

INSTRUCTOR TRAINING COURSE
STUDENT WORKBOOK



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TEXAS HIGHWAY DEPARTMENT
DISTRICT 12

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STUDENT WORKBOOK



PREPARED AND COMPILED
BY
TEXAS HIGHWAY DEPARTMENT
DISTRICT 12
SPECIAL SERVICES SECTION

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TO: STUDENTS IN THE INSTRUCTOR TRAINING COURSE

You are entering a phase of Texas Highway Department training which will leave its influence upon you after you have completed the course. The subjects which you are now taking will develop your teaching and speaking techniques, and habits which you will acquire during this course will stay with you for the rest of your life. This applies particularly to the confident manner you will display when teaching a class. Having mastered the techniques of teaching, you will find yourself expressing your ideas more forcibly, logically, clearly and positively.

While you are attending the daily classes, the instruction will seem easy to absorb and then months have gone by, many of the details which you have learned in the course will have faded into the background. Forgetting begins immediately.

One way to refresh our memories is by the keeping of notes. This student workbook was designed to provide you with a notebook which will contain all of the information you might wish to use in an orderly, indexed fashion. It contains all of the forms employed in the course, outside work assignments, supplemental information, outlines of each of the lessons taught, and spaces for jotting down your notes. It is not what you read, but what you write down which will be the most help to you later on. Your notes will provide you with the details which might otherwise be lost.

The objective of this course is to provide better instruction for District 12. Each year a considerable number of man-hours is lost due to poorly planned and ineffective presentations. It is realized that there are many methods and techniques of making presentations, Those that will be brought out in the following course are those that should be used in your future instruction.

In the twelve hours of class room instruction you will either learn for the first time or review several basic elements of presenting good instruction. You will be given the opportunity to put into practice what you have learned.

You will be given a grade at the end of the course. This grade will be determined by your class participation, lesson plan, practice teaching and the examination. You will be asked to rate the instruction, the instructors, the student instructors, the student instruction and yourself.

STUDENT ASSIGNMENTS

In order to cover all of the material necessary to give you a good background for your future assignments as an instructor, it is required that some work be done outside of the classroom.

Most people have not had any formal training on how to listen. Effective Listening, the first assignment to be studied, is designed to help you get more from the forthcoming lectures.

It will surprise you what a little work on your own will do toward improving your voice. The lesson on voice development will help you become not only a more effective instructor, but it will improve your everyday conversational ability.

I. Assignments to be completed before the first day of classes.

- A. Study lesson on Effective Listening
- B. Study lesson on Voice Development

II. Practice Teaching

A. You are to present to the class a fifteen minute lecture. At least one training aid will be required. The blackboard is considered to be a very effective training aid. Other types of aids such as charts, models, and maps should be used whenever possible. The Special Service Section will assist you in any way possible in the preparation of aids.

B. Lesson Plan Requirements - Plans for your lesson will be submitted in duplicate at a time to be announced.

C. Suggestions

1. I should spend a minimum of two (2) hours in preparation for your lecture.
2. It is desirable to teach the subject that you will be teaching in your department or assignment.
3. All lessons from a department, such as the Right of Way Department, must be tied together. Be sure that your plan indicates what has gone before and what is to follow. Coordinate your lecture plans with other student instructors in your department.

4. Take care that your plan does not include more material than can be covered adequately in the time allotted.
5. Consider the training level and general background of your practice teaching group.
6. A complete rehearsal will be necessary.

Your grade on the Instructor's Training Course will be compiled from the grades you make on the examination and your fifteen minute lecture.

EFFECTIVE LISTENING

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EFFECTIVE LISTENING

INTRODUCTION

From the grades of the elementary school on up through graduate school, the effectiveness of an educational system depends in large part upon the receptive skills of reading and listening. The key role of reading, the first and foremost of the three R's, has long been recognized. Yet, despite the obvious importance of the spoken word, considered by many the most powerful medium of communication the world has ever known, listening is still the most neglected of all the communication skills.

Specific training methods have been devised and used to increase our effectiveness in reading, writing, and speaking. But when or where have you received any training in how to listen? Do you know how to listen when others speak? How much of your time as a supervisor is spent in just listening? Dr. Ralph G. Nichols, one of the foremost pioneers on listening, reveals that you earn over 50% of your salary by listening!

Your next question is probably, "Can listening be taught?" Yes, the act of listening is now being taught in not only some of our better universities but also in many of our public school systems. At the University of Minnesota Dr. Nichols has found that all of the listening training groups have increased their proficiency by at least 25 per cent. He goes further to explain that his adult groups increase their proficiency even more.

Listening training is divided into two parts. The first part is to build an awareness of the importance of listening to you as a supervisor and second, to give you experience in the kind of critical listening required. Several practical exercises will be used to develop the techniques necessary for effective listening.

DEVELOPMENT

1. DEFINITION

What is listening? Listening is a process in which the hearer receives spoken words and formulates them into ideas, concepts, or principles. Listening, then, is more than just hearing what someone is saying; it requires special effort on the part of the listener. For example, how many times when you have been severely criticized have you just heard and not listened? In this case you were not expending a listening effort because you did not care to hear the criticism.

2. VALUES

Earlier we mentioned that as a supervisor perhaps as much as 50% of your time is spent listening to others. Since this aspect of your assignment takes so much time and effort, lets investigate to see what real values are derived from effective listening.

a. Assists in Learning

First of all, opportunity never ceases to knock for anyone who wishes to increase his knowledge or broaden his experience by listening.

At most any moment, your ears have the opportunity of gathering information for you because nearly everyone - superior, equal or subordinate within hearing distance becomes a potential source of information. Each man working for you has possibly spent a lifetime in one major field, and chances are good that, for an interested listener, he will pass on a wealth of pertinent information. A fellow teacher or associate may have a store of experiences in the field of your own interests; he is likely to become a free tutor if you only care to listen. A guest who comes for dinner may have been on an interesting assignment and he is certainly willing to tell you about it. By listening you may pick up information that took your friend years to accumulate.

In addition to its availability, there are other advantages that go with information received through listening to people around us.

(1) A talker who has wide knowledge of a subject is likely to select his facts to consolidate his information as he speaks in an effort to give you the crux of the subject. For you to do the same kind of consolidating from reading through the breadth of a subject could take weeks or months.

(2) Most people, when they talk, learn to watch their listeners' reactions and to use them, consciously or unconsciously, as guides to tailor the spoken word so that it will be more easily comprehended. A speaker, for example, will repeat and rephrase what he says if he feels that it will help a listener to understand. The same kind of adjustment is not so easily accomplished between a writer and a reader.

(3) If a listener still fails to understand what is spoken, he usually has the opportunity of asking on-the-spot questions for clarification. The opportunities for readers to question writers are few indeed.

(4) Through listening we can often obtain information that is not written down. Perhaps there hasn't been time to put the information into writing, or there has been no occasion to make the effort.

These are a few of the advantages that listening offers when it is well used as a learning tool. To see how these advantages are put to use, let's take a brief look at a field of work where good listening is crucial. Though essentially considered a writer, a journalist must first of all know how to apply listening ability.

The journalist frequently reports on subjects of great breadth, yet, in his report, a subject must be condensed to only a few thousand words, or even far less. His presentation must also contain the very latest information on a subject with enough background to give the reader a general idea of the whole subject. And for all this work, there's usually a deadline which lies only a few hours, or days at the most, in the future. How does he meet such assignments?

For an explanation, pretend that you, working as a journalist, are told to write three thousand words giving an up-to-the-minute account of what atomic radiation means. You know little about it. You have three days to complete the assignment.

If you follow the working procedure of a good journalist, you will probably go to the nearest person considered an authority on the subject. You will ask him to summarize what he knows about atomic radiation in language that you, as a layman, can understand. The chances are that this authority will oblige, because, after all, you are asking him to talk about his pet subject, one that he may have spent years developing. If he is like most people, he will do his best to help you understand his topic - by simplifying his language, by explaining things with examples, by repeating and rephrasing until he can see that you understand.

In the course of his talking he will mentally sift his broad knowledge for pertinent material, a job that might have taken you days or weeks to accomplish in a library. And there's a good chance that your authority will have the latest information on atomic radiation and will pass it along to you. Throughout your interview, if you fail to understand, you have the opportunity to ask questions until things are clear.

This man may lead you to another authority, and the performance can be repeated with him. He may add new facts, recapitulate what the first man said, and further clarify the subject.

By following such a course of action and by listening well, you can be ready to write in a very short time. You will have built a reliable working knowledge of the subject, because

your information, to use the vernacular, will have come from "the horse's mouth." 1/

Few of us are journalists, and we may not always have access to all the authorities that journalists can reach. But we can be listeners, and by using the journalist's techniques we have a powerful tool for learning many of the things we need to know. Indeed, here is an area where a degree of selfishness is even appreciated by others. If, by careful listening, you take what other people offer, they will like you for it. And the more you accept, the happier will be the person speaking.

b. Assists in Solving Problems

Here we touch upon an important by-product of improved listening on the part of a supervisor. As you read this example think back on how many times this situation has occurred in your life.

"I try to get our foremen to simply sit down, shut up and listen to our men when problems arise!," said the top superintendent of a large Indiana manufacturing plant recently. "I learned from hard experience that listening can be an asset."

"A man will come into your office wanting to talk about something. He has a problem on his mind that's been bothering him for several days.

"Now, if you can let him talk, no interruptions, just let him go, you can almost bet that he'll walk out of your office without a problem. You won't have to say much either. As the fellow talks, he'll slowly show himself what the answer to the problem is, or he might find that he doesn't even have a problem.

"Other times a man will strut up to you. He's mad. He objects to this and he can't stand that. If you start arguing with him, trying to defend yourself or someone else, the man may go away, but he'll still be mad, and probably he'll be back with the same objections turned into monsters.

1/ R. G. Nichols and Leonard A. Stevens, Are You Listening, McGraw-Hill Book Company, Inc. 1957, pp 20-21.

"In the same situation if you can get hold of yourself and hear the man out, try to understand him, his objections will very often vanish into thin air. They either don't exist to begin with, or the man discovers as he talks that the objections are so minor that he shouldn't even be bothering with them." 2/

Dr. Arthur Hellner, a New York industrial psychologist explains, "When a person with a problem talks to someone who does not listen, his self-concept is challenged and his problem becomes more acute. However, when such a person can talk to an interested listener, his self-concept is preserved, or even enhanced, and he goes away feeling better."

People all up and down the line of both industrial and military organizations need to be heard. They need to feel free to talk to their superiors and be met with sympathetic understanding. This requires, on the part of supervisors, a measure of what is called "non-directive" listening. The listener hears, tries to understand (and later shows the understanding by taking action if it's required); but during an oral discourse, the listener refrains from firing his own thoughts back at the person talking.

c. Creates Better Cooperation

Not only does good listening assist in solving the problems of an individual or a group of individuals but it also helps to reduce any tensions that may exist between the two parties. In this more pleasing and friendly atmosphere, better cooperation can take place between the two parties. The following example shows how this kind of listening has led to improved labor relations between management and unions.

One large industrial firm in Indiana has seen grievance actions practically disappear in the past couple of years.

"We used to meet with union representatives only when there was a need for a meeting," said an official of the firm. "These meetings were only called for a reason, and the reason usually meant there was trouble."

A couple of years ago, we decided to ask the union representative to meet with us regularly, reason or no reason. Today we have an informal get together about once a week. Often there is nothing specific on the agenda. We only sit and talk. I think that in these relaxed meetings we've learned to listen to each other. If there's a problem on the horizon it gets aired

2/ Ibid. pp 152-153

by one party or the other. More times than not these problems seem to disappear as we talk. And they're the kind of problems that used to grow into grievances. Now, I think we've had one grievance in about eighteen months." 3/

Non-directive listening also gives talkers a chance to do something they seldom have the opportunity of doing otherwise. When a problem appears in a person's mind it may seem unrealistic, but a man can't find this out unless he can step away from the problem and take a look at it. Being able to talk freely to someone gives him such an opportunity. A listener who simply acts as a sounding board offers the talker a chance to hear himself expressing his problem. Often this very act helps him to see his problem in its true light.

How can you intelligently disagree with another person until you've heard his side of the story? Give him the opportunity to express himself and then cooperatively seek the answer to the problem.

d. Assists in Making Decisions

When people at a conference make the effort to hear each other out they are likely to bring their private worlds closer to the actual world, and the group's decisions are almost certain to be more valid. A partner of Management Development Associates in New York, J. Collins Coffee, illustrates this premise for executive seminars by drawing a large "X" on a blackboard. One line of the "X" represents the "real" world and the other line represents an individual's private world built upon experience obtained in only a narrow segment of the "real" world.

"You can see", says Coffee, "that these two lines could work at cross purposes with one another if we base our decisions only upon the line built by individual experience. The decisions are not likely to gibe very closely with the state of things in the real world.

"On the other hand, our decision making will be more valid if we also draw more from the real world around us. Careful listening to other people's ideas, viewpoints and experiences is the best way I know of doing this. When you listen to another person you, in effect, get one more view, or slice, of what the real world is like. The more you listen to the different points of view that different people present on a matter, the more accurate becomes the picture of the way things actually may be concerning the matter." 4/

3/ Ibid. pp 154-155

4/ Ibid. pp 186-187

Let's leave the industrial situation and move closer to your function as a supervisor. How can you, as a supervisor, make an accurate and fair decision without utilizing the knowledge and experience of your subordinates? Of course, you can make a decision but in how many cases will it be the best decision?

e. Prevents Trouble and Accidents

Listening is also highly important in the everyday communication of information. When people fail to hear and understand each other, the results are costly.

Not long ago in a major Midwestern industrial concern that manufactures parts for heavy machinery, an order from a customer was received by telephone. The order, once it was put into writing, stated that sixty machine parts of a particular kind were to be shipped to a firm almost 1,500 miles away. Each of the parts weighed nearly 100 pounds. They were crated and forwarded to the buyer by railroad freight.

Several days later a representative of the buying firm phoned the manufacturer. "What on earth is the idea?" he asked. "I sent a truck down to the freight depot to pick up your shipment. Before I knew it, our trucker was making several trips. I assumed he could do the job in one trip, but then I learned there were sixty crates waiting for him instead of the six I had ordered. Will you arrange immediately to get the extra ones out of here? They're using up valuable floor space."

The order had been received on the telephone by a man in the manufacturer's sales department. He had relayed the order orally to a person who wrote it down as sixty rather than six. The company paid for forwarding and returning fifty-four heavy crates and a valuable customer was irritated. 5/

Here is another example of the cost of bad listening:

When a Long Island, New York plant hired a number of new employees a few years ago to work over a forge used for heating tool steel, a meeting was held to instruct the men verbally in the use of grappling irons. The men used the irons, with removable wooden handles, to hold the steel in the forge. When a man finished with a hot grappling iron, the instructor carefully emphasized that he was to hang it on the wall to the right of the forge. As the irons cooled, they were to be moved to the left wall. And when an employee needed a grappling iron, he, of course, would take it from the left wall.

5/ Ibid. pp 144

Shortly after the meeting an employee hung a hot grappling iron on the wrong wall. Another man walked into the room, reached up and grabbed the hot iron. The metal burned and stuck to the skin of his hand. Unable to let go, he fainted and fell, with the grappling iron still stuck to his hand. By the time the man was found, the burns were so serious that they impaired his ability to work for the remainder of his life.

At a hearing after the accident, the man who had placed the iron on the wrong wall swore that he hadn't heard anybody say hot irons were to be hung to the right of the forge. However, other employees testified to his presence when the instructions were given. Also, the instructor testified that the guilty man from all appearances had been listening intently while the instructions were given. 6/

This kind of inefficient listening, if it could be tallied in terms of dollars and cents, undoubtedly costs the nation's industry millions of dollars a year. Not only does it cause expensive mistakes such as the two above, but it also creates a fear of the spoken word which in turn causes business men to write out even the simplest of communications.

3. TECHNIQUES

Thus far we've only discussed the values or benefits derived from good listening. Let's move now into what we can do to improve not only our own listening habits but also those of our subordinates.

a. Concentration

Keeping your mind on the values discussed previously, actively focus your attention on the speaker's words, his ideas, and his feelings related to the subject. We can often interpret more by paying particular attention to the method in which the talker expresses himself. If he is actively interested we will find him becoming more enthusiastic when he talks about the more important ideas. In other words when we find him getting "wound up" in his delivery this is likely the strong part of his talk.

In general, people feel that concentration while listening is a greater problem than concentration during any other form of personal communication. Listening concentration is more difficult, and there's a reason for it. When we listen, concentration must be achieved despite a factor that is peculiar to aural communication, one that few people are aware of. Basically, the problem is caused by the fact that we think much faster than we talk.

6/ Ibid. pp 144-145

The average rate of speech for most Americans is around 125 words per minute. This rate is slow going for the human brain for words race through it at speeds much higher than 125 words per minute. When we read, however, it is common to find people who read and understand 1200 words per minute. It has been found that people can comprehend speech at more than 300 words per minute without significant loss from what can be comprehended and retained at much slower speeds. Theoretically, many more spoken words per minute could be understood, but there is, of course, a limit to the number of words that can be formed orally and still be understandable.

Thus, you can see that we actually have "spare time" when we are listening. What do you do with your spare thinking time as you listen? The answer to the question holds the key to concentration while listening.

(1) Guessing the point

When a person talks to you, even informally, he usually tries to make a point. Sometimes in the course of his talk or in what he is saying, he makes several points which together add up to support one major idea. The good listener tries to guess what these points are before they are made. He is constantly asking himself: "What is this person trying to get at?", or "What is it he wants me to understand?"

This is one guessing game that pays off whether the guesses are right or wrong. If the listener guesses correctly his understanding and retention of the point will be re-inforced when it is finally made. In effect, he hears the point twice. But what happens if he guesses wrong? In this case the listener instinctively starts comparing the point he guessed with the actual one made. In so doing he engages in a highly profitable learning process - that of learning by comparison and contrast.

(2) Weighing what you hear

The points that a person makes when he talks to you are usually constructed of at least three kinds of material. This material is his evidence. If you, as a listener, identify and evaluate these three kinds of material as they are spoken, you will increase the effectiveness of your listening.

The first kind of material used by a person talking is straight exposition. Exposition means explanation. The person talking explains how, why, what, when, etc., about his subject or idea. These explanations can be effective or ineffective. A good listener uses part of his thinking time to decide whether or not what he heard is valid. He can do this by asking, "What has all this to do with me? Are things exactly as he says they are? How can I use the information? Is the explanation clear enough so that I could explain it clearly to someone else?"

The second kind of material is the emotional appeal type that is aimed at the listener's fears, hates, loves, or any of his basic instinctive drives. The talker attempts to get the listener to believe by adopting his approach to such areas as love of country or family, future security, preserving the status quo, etc.

What is the effective listener doing during this time? He again uses such questions as: "Does the speaker have any solid evidence mixed with his emotional appeal? Are the motives behind his emotionalism justifiable?" And again the listener must listen with the purpose in mind of being able to explain the material to someone else.

The third kind of material is illustrative. Many times an example or an analogy can be used effectively by the talker to explain his point. Most of the time the listener is aware that examples are coming, for often they begin with "for example, for instance, etc.,". Here the listener must be primarily concerned with determining the validity of the illustration. Ask yourself: "Is it up to date? Is the story really typical of the majority of cases?"

(3) Reviewing what you have heard

As the person talking moves from point to point, he usually allows time for you to move along with him. He may hesitate or he may employ some transitional sentence. At this point the effective listener takes the opportunity to review what has been said. He mentally runs over the points already presented, spending just a split second on each.

(4) Listening between the lines

What a person doesn't say may be even more important than what he does say. As he listens, the listener has time to search for hidden meanings in what is "not" said - "to listen between the lines." Does the talker skirt a point with great care? Does his silence on a matter indicate a sore point for him? What does the pounding of a fist on the table mean in relation to the words spoken? What does it mean when the talker starts talking faster and with a higher pitch?

By mentally adding the meaning of what he hears to what he doesn't hear, the listener can learn a great deal more from the presentation.

If the above four mental techniques are conscientiously applied, your ability to concentrate will improve rewardingly. There will be little time remaining to be plagued by distractions.

b. Ideas - Not Facts

Probably all of us are guilty of this type of listening. We tend to use the modern-day detective approach of getting all the facts rather than getting the essence of what the talker is saying. It is strange that we want to discourage this type of listening for it seems that if a man has all the facts, he should certainly understand what is being said to him. Here's what happens when you try to memorize every fact that is spoken.

Let's say your boss is talking about something made up of facts that we'll label A to Z. As he begins to talk, you hear fact A and think: I've got to remember it! So you begin a memory exercise repeating "fact A, fact, A, fact A..." Meanwhile, the boss is telling you fact B. Now you have two facts to memorize. You become so busy with A and B that you completely miss fact C. And so it goes up to fact Z. You catch a few facts, garble several others, and completely miss the rest.

Memorizing facts is not the way to listen. When people talk they only use the facts to construct their ideas. Grasping ideas is the skill on which a good listener concentrates. He remembers facts only long enough to understand the ideas that are built from the fact.

c. Questioning When Confused

This technique of effective listening is so simple that it is difficult to explain. How often when you have been listening have you been confused about a point but just did not bother to ask a question for clarification? Unfortunately, we all have done this for some reason or another. For example, suppose you've just taken over a new section and one of your men comes to you with a problem. As he presents the difficulty, several statements he makes confuse you but you let them slide. As he continues, you become more and more confused. Soon you must make a decision but how can you? Simply, let the man talk but when he mentions something you don't understand, stop, get clarification, and then let him proceed.

d. Clear, Intelligible Notetaking

Down through the years as we've been receiving our civilian and military educations we've learned that notetaking is a good idea. As listeners we often feel the need for a written record of what we hear because we have learned not to trust our abilities to recall. But when many of us try to take notes while listening - and find our system unsuccessful - we question the advisability of such performance. What is the answer?

Most of us, unfortunately, never received any training in notetaking. The following ideas are basic but sound. Why not give them a try in your next class, conference, etc.

(1) Keep notes clear

By many people notes are considered useful simply as jogs to the memory. Therefore, their notes are written in words or phrases that do not carry complete thoughts. Such notes may serve a purpose if used soon after they're taken, but they rapidly lose their value as time passes. When possible, it's best to make each note a complete sentence. Sentences are the vehicles for thoughts, and thoughts are what we want to record in notes.

(2) Keep them brief

Though important for clarity's sake, the effort to make complete notes should not be carried too far. The minimum amount of notetaking is important. The reason is simple: while you're writing, your effectiveness as a listener is diminished.

(3) Review them later

The proper kind of notetaking has value, but its real importance is found only after a review of the notes. Too many people take notes and never use them. It would be better not to take notes at all, because the time spent writing can be better used by listening. If you take notes, schedule a definite time for their review and follow through on your schedule.

There are two note-taking systems which work well in a large number of listening situations. Both systems, when used effectively, allow the maximum time for listening and demand a minimum of time for writing. They are designed to record the most important part of the communication - ideas.

(a) Delayed-action notetaking

With this system, the listener writes notes only at widely spaced intervals of time. When the talker begins speaking, the note-taker sits back and listens, perhaps for two or three minutes. He then writes a short paragraph or a one sentence abstract summarizing what he has heard. This spaced listening, followed by writing, continues for the duration of the talk. When he's through, the listener has a series of brief abstracts covering what was said.

(b) Fact versus principle

A large percentage of what we hear can not be classified as "organized." Many people simply do not know how to organize their spoken thoughts. Others, in this age of meetings and conferences, seem to have no time to organize what they say.

Most efforts at taking notes during a disorganized talk end in disappointment. The note-taker is preoccupied by the question, "What's important and what isn't important enough to write down?"

For a note-taking system to work with a completely disorganized talk it should, in effect, collect the pieces so that at a later time they can be put together with some semblance of order. These pieces, of course, are the facts and principles.

To collect them the note-taker divides his paper into two sections, one for facts, one for principles. His listening efforts are then partly directed toward trying to determine what is a fact and what is a principle in the spoken words he hears. This task is not an easy one, but the effort itself is worthwhile and any facts and principles that can be collected become a basis for usable notes.

After the talk the listener should study and organize the notes. This organizing is done by mentally checking facts against principles for their relationship or lack of it. After this association is made, the emphasis for study should then be placed on the principles. As an added thought, check all of your principles to see if they all don't add up to a single major concept. If this can be accomplished, the efficiency of this system is greatly increased.

e. Avoidance of Conclusion Jumping

Earlier we discussed how the speaker attempts to appeal to his listener and how the listener weighs the material. These persuasive techniques of the speaker may be good or bad, depending

upon the causes for which they are made to work and how the causes affect the people who accept them. In the final analysis, it is the listener who must decide for himself whether to accept or reject what the speaker has said. For his own good he should make his decisions by the use of logic. Often the persuasion is to get the listener to by-pass the areas of decision-making where logic is applied; in other words, the attempt is to get a person to "jump to conclusions." The critical listener does not jump to conclusions, because he takes time to test the oral evidence that he will use for accepting or rejecting the proposal.

This does not mean we should challenge every word, thought, or phrase because such mental activity would ruin comprehension. (We must keep in mind that comprehension comes first and critical evaluation second.) This type of evaluation, however, does mean that we should concentrate on each point and then evaluate it but by no means allow any single evaluation to become the final judgment of the entire talk. In other words, no jumping to conclusions before the end of a talk.

f. Avoidance of Prejudices

Here we enter an area where many factors are involved. Let's break down the over-all words to see how each factor affects effective listening.

(1) It's too difficult

The following example of a World War II veteran is typical of too many of us:

He had finished one year of schooling before the war. He experienced great difficulty in his lectures and in passing of his exams. He came to despise school so much that he vowed that after the end of his freshman year he'd never return.

Since he found his lectures very hard he assumed he wasn't college material. Upon entrance into the Air Force, however, it was found that his I.Q. was 120. With a score so high he began wondering why he had so much difficulty. He then decided that additional training in listening was necessary to eliminate the difficulties he experienced from his lecture lessons.

It was found that this man had seldom been subjected to any oral discourse that would have been difficult for him to understand. He lacked experience in listening to things that required much mental exertion. Later he came to feel that if things were difficult to understand, there was little use in trying. Therefore he usually avoided difficult listening.

This is a bad habit many of us have. If we don't understand the man on radio or television we turn him off rather than stick it out and invest energy in attempting to understand his words. The danger of this bad habit is that it can result in a diminishing trend in our listening abilities. Ordinarily, we rationalize something difficult by saying, in effect, "this is too hard, it isn't important anyway, I'll pick it up later." But eventually we are faced with a situation where concentrated effort is required. Then we're in trouble.

If you are troubled with this problem, the only means to combat it is to spend time "practicing" by listening to higher caliber material that is presented on radio or television.

(2) It's uninteresting

This bad habit works much the same as the one above, with the exception that the word "uninteresting" becomes the rationalization for not listening. Somehow many of us equate the term "interesting" with "valuable". If something lacks interest for us it often becomes a good reason in our minds for not listening. This can very easily be applied to the seemingly unimportant problems of your subordinates. To each individual his problem might be of ultimate importance. We can assist him only when we give him our undivided listening attention.

(3) This man's sloppy; his delivery is poor

Other prejudices arise out of a person's disliked of another's delivery, physical appearance, manner, etc. The following example illustrates how one of these types of prejudices can affect an individual.

One morning in the offices of a New York advertising agency an account executive had an appointment with a young copywriter. The young man claimed to have an idea for an advertising campaign. As he entered the executive's offices, the writer wore a plaid shirt. He began to tell about his idea, but the account executive took on the air of an iced flounder. Soon the young man wished he had stayed away. He cut short his talk and retreated from the office, assuming that his idea was not good. But then, over a year later, he tried out the idea again; this time by a memorandum which he sent up through channels to the agency's management. The idea was accepted and it resulted in one of the most successful advertising campaigns ever produced by the agency.

Why was the account executive so cold to the idea the year before? His secretary understood why. After the writer had left the office, she heard her boss muttering about plaid shirts worn in business offices. 7/

7/ Ibid. pp 109-110

The account executive had hardly heard a word spoken by the writer. In the executive's mind, people who wear the wrong clothes to work are not worth listening to. Many people use the same basic reason to rationalize bad listening. When someone talks to them, they mentally criticize either physical appearance or speech delivery, or both.

All of this is not to intimate that physical appearance and manners of speech have nothing to do with what you hear. They do. They may tell you a great deal about the talker, but they should never serve as alibis for not listening to what he says. The content of the message is always far more important than the form of its delivery.

4. LISTENING EXERCISES

Now that we have discussed the importance and the advantages of good listening we will move into the second part of the listening program - practice in effective listening. The following exercises are designed to improve listening ability:

a. "Spare Time"

One important job in listening is to identify the structure of what has been said. Included in this task is figuring out what the speaker's purpose is, what his main point is, how he supports his main contention, etc. His main point may be, "I think you ought to start a tree-planting program in this corner of the country." He may use three arguments to support his main point. Or he may use three examples, instead. You as a listener, should see that the examples or arguments serve only to support his main point. Don't get lost in them. You should also be able to recognize his purpose, hidden though it may be in examples, apologies, humor, etc.

STOP: Have an assistant read the following two exercises to you (Spare Time and Battle of Waterloo).

"At this time I am going to read to you a short speech by Bruce Barton entitled "Spare Time." Do not take notes. Just listen carefully. I will ask you some questions about it later. Your job will be to identify the structure of this speech. Are you ready?

"Last month a man in Chicago refused a million dollars for an invention he had evolved in his Spare Time.

You are interested in this because it confronts you with the possibilities of your spare time. Did you ever stop to think that most of the world's great men have achieved their true life, not in the course of their needful occupations, but - in their spare time?

A tired-out rail-splitter crouched over his tattered books by candlelight or fire-glow, at the day's end, preparing for his future, instead of snoring or sky-larking like his co-workers. Lincoln cut out his path to later immortality ... in his spare time.

An underpaid and over-worked telegraph clerk stole hours from sleep or from play, at night, trying to crystallize into realities certain fantastic dreams in which he had faith. Today the whole world benefits by what Edison did ... in his spare time.

A down-at-the-heel instructor in an obscure college varied the drudgery he hated by spending his evenings and holidays by tinkering with a queer device of his, at which his fellow teachers laughed. But Bell invented the telephone ... in his spare time."

Gentlemen, you too, have spare time. The man who says: "I would do such and such a great thing, if I only had the time" would do nothing if he had all the time on the calendar. There is always time ... spare time ... at the disposal of every human being who has the energy to use it.

Read Aloud:

This is the end of the speech by Bruce Barton. I will now read 10 questions to you. After each question I will pause. During the pause, answer the questions with a "Yes" or "No" or with a one or two word answer. Do not answer aloud, but write your answers on a piece of paper. I will not repeat any questions, so concentrate on listening while I read the questions."

To the Assistant

Pause after each question to give the students time to write an answer. Do not repeat any questions. Do not read the answers until all the questions have been answered.

	<u>Answer</u>
1. The speaker's main point was that most men have achieved their true life in their spare time.	Yes
2. To support his main point, the speaker used 4 examples.	No
3. Who was mentioned in the first example?	Lincoln
4. Who was mentioned in the second example?	Edison
5. Who was mentioned in the third example?	Bell
6. Does the author use restatement?	Yes
7. What one invention is named?	Telephone

	<u>Answer</u>
8. The speaker's purpose was to inform?	No
9. The speaker's purpose was to get us to act?	Yes
10. The speaker feels that many of us do not have spare time.	No

b. Battle of Waterloo

(This exercise shows the advantages of intelligent note-taking. Set the stage for the student telling him that the selection consists of a description of the setting for the Battle of Waterloo. Tell him not to take notes but to listen carefully for you will ask questions about the selection afterwards.)

"In order to get a clear idea of the Battle of Waterloo, we should imagine in our mind's eye a large capital letter "A", coming to a point at the top. The left leg of the "A" is the road from the town called "X". The right leg of the "A" is the road from a town called "G". The cross-bar of the "A" is known as the "sunken" road: At the top of the "A" is Mount Saint Jean. Wellington is there. General Jerome Bonaparte is located at the lower left leg of the "A". The right hand lower leg is where Napoleon Bonaparte is located. A little below the point where the cross-bar of the "A" cuts the right leg is a town called "Q". At this point the final battle word was spoken. Here the lion is placed, the symbol of the supreme heroism of the Imperial Guard.

The triangle contained at the top of the "A" within the two legs and the cross-bar of the "A" is the plateau of Mount Saint Jean. The struggle for this plateau was the whole of the battle. The wings of the two armies extended to the right and left of the two towns called "X" and "G". Behind the point of the "A", behind the plateau of Mount Saint Jean, is a large forest. As to the plain itself, we must imagine a vast, rolling country; each rolling hill commands the next; and these hills, rising toward Mount Saint Jean, are bounded by a forest."

This is the end of the description of the scene of the Battle of Waterloo.

Read Aloud:

"I will read 10 questions to you at this time. After each question I will pause. During the pause, you will examine the several suggestions listed as possible answers for each question and pick the number of the correct answer. On a piece of paper place this number beside the number of the question which was just read."

To the Assistant:

Read the following questions. Pause after each question to give the student time to choose his answer and record his choice. Don't read him the answers until the second part of the exercise has been completed. The second part is given after the questions. (The answers to the questions are indicated by an "X" for the assistant's benefit.)

Question:

What was the Battle of Waterloo a struggle for?

Answer:

- | | |
|--------------------------------|---------------|
| 1. Mount Saint Jean itself | _____ |
| 2. Forest of Mount Saint Jean | _____ |
| 3. Plateau of Mount Saint Jean | _____ X _____ |
| 4. Town called "Q" | _____ |
| 5. Sunken Road | _____ |

Question:

Which of the words listed below will not help your understanding of the battle?

Answer:

- | | |
|----------------|---------------|
| 1. Plateau | _____ |
| 2. Plain | _____ |
| 3. Involuntary | _____ X _____ |
| 4. Triangle | _____ |

Question:

What is the most direct route between Mount Saint Jean and the town called "Q"?

Answer:

- | | |
|-----------------------------------|---------------|
| 1. Along the Sunken Road | _____ |
| 2. Across the plateau | _____ |
| 3. Along the right leg of the "A" | _____ X _____ |
| 4. Along the left leg of the "A" | _____ |
| 5. None of the above | _____ |

Question:

What natural advantage did Wellington hold over Napoleon at the Battle of Waterloo?

Answer:

- | | |
|-------------------------|--------------|
| 1. Superior heroism | _____ |
| 2. Superior concealment | _____ |
| 3. Superior know-how | _____ |
| 4. Superior altitude | <u> X </u> |
| 5. Superior initiative | _____ |

Question:

Whom did the author of the passage sympathize with?

Answer:

- | | |
|-----------------------|--------------|
| 1. Wellington | _____ |
| 2. Napoleon Bonaparte | _____ |
| 3. Jerome Bonaparte | _____ |
| 4. The Imperial Guard | _____ |
| 5. None of the above. | <u> X </u> |

Question:

Which of the phrases listed below contributes nothing to an understanding on your part of the battlefield of Waterloo?

Answer:

- | | |
|--------------------------------|--------------|
| 1. Town called "X" | _____ |
| 2. Sunken Road | _____ |
| 3. Plateau of Mount Saint Jean | _____ |
| 4. Supreme heroism | <u> X </u> |
| 5. Town called "Q" | _____ |

Question:

Where was Jerome Bonaparte?

Answer:

- | | |
|--|--------------|
| 1. At the point of the "A" | _____ |
| 2. Within the closed triangle of the "A" | _____ |
| 3. Near the cross-bar of the "A" | _____ |
| 4. The left hand lower leg | <u> X </u> |
| 5. The right hand lower leg | _____ |

Question:

Where is the town called "Q"?

Answer:

1. At the point of the "A" _____
2. Within the closed triangle of the "A" _____
3. Near the cross-bar of the "A" _____ X _____
4. The left hand lower leg _____

Question:

Where was the "Sunken Road?"

Answer:

1. At the point of the "A" _____
2. Within the closed triangle of the "A" _____
3. On the cross-bar of the "A" _____ X _____
4. The left hand lower leg _____
5. The right hand lower leg _____

Question:

Where is the plateau of Mount Saint Jean?

Answer:

1. At the point of the "A" _____
2. Within the closed triangle of the "A" _____ X _____
3. Near the cross-bar of the "A" _____
4. The left hand lower leg _____
5. The right hand lower leg _____

Read Aloud:

The second part of this exercise is to illustrate the advantage of good notetaking. As I read the description of the Battle of Waterloo, actually draw the capital letter "A" and fill in the significant places. You will immediately see the value of taking notes or drawing diagrams as you are listening. Of course all the improvement you show is not due to the diagram. After all, you are hearing the material for the second time and are somewhat more aware of what to listen for. These factors should cause some improvement alone, without the diagram.

To the Assistant:

Read the description of the Battle of Waterloo again. Then read the questions and have the student answer them on a separate piece of paper. After completion of the questions, give the students the correct answers and let him make a comparison between his two separate answer sheets.

This concludes the part of the assistant's

c. Supervisor's Habits

Following is an interesting article entitled, "Listening Habits of Supervisors That Irritate Me." (Of how many items are you guilty?)

Directions:

Check the attached items as you recall your past conferences with your supervisors. As you read each item, indicate the degree of irritation that each habit arouses in you. If you have never experienced the particular situation or observed the habit, please check "not at all." At the end of the questionnaire, please fill in any additional listening habits that you can think of that are a source of irritation to you when you talk to any of your supervisors.

LISTENING HABITS THAT IRRITATE ME

Degree of Irritation

<u>All the time</u>	<u>Sometimes</u>	<u>Not at all</u>	
-	-	-	1. He doesn't give me a chance to talk. I go in with a problem and never do get a chance to tell about it.
-	-	-	2. He interrupts me when I talk.
-	-	-	3. He never looks at me when I talk. I don't know whether he's listening or not.
-	-	-	4. He gives me the feeling that I'm wasting his time.
-	-	-	5. He continually fidgets with a pencil, a paper, or something, looking at it and examining it as if studying it rather than listening to me.
-	-	-	6. He paces back and forth <u>as if impatient with the way I am telling my story.</u>

Degree of Irritation

All the time	Sometimes	Not at all	
-	-	-	7. He has such a poker face and manner that I never know whether he's listening or whether he understands me.
-	-	-	8. He treats me like a child.
-	-	-	9. He never smiles - I'm afraid to talk to him.
-	-	-	10. He asks questions as if he doubted everything I say.
-	-	-	11. He always gets me off the subject with his questions and comments.
-	-	-	12. Whenever I make a suggestion, he always throws cold water on it. I've quit trying to give him suggestions.
-	-	-	13. He is always trying to get ahead of my story ... and guess what my point is.
-	-	-	14. He rephrases what I say as if I hadn't said it right, "Oh, do you mean . . .?"
-	-	-	15. He rephrases what I say in such a way that he puts words into my mouth that I didn't mean.
-	-	-	16. He pushes me into a corner and as a resultd makes me feel like a foold
-	-	-	17. He puts me on the defensive when I ask a question or make a suggestion about improving thingsd
-	-	-	18. He frequently answers a question with another - and usually it's one I can't answer. It embar- rasses me.

Degree of Irritation

- | All the time | Sometimes | Not at all | |
|--------------|-----------|------------|--|
| - | - | - | 19. Occasionally he asks a question about what I have just told him and shows he just wasn't listening. For example just after I finish telling him about a problem he might then ask, "Let's see, what was the problem you wanted to talk to me about?" |
| - | - | - | 20. He always takes notes when I am talking. I get so worried about how I am saying things, that I forget what I was saying. |
| - | - | - | 21. He argues with everything I say - even before I have a chance to state my case. |
| - | - | - | 22. He is just antagonistic all the time when he is meeting with any of us under him. |
| - | - | - | 23. Everything I say reminds him of an experience he has had or a happening that he heard of recently. I get frustrated when he continually interrupts to say, "That reminds me . . ." |
| - | - | - | 24. He sits there picking hangnails, or clipping fingernails, or cleaning his nails, or cleaning his glasses, etc. I know he can't do that and listen, too. |
| - | - | - | 25. He rummages through the papers on his desk or through his desk drawers, instead of listening. |
| - | - | - | 26. When I am talking, he finishes sentences for me. |
| - | - | - | 27. He acts as if he is just waiting for me to get through talking so he can interject some-thing of his own. |

Degree of Irritation

- | All the time | Sometimes | Not at all |
|--------------|-----------|---|
| - | - | - 28. When I have a good idea, he always says, "Oh yes, I have been thinking about that, too." |
| - | - | - 29. All the time I talk to him, he looks out the window as if watching something happening out there. |
| - | - | - 30. He smiles all the time, even when I am telling him about a serious problem of mine. |
| - | - | - 31. He stares at me as if trying to outstare me. |
| - | - | - 32. He looks at me as if appraising me...I begin to wonder if I have a smudge on my face, or a tear in my coat, etc. |
| - | - | - 33. He looks me in the eye too much .J. unnaturally long at a time. It's just not normal. |
| - | - | - 34. He constantly looks as if he is going to say "No" or question the truthfulness or value of what I'm saying. |
| - | - | - 35. He overdoes trying to show me he's following what I'm saying...too many nods of his head, or mm-hms, and uh-huh's. |
| - | - | - 36. He always acts shocked or offended by any suggestion or problem. I expect him to understand and help, not judge and condemn me. |
| - | - | - 37. He inserts humorous remarks when I am trying to be serious. |
| - | - | - 38. After apparently listening, he says something like, "It looks to me as though your problem is ..." <u>and what he suggests usually isn't my problem at all.</u> |
| - | - | - 39. He sits there and doodles on paper ... drawing figures, pictures, etc. |
| - | - | - 40. He sits too close to men |

Degree of Irritation

All the time	Sometimes	Not at all	
-	-	-	41. He blows smoke in my face.
-	-	-	42. He asks personal questions when other people are in the same office or room with us.
-	-	-	43. He frequently looks at his watch or the clock while I am talking.
-	-	-	44. He closes his eyes, rests his head on his hand, as if resting.
-	-	-	45. He doesn't put down what he is doing when I come in, and turn his attention to me completely.
-	-	-	46. He doesn't seem to take personal interest in me.
-	-	-	47. He acts as if he is doing me a favor in seeing me.
-	-	-	48. He acts as if I should know how to solve the problem. He does!
-	-	-	49. He is always rushed for time.
-	-	-	50. He fails to get down to the basis of the argument or problem.
-	-	-	51. He walks away when I am talking.
-	-	-	52. He passes the buck on problems.
-	-	-	53. He says he has to go to another meeting.
-	-	-	54. He acts if he knows it all.
-	-	-	55. He says something and then denies at the next meeting we have.
-	-	-	56. He acts as if I don't know what I'm talking about.
-	-	-	57. He tries to avoid seeing me - as if he doesn't want to talk to me about any problems.

Degree of Irritation

- | All the time | Sometimes | Not at all | |
|--------------|-----------|------------|---|
| - | - | - | 58. If several people are in the room, he looks at someone other than the person who is talking. |
| - | - | - | 59. He asks questions that demand agreement with him; for example, he makes a statement and then says, "Don't you think so" or "Don't you agree?" |
| - | - | - | 60. He doesn't sit still. |

Add any other habits that are annoying or irritating to you.

- | | | | |
|---|---|---|-----|
| - | - | - | 61. |
| - | - | - | 62. |
| - | - | - | 63. |
| - | - | - | 64. |
| - | - | - | 65. |

SUMMARY

If much of this material is new to you, it should be; the importance of good listening is just being discovered. However, as supervisors, you need to use critical listening each day. The values of listening were stressed as assisting in learning, problem-solving, decision-making cooperation gaining, trouble-preventing and others.

Later the techniques of effective listening were brought to light. First we must concentrate on what the speaker is saying. If applicable, we should take clear, intelligible notes, remembering that we are seeking ideas or principles rather than facts. Do you question the speaker if you do not understand his line of reasoning? Evaluate the man's presentation or ideas on the basis of his whole talk and not just one fact or idea. Finally, we have no right to "tune out" a talker if we don't like his appearance, manner of speaking, etc.

Similar to most other fields of endeavor, an ability in listening cannot be made effective without practice. You've received only a token amount of this practice here. The real test is in the future when you are in the classroom, in a conference, or listening to a subordinate spell out his problems. Particularly with the subordinate you must tend to become more and more the "sounding board" type of supervisor. In this atmosphere better communication will result and, ultimately, better efficiency will thrive.

ANNEX A

"LET ME FINISH PLEASE"

Are you a good listener? Whether you are or not can have a profound effect on your life.

Not long ago, a charming Buffalo girl fell in love with the town's most eligible bachelor. They were practically engaged. One evening he told her that he had an important question to ask here

"But first," he said, "let me recount what happened at the club today. As you know, we haven't had any rain lately and the greens are lightning fast. Well, sir, the fellows bet me that I couldn't score eighty."

"And you scored eighty?"

"Well, yes," he said. "But you didn't let me finish the story."

"I'm sorry," said the girl. "Go ahead."

"There's no use now. The story's ruined."

"It is not ruined," said the girl. "I think it's a perfectly wonderful story. Imagine scoring eighty!"

"But there were a lot of details to it."

"Well, you go right ahead and tell mother."

"No, no," said the young man heavily, "No, no."

"Well, then, what was the important question you were going to ask me?"

"Nothing," said the young man. "It can wait."

That girl's romance was shattered, and today she is going around with a short bald man of forty-five who breathes through his mouth. All because she was not a good listener.

A fellow I know, whom I shall call George, although his real name is Frank, held an important position with a company which manufactures folding paper boxes. He was resolute, intelligent and industrious. Everything pointed to a meteoric career in his field, except for one thing - he couldn't help interrupting stories.

One day the president of the firm, Mr. W. W. Brewster, called George to his office.

"George," he said, "a seat has fallen vacant on the board of directors. I am going to appoint you, George, to fill that vacancy. But before I do - Have I ever told you about my experience on Casco Bay?"

"No, W. W.," said George, "you haven't."

"An almost unbelievable story," said Brewster.

"A story involving a peculiarity of a boatman we hired to row us back in the dead of night from one of the islands in the bay to the mainland. A peculiarity that none of us suspected at the time. Well, sir, it was a fine bright morning when we started out for the island. There were six of us in the party - "

"Was he blind?" said George

"Was who blind?"

"The boatman."

"Yes, said Brewster slowly, "he was."

"I thought so," said George.

George never filled that vacant seat on the board. In fact, his own seat in his office fell vacant. The last I heard of him he was making thirty-six dollars a week.

A friend of mine, Harold Pusey, the president of a small railroad, wanted to amalgamate his railroad, the Husey & Pusey Railroad Company, which had forty-six miles of track, with the Great Northwest, Southeast, Atlantic & Pacific, which had tracks running all over the place. The deal was all set. Harold was in the office of the great railroad magnate to sign the papers.

"Speaking of railroads," said the great magnate, taking his fountain pen from his vest pocket and unscrewing the cap, "reminds me of a narrow escape from death I had as a child. It is a thrilling story of boyish recklessness, desperation and courage. Would like to hear it?"

"Yes, indeed," said Harold.

"I was a boy of ten at the time," said the great magnate. "I was playing down by the railroad tracks with two boyhood chums, Sammy Morse and Tommy Edison, when we decided to go swimming in one of those big wooden water tanks they use to water engines. We climbed up the ladder and dove in. Well, sir, we were swimming around in there - "

"When a train came along and took some of the water?" asked Harold.

"Why, yes," said the great magnate.

"Then what happened, sir? Were you saved?"

"Yes. Yes, we were."

"Somebody heard your cries?"

"That's right," said the G. M., putting the cap back onto his fountain pen and replacing it in his vest pocket. "Somebody heard our cries."

Those papers were never signed. Harold returned to his office a broken man.

Is there any hope for these people?

Yes! Not many years ago I was myself a chronic interrupter. I determined to fight it. In a year I had conquered the problem. In the past three years I have not felt the slightest urge to interrupt a story.

The change it has made in my life is remarkable. Society opened its doors to me. Invitations flowed in. Just the other day Dexter Willoughby, of the Snob's Point Willoughbys, rang me up to invite me to go for a cruise on his yacht to Monte Carlo, Cannes, Biarritz and return.

"I can count on you, of course?" he begged.

"Delighted," I murmured.

"By the way," he said, "have you heard the rather amusing riddled about the chap who left his eighth-floor apartment every morning, entered the self-service elevator and pushed the button for the first floor?"

"Was it a midget?" I asked.

"How on earth did you know that?"

"I remember now," I said. "I've heard the story before. It was midget, wasn't it?"

"Yes," said Dexter, "it was."

There was a short silence. Then: "Who else will be in the yachting party?" I inquired.

"Er - it's not entirely settled as yet," replied Dexter. "I'll write you tonight and let you know."

That was Tuesday. Today is Friday and there was no letter from Dexter in the morning's mail.

No doubt it will arrive tomorrow.

JOHN BAILEY

LISTENING TO OTHERS

1. STOP TALKING - - you can't listen while you are talking.
2. EMPATHIZE WITH OTHER PERSON - - try to put yourself in his place so that you can see what he is trying to get at.
3. ASK QUESTIONS - - when you don't understand, when you need further clarification, when you want him to like you, when you want to show you are listening. But don't ask questions that will embarrass him or show him up.
4. DON'T GIVE UP TOO SOON - - don't interrupt other person; give him time to say what he has to say.
5. CONCENTRATE ON WHAT HE IS SAYING - - actively focus your attention on his words, his ideas, and his feelings related to the subject.
6. LOOK AT THE OTHER PERSON - - his face, his mouth, his eyes, his hands, will all help him communicate with you. Helps you concentrate, too. Makes him feel you are listening.
7. SMILE AND GRUNT APPROPRIATELY - - but don't overdo it.
8. LEAVE YOUR EMOTIONS BEHIND (if you can) - - try to push your worries, your fears, your problems, outside the conference room. They may prevent you from listening well.
9. CONTROL YOUR ANGER - - try not to get angry at what he is saying; your anger may prevent you from understanding his words or meaning.
10. GET RID OF DISTRACTIONS - - put down any papers, pencils, etc., you have in your hands; they may distract your attention.
11. GET THE MAIN POINTS - - concentrate on the main ideas and not the illustrative material; examples, stories, statistics, etc., are important, but usually are not the main points. Examine them only to see if they prove, support, define the main ideas.
12. SHARE RESPONSIBILITY FOR COMMUNICATION - - only part of the responsibility rests with the speaker; you as the listener have an important part. Try to understand, and if you don't, ask for clarification.
13. REACT TO IDEAS, NOT TO PERSON - - don't allow your reactions to the person influence your interpretation of what he says. His ideas may be good even if you don't like him as a person, or the way he looks.

14. DON'T ARGUE MENTALLY - - when you are trying to understand the other person, it is a handicap to argue with him mentally as he is speaking. This sets up a barrier between you and speaker.
15. USE THE DIFFERENCE IN RATE - - you can listen faster than he can talk, so use this rate difference to your advantage by: trying to stay on right track, anticipate what he is going to say, think back over what he has said, evaluate his development, etc. Rate difference: speechrate is about 100 to 150 words per minute; thinking: 250 to 500.
16. LISTEN FOR WHAT IS NOT SAID - - sometimes you can learn just as much by determining what the other person leaves out or avoids in his talking as you can by listening to what he says. Remember the projection tests.
17. LISTEN TO HOW SOMETHING IS SAID - we frequently concentrate so hard on what is said that we miss the importance of the emotional reactions and attitudes related to what is said. His attitudes and emotional reactions may be more important than what is said in so many words.
18. DON'T ANTAGONIZE SPEAKER - - you may cause the other person to conceal his ideas, emotions, attitudes by antagonizing him in any of a number of ways: arguing, criticizing, taking notes, not taking notes, asking questions, not asking questions, etc. Try to judge and be aware of the effect you are having on the other person. Adapt to him.
19. LISTEN FOR HIS PERSONALITY - - one of the best ways of finding out information about a person is to listen to him talk; as he talks you can begin to find out what he likes and dislikes, what his motivations are, what his value system is, what he thinks about everything and anything, what makes him tick.
20. AVOID JUMPING TO ASSUMPTIONS - - they can get you into trouble in trying to understand the other person. Don't assume that he uses words the same way you do; that he didn't say what he meant, but you understand what he meant; that he is avoiding looking you in the eye because he is telling a lie; that he is trying to embarrass you by looking in the eye; that he is distorting the truth because what he says doesn't agree with what you think; that he is lying because he has interpreted the facts differently than you have; that he is unethical because he is trying to win you over to his point of view; that he is angry because he is enthusiastic in presenting his views. Assumptions like these may turn out to be true, but more often they just get in the road of your understanding and reaching agreement or compromise.

21. AVOID CLASSIFYING THE SPEAKER - - it has some value, but beware! Too frequently we classify a person as one type of person and then try to fit everything he says into what makes sense coming from that type of person. He is a Republican. Therefore, our perceptions of what he says or means are all shaded by whether we like or dislike Republicans. At times, it helps us to understand people to know their politics, their religious beliefs, their jobs, etc., but people have the trait of being unpredictable and not fitting into their classifications.
22. AVOID HASTY JUDGEMENTS - - wait until all the facts are in before making any judgments.
23. RECOGNIZE YOUR OWN PREJUDICE - - try to be aware of your own feeling toward the speaker, the subject, the occasion, etc., and allow for these pre-judgments.
24. IDENTIFY TYPE OF REASONING - - frequently it is difficult to sort out good and faulty reasoning when you are listening. Nevertheless, it is so important a job, that a listener should bend every effort to learn to spot faulty reasoning when he hears it.
25. EVALUATE FACTS AND EVIDENCE - - as you listen, try to identify not only the significance of the facts and evidence, but also their relationship to the argument.

VOICE DEVELOPMENT

INTRODUCTION

Very few of us really know what our voices sound like to others. When we hear our voices played back from a tape recorder we are absolutely amazed (and even a little dismayed) to know the effect our voices must have had on our listeners. The truth is that in many situations, speaking over a telephone for example, YOUR VOICE IS YOU!

With this in mind, just what kind of impression does your voice create?

We all tend to underestimate the importance of a well-trained voice. When you are speaking face-to-face with another person, your smile, your appearance, and your charm and personality all help create a good impression. Far too often, however, a poor voice creates a lasting impression and all other factors are forgotten. You, like your voice, are "written-off" as flat, stale, weary and unprofitable.

The voice best suited for instruction is the voice having a "personal interest tone" as contrasted with one lacking that expression of interest. Such a voice creates a pleasant response and should be the goal of every instructor. A technique used often in voice development is known as oral reading. It is one of the most pleasant, rapid and rewarding approaches available.

Today we will study the technique of oral reading and the desirable voice characteristics that can result from its application. We will examine the common deficiencies in voices and how oral reading can be used to minimize these deficiencies.

DEVELOPMENT

1. COMMON VOICE DEFICIENCIES

(Note: This section is most effective when developed as a conference following a playback by tape or wire of a short presentation with an analysis of the vocal delivery. Voice deficiencies are identified and emphasized.)

Some deficiencies in voice, as used in instruction, are so often observed that they may be spoken of as "common" deficiencies. Many of these deficiencies are actually caused by our cultural patterns and are a natural result from the way we raise and train our children. For example, we insist that "children should be seen but not heard" or "it is not polite to raise our voices". These, and similar patterns, made us most reluctant to use increased volume as a form of emphasis. Another pattern deadly to platform instruction is found in the enforced control over the showing of emotions typified by such adages as "men never cry" and "don't be a baby". As a result of these social and cultural pressures the new instructor finds himself often in the paradoxical position Abe Lincoln must have had in mind when he described a man who had stubbed his toe on a large rock and found himself "too old to cry and too hurt to laugh". To the detriment of interesting instruction it almost seems that society is attempting to develop a race of poker-faced, unmoved, unfeeling emotionally sterile automatons.

It certainly is small wonder that so few of us find it natural, or even desirable, to lend to our instruction that emotional warmth and projection of our deepest feelings to give color and interest to our subject matter. Our subject matter, however, will have only that life, color and interest that we give it by injecting our personality into it. Certainly this is most easily done by skillful use of good voice quality.

Here are some of these common voice deficiencies. While they appear diverse they all have one factor in common. They all can be eliminated quickly and easily by practicing oral reading.

a. Lack of Emphasis

In the inability of some instructors to lend emphasis to their key, or main, lesson points we find one of the most frequent blocks to learning. Everything taught during a period of instruction appears equally important (or non-important). Explanatory material blends imperceptibly into key points. The lesson appears to have a "sameness" throughout.

Here is found the cause of student complaints such as the inability to take meaningful notes. They complain of the inability to see relationships in material being taught or cite erroneous concepts gained from instruction. Another common complaint is found in the student who writes volumes of notes simply because he can't identify the "must know" from the "nice to know" material in a lesson.

b. Poor Control of Volume

The use of an interesting variation in volume as an device for achieving emphasis is generally accepted. Many instructors, however, hesitate to drive their teaching points home with the tone of conviction that increased volume can lend to a period of instruction. In part, we have examined the underlying causes of this in our preliminary discussion.

Equally common though is the instructor who labors under the illusion that "if you shout a thing long enough and loud enough someone will believe you". The fallacy of this line of reasoning has been proven beyond dispute. It isn't the degree of volume change that is important, but rather the artful use of variety in volume.

The basic level of volume should, of course, be governed by the size of the class, room size, and by the prevailing acoustical patterns. One thing stands out; STUDENTS CAN'T LEARN WHAT THEY CAN'T HEAR!

c. Poor pacing and Rate

Some confusion always exists in the mind as to the difference between "pace" and "rate". Rate should be considered as the overall impression gained as to speed of the oral delivery. For example, Walter Winchell has an extremely rapid rate of delivery whereas the traditional Southerner has a slow, deliberate rate of speech. Pace, on the other hand, refers to the variation of speed within a thought unit or sentence. If each word of a sentence is uttered with the regularity of a metronome it is found to be lacking in meaning. Even within a single sentence there is need for a variety in speed of delivery if meaning is to be completely clear.

A measured, constant speed of delivery can give to instruction the same hypnotic, entrancing quality as the well-known, measured dripping of a leaking faucet.

In teaching, changes in pace and rate must be meaningful and related to the material being taught. In general, a slower, more deliberate pace is indicated when introducing key ideas. This "slow down" better enables students to grasp the concept being given. By the same token, explanatory material should be covered rather rapidly so that students do not become bored by long, drawn-out explanations.

d. Inadequate Pitch Variation

One of the most deadly voice deficiencies relative to instruction is the lack of pitch variation. The droning monotone is one of the best cures for insomnia known. It can be guaranteed to put even the most eager student to sleep within an hour.

A voice, on the other hand, utilizing pitch variation to the fullest is a pleasant almost musical voice that is full of color, vitality and lively interest. It is a voice that is pleasurable to hear. Pitch variation can emphasize main points in a most effective manner, and is fundamental in giving emotional color to a presentation. After all, few persons can resist the emotional impact of music, and this is variation of pitch in its purest form.

A group of words expressing an idea can be made into a question, a conviction, a doubtful statement or the lyrics of a song just by the skillful manipulation of pitch.

e. Weak Enunciation

Enunciation refers to the clarity with which speech is uttered. If students cannot clearly and easily understand the instructor then instruction is bound to be poor.

Clear, understandable speech is always important but achieves even greater importance in the teaching of technical material that involves the use of a specialized nomenclature.

f. Errors in Pronunciation

Not only must words be clearly spoken, but they must be pronounced in an acceptable manner. Words which are mispronounced may cause confusion or even fail to be understood at all. It is only necessary to remind ourselves of how difficult it is to understand a foreigner's attempts at spoken English to see how mispronunciation can ruin vocal instruction.

g. Poor Control of Breathing

An instructor who "huffs" and "puffs" his way through a period of instruction is in grave danger of "blowing" his lesson.

A great deal of coordination between the organs of respiration and speech is required in speaking. The same body structures serve both purposes; one simply cannot breathe and speak effectively at the same time.

One of the more common errors resulting from poorly coordinated breathing and speaking is found in the instructor who speaks in two, and three word bursts stopping for breath in between.

Another example is the instructor who fills his lungs with air and then speaks for as long as possible without stopping for breath. In the latter case students enjoy writing "book" on the instructor since it's about a 50-50 bet as to whether he will teach his lesson or die of strangulation first. So far the score reads: Instructors Lost - 0%; Lessons Lost - 100%.

2. DEFINITION OF ORAL READING

Even though oral reading as a device for teaching elementary students is no longer as popular as it once was, most people still have been exposed to it sometime during their educational experience. As commonly practiced, a student was picked to read aloud from a selection being studied by the class. The result has been that "oral reading" and "reading aloud" have become almost synonymous terms.

Oral reading, however, as used in voice development is much more than just reading aloud. As we will use it here, in our efforts in voice development, we will consider oral reading as the communication of a reader's impression of an author's ideas and feelings to an audience in such a way that the audience understands the ideas, experiences the feelings, and gains an appreciation of the author's literary skill. It is the artful use of the "complete" voice in aiding listeners to create in their minds the conditions being described or developed by the author. Every parent who has read to his child has exercised the type of delivery mentioned here when he "roll-plays" the characters of nursery rhymes or fairy tales. Changing the pitch of the voice to simulate the "papa" bear, the "mama" bear and the little "baby" bear in the delightful story of "Goldilocks and the three bears" is an excellent example of applied oral reading. The listening child gains a much greater appreciation from the simple role playing involved.

3. QUALITIES OF A GOOD ORAL READER

Every good oral reader is possessed of certain qualities and any differences are those of degree only. These common qualities and the skill with which they are used are the mark of the good oral reader.

a. Understands Meanings and Feelings of Author

It is absolutely impossible to select a written passage and perform a satisfactory job of oral reading without a comprehensive study of the passage, and the author. The passage must be studied for content, for meaning (both evident and hidden), examined for shades of meaning, and author intent must be understood in every detail.

b. Practices Word or Thought Groups

Phrases and sentences are groups of words. Moreover they are words grouped in such a way that they express an idea. Any change in word grouping is quite likely to change the idea that was originally intended. The oral reader, then, must be very careful to keep related words properly grouped so that the correct idea is expressed.

Correct word grouping aids the oral reader in giving even greater meaning by permitting him to use proper tone inflection. The latter becomes extremely important when it is recalled that the group of words can become a statement, a question, or an exclamation simply by using voice variation.

c. Ability to Centralize and Subordinate Ideas

We are all well aware of the monotonous chanting that characterizes the presentation of a poor reader. All ideas are the same - sentence blends into sentence; paragraph into paragraph. No attempt is made to separate key ideas from the mass of explanation that accompanies them. All shades of meaning are lost. In short, the ideas the author may have had in mind are lost in a meaningless "jumble" of sound.

Key ideas must be located by study prior to reading them aloud and then read in such a way that they stand out clearly for the listener.

Subordinate ideas must be "played down" in oral reading in order that they may serve the purposes of amplifying, qualifying, coloring and interpreting the key ideas; they should never be permitted to compete for listener attention.

d. Use Pauses Effectively

Of all the skills available to the oral reader or speaker the most effective single device is the ability to use pauses effectively. There is almost no limit to what can be accomplished by use of the pause at the right time in the right way. By the same token there are a few distractions more deadly than the misused or misplaced pause. Certainly it is a two-edged sword and must be used with skill.

The pause, in oral delivery, takes the place of the punctuation used in writing. Just as a misplaced comma can change the meaning, a misplaced pause can convey a completely erroneous impression to an audience.

e. Regulates the Rate of Reading

The effective oral reader regulates the rate of his reading in view of the following considerations:

(1) Size of audience

The smaller the size of audience (class), the more normal or conversational rate of delivery should be used. When a listening group exceeds 20 or 30 persons, the rate must be slowed down. The slower rate, to a large extent, enables all listeners to follow the presentation and also compensates for the loss or "deadening" of sound caused by the absorption of sound by the clothing and bodies of the audience.

(2) Room acoustics

To a very real extent, sound tends to "bounce" around within a room. Occasionally these bouncing echoes will "cancel" any sound following them too closely. Therefore, in a large room, particularly one with poor acoustical quality, it is recommended that a slower rate be used. This will permit the "echoing" to subside and prevent cancellation of sound.

(3) Mood

The effect of rate of delivery in assisting the listener to grasp the mood of the selection being read is pronounced. For example, a funeral dirge is characterized by its slow, mournful, heavy beat, and by the same token, a song of spring has a light, frothy, bouncy rate of delivery. The rate must suit the material and mood being interpreted.

(4) Complexity of content

The more complex and intricate the material being read, the slower the rate must be. This slower rate enables the listener to follow, analyze and appreciate the thought being developed. If the rate of delivery is so fast that the listener cannot follow it, interest will be very quickly directed elsewhere.

(5) Author style

Some authors write in a complex and intricate fashion that is difficult to follow and appreciate if their material is read rapidly. The good oral reader will adjust his rate of delivery so that he can assist the listener to follow the ideas being presented.

4. VOICE ANALYSIS SHEET

The development of voice through the use of oral reading is a little like a tango--it takes two. Oral reading practiced in solitary confinement may be good for the soul, but little will be accomplished in developing a voice. The same mistakes are likely to be repeated. To be effective, oral reading requires the presence of a critical listener.

To assist you in becoming a critical listener so that you can assist your classmates in further developing their oral deliveries, you may use the voice analysis sheet.

OUTLINE FOR VOICE ANALYSIS AND DIAGNOSIS

INTERESTING MANNER

1. PACE

Very expressive
 Satisfactory
 Needs Improvement (Indicate specific area below)

- a. Increase rate
- b. Slow down
- c. Eliminate hesitations
- d. Combine thought units
- e. Improve fluency

2. PITCH

Very expressive
 Satisfactory
 Needs Improvement (Indicate specific area below)

- a. Raise overall tonal level
- b. Lower overall tonal level
- c. Overcome repetition of fixed pattern
- d. Establish greater relationship between pitch changes and meaning

3. VOLUME

Very expressive
 Satisfactory
 Needs Improvement (Indicate specific area below)

- a. Increase volume
- b. Decrease volume
- c. Use volume to secure greater emphasis
- d. Avoid overuse of volume for emphasis
- e. Strive for meaningful variation in volume

CLARITY

1. BREATHING

Very expressive
 Satisfactory
 Needs Improvement (Indicate specific area below)

- a. Take deep breaths to sustain longer speech
- b. Breathe in at end of thought units
- c. Breathe less audibly

2. ARTICULATION

Very expressive
 Satisfactory
 Needs Improvement (Indicate specific area below)

- a. Open mouth wider
- b. Sound word endings, particularly the _____.
- c. Avoid slurring words
- d. Correct pronunciation of _____

SELECTED PASSAGES FOR PRACTICE IN VOCAL EXPRESSION

Oral reading is one of the easiest and most commonly used methods of improving vocal expression. Oral reading is more, however, than just reading aloud. It is reading in such a manner as to express the ideas of the author. A good oral reader, therefore, prepares himself by (1) studying the selection until he understands the meanings and feelings of the author, (2) practicing word or thought grouping until he can express ideas in a clear and understandable manner, (3) using pauses effectively for emphasis, and, (4) regulating the rate of reading to suit the size of the audience and to bring out the meaning and mood of his material.

Before beginning your practice or any one passage, study it carefully to understand its full meaning and allow yourself to drink in the dominant mood. Avoid mere superficial manipulation of voice; read so as to make the meaning clear and the feeling contagious to your listeners. Effective reading of this sort requires practice enough in private so that before an audience you will not have to keep thinking of vocal skill but can concentrate on the ideas and feelings you are trying to express.

1. ONE IDEA

If I had a choice given me of one idea or all the atomic bombs in existence, I'd unhesitatingly choose the one idea. You would too. If you don't think so, then let's look closely at some simple ideas.

For instance, Henry Ford just had one idea. His idea was to produce a car cheap enough so that the man in the street, the common man, could afford to buy it. If you look in the files of almost any news-paper from September, 1922, you will find advertised there a Ford chassis and motor delivered complete for \$390 and a five passenger

touring car complete and ready to go for \$450.

We Americans paid Henry Ford more than a billion dollars for his one idea. And we got our money's worth.

2. PROSPECTUS FOR "THE REMODELED CHEWING GUM CORP."

If it weren't for Chewing Gum, Americans would wear their teeth off just hitting them against each other. Every scientist has been figuring out who the different races descended from. I don't know about the other tribes, but I do know that the American Race descended from the Cow. And Wrigley was smart enough to furnish the Cud. He has made the whole world chew for Democracy.

3. THE AGE OF ANXIETY

Years ago my father gave me some advice that stands me in good stead this morning. Said he, "Flattery is like perfume, it should be sniffed but not swallowed". I'm flattered by your invitation to speak, but I'm not taken in. My presence here merely supports your reputation, as Unitarians, for being practical philosophers.

You see, I too happen to know that Plato said, "When you have a really difficult question to ask, ask it of a young man; for he will be audacious enough to offer an answer - and because of his youth his elders will be charitable enough to forgive his errors."

Thus, I come to you today, in the main, much pleased, but not one whit beguiled, realizing that yours is a difficult question. "What can we do that is sincere and realistic to commemorate the war dead?" - difficult, because today we live in an age of anxiety that apparently embitters the fruits of all the wars.

But I shall answer that question promptly and directly. Commemorate the war dead by curing this bitter anxiety through analysis and self help. Make this a real peace.

4. FROM A CHRISTMAS CAROL

"What else can I be," returned the uncle, "when I live in such a world of fools as this? Merry Christmas! What's Christmas time to you but a time for paying bills without money; a time for finding yourself a year older, and not an hour richer; a time for balancing your books and having every item in 'em through a round dozen of months presented dead against you? If I could work my will, "said Scrooge indignantly, "every idiot who goes about with Merry Christmas on his lips should be boiled in his own pudding, and burried with a stake of holly through his heart. He should."

5. THE TRAINING OF THE INTELLECT

The fault of our age is the fault of hasty action, of premature judgments, of a preference for ill-considered action over no action at all. Men who insist upon standing still and doing little thinking before they do any acting are called reactionaries. They want actually to reach a state in which they can be allowed to think. They want, for a little while, to withdