 2. His refusal to leave the battlefield made him the "last man off Bataan."
- B. His unrelenting faith in democracy and his fighting spirit became an inspiration in times of hopelessness.
 - 1. His broadcasts gave encouragement to the weary Fil-Am forces.
 - 2. His other more dangerous job was a liaison between Corregidor and the Bataan frontline.

IV. Romulo was an internationally known and respected diplomat.

- A. He advocated the democratic principles of liberty, justice and equality for all races and colors.
 - 1. In many of his speeches, he stressed the dream of the small nations to be granted individual freedom.
 - 2. He challenged the tyranny of antiquated social systems.
- B. He fought hard for upholding our country's integrity.
- C. He fought valiantly in the halls of the American Congress for the welfare of the Filipinos.
 - 1. He exerted efforts for acts to be passed for the reconstruction of the Philippines after the war.
 - 2. He worked for the reparations and social reforms for our countrymen.
- D. He worked for the promotion of universal peace and order through the United Nations.

CONCLUSION

Summary Step: It is sad to say that a great man like Carlos P. Romulo cannot live forever. On that fateful day of Dec. 15, 1985, he passed away peacefully. A person like him, unique, unsurpassable and special, comes but once in a generation. When once asked how he felt among the tall Americans, he said, "I fell like a dime among nickels." Indeed, Carlos P. Romulo was a dime among nickels.

Sources: Brilliants, Gregory C. "Delights and Difficulties of a Diplomat." Philippine Panorama, 5 February 1984, 5.

Joaquin, Nick. "The Seven Ages of Romulo." Philippine Panorama, 14 January 1979, 6.

Wells, Evelyn. CPR: Voice of Freedom. New York: Funk and Wagnalla, Company, Inc. 1964.

Zehnpfennig, Gladys. General Carlos P. Romulo - Defender. Minneapolis: T.S. Denison and Company, Inc. 1965.

Visual Aid: portrait of CPR

Time: 6-8 minutes

Appendix O: Sample Speech Plan 4 (to entertain)

Marco Philippe M. Araneta
Communication III

SPEECH PLAN (Speech to Entertain)

Title: Bad Girl

Specific Speech Purpose: To entertain my Comm. III class of the horrors of having a two-year old sister.

Statement: My little sister stole our family's freedom, privacy, sanity, dignity and most of all our hearts.

INTRODUCTION

- I. **Attention Step:** The eve of November 4, 1995 was the night of the worst super-typhoon to ever hit the Philippines. That was the same night my mother was rushed to the hospital due to painful contractions. A night my family would rather forget, because it was the night this girl was born. You are looking at Veronica Marie Araneta otherwise known as Anica, but most of the time known as BAD GIRL.
- II. **Clarification Step:** She is not bad for no reason. She is guilty of armed robbery and assault. You see, she stole our family's freedom, privacy, sanity and dignity. But most of all, she stole our family's heart!

BODY

- I. This bad girl stole my family's freedom.
 - A. No one is allowed to leave the house without her permission.
 - B. Our time is not ours, it is hers.
 1. We eat only when she eats.
 2. We sleep only after she sleeps because she cannot sleep without all of us there to make her sleep.
 3. We wake up before she wakes up because she will dry her eyes out if one of us is missing.
- II. This bad girl stole my family's privacy.
 - A. She plays everywhere and messes up our beds, desks and rooms.
 - B. Relatives drop by and visit her all hours of the day.
- III. This bad girl stole my family's sanity.
 - A. Our home is a circus where people talk to dolls.
 - B. We live by a new set of rules everyday.
 1. Anica's well-being and good mood comes first.

2. Everything else is only second.

IV. This bad girl stole my family's dignity.

- A. We hang our heads in shame whenever she makes a scene in department stores, churches and hospitals.
- B. We hang our heads in shame whenever she throws food around in restaurants or even worse, when she soils her diaper and needs to be changed.

V. This bad girl stole my family's heart.

- A. When you're most angry, she has a way of kissing you, hugging you and saying "Si, Manong Mako."
- B. When you've had the most tiring, demanding, depressing day at work, school or at home, she'll be waiting for you by the door, waving and screaming in delight, so excited to see you.
- C. When you leave for work or school, she'll be by the window waving good-bye.

CONCLUSION

Summary Step: Now you know how this screaming tornado has transformed our once quiet and sane family. Call us idiots or lunatics. She's a bad girl alright but she's the cutest and most adorable bad girl on this face of the planet. I love my sister ... but one is enough!

Visual Aid: blown-up photo of Anica

Time: 6-8 minutes

Appendix P: Speech Evaluation Form

SPEECH EVALUATION FORM: DIMENSIONS FOR IMPROVEMENT

The items checked below indicate that you need:

CONTENT

- to be better prepared
- a better choice of subject
- a more refined subject to fit time limit
- better evidence
- more concrete support for your points
- to develop ideas ore fully
- to use more illustrative materials
 - to bring out meaning
 - more attention-getting and interest devices
- to show more originality in your speech

LANGUAGE

- to define terms
- to be more precise in your phrasing and choice of words
- to be more concise; you tend to be wordy
- to watch your grammar

AUDIENCE

- to be more sensitive to listener feedback
- to adapt speech more to the situation and audience

ORGANIZATION

- a more imaginative introduction
- a more appropriate introduction
- better transitions
- to show a more logical progression of ideas
- to skeletonize the development of the speech
- to clarify the central purpose
- to improve organization of individual points
- a better conclusion

SPEAKER DELIVERY

- a slower rate of speaking
- more warmth and friendliness
- more sincerity
- more vitality and energy
- more overall poise
- more directness & consistent eye contact
- to be less notebound
- better posture
- to eliminate distracting mannerisms
- to move about more
- more expressive and appropriate gestures
- more pitch variation and tone color
- a greater change of pace in rate
- to be more distinct in articulation and enunciation
- improved pronunciation
- to avoid "uh's" and "er's"

Appendix Q: Sample Special Occasion Speech

"Tugon ng Mag-aaral" *

By Joseph Nathan Cruz

Magna cum Laude

BA English Studies, Creative Writing

Undersecretary Rosario Manalo, Dean Josefina Agravante, esteemed faculty, dear parents, fellow graduates, good evening.

Let me begin by saying that my mother is a domestic helper. In other people's homes, she cooks, does the laundry, cleans the bathroom, and takes care of the infants. She put me through school doing that kind of work because that was the only thing she could do. She never finished high school, never enjoyed bourgeois luxuries. And later tonight, we'll be going home to our hovel in a squatter area in Taytay, Rizal dubbed Coco Village because most of the houses are made of cheap, coco lumber.

And yet, few of my classmates know that. Most are comfortable with their neat picture of the world. Comfortable with cute, little concerns in the university like projects and papers, reports, boyfriends and girlfriends, torn hymen, cheap thrills in the lagoon, concerts, cell phones, night lives. And in this age that flaunts globalization and the advance of technology, we are led to believe more and more that we have entered an age of solidarity, unity, an age where there is inter-connection in a global village that continues to spawn genuine development for all mankind. Indirectly, it leads us to a complacency supported by the lie that the world is alright. After all, we feel alright. The pain and suffering exists somewhere out there to a few insignificant people.

I have walked among you. But lost in anonymity, I am assumed to be no different from anyone even by some of my friends. When I was a freshman, a close friend of mine enjoyed lambasting the squatter, the *jologs*, for their bad behavior, their bad smell, their propensity for breeding baby after baby whom they cannot support. My friend did not realize that I was from that background. He did not realize that I grew up watching my friends die of sickness or get pregnant too early, or get injured or killed in petty street wars, or go to jail, or to get resigned to the typical, monotonous lifestyle of the poor. And the assumption that everything is alright grows with the lie that we are more or less the same, that we are united, that the dawning new world order has started to bring the sought after solidarity.

But the right approach to true solidarity and unity is not one that denies difference, denies the pain of the oppressed just because it is not beautiful, or as our country's President says, "It is too depressing." The right approach is to expose the truth, highlight the difference and work for its remedy. For as long as there are poor people, Moros discriminated upon, oppressed women, abused children, and multitudes of other categories consigned to the margins because they threaten the image of unity and stability that feeds the established status quo, there can be no true solidarity.

But the creativity of the artist, the magic of their potent images, the words of the men and women of letters — these have the power to transform, power to take our people from the stupor that gives them dreams that are lies. Power to destroy myths and create a world that is beautiful and true.

Of course, the arts and letters can be used the other way. The way that sells out, aids corruption, subverts the potentiality of what is good. But will you? As graduates we are in a phase that continues to taunt us with the question, "Who do you sell your brains to?" It is easy to be complacent. To believe the lies. But we shouldn't. We owe it to our teachers who taught us patiently despite the low salary, to our parents who worked so hard for us, and to our people whose blood and sweat built this institution and continue to put us through school. We owe it to them to become the prophets of this age that will preach the true gospel of solidarity. Only then can we all be truly one in a world where it would make perfect sense to celebrate the fact - squatter ako, katulong ang nanay ko - and we are proud because, and not in spite of, the fact.

I'm sure, all of us have issues about which we keep silent because of the power of the lies. This is the day to be free. I call on you - fellow scholars and artists, unite!

*Delivered during the CAL Recognition Rites held on April 15, 2000 at the Faculty Center, University of the Philippines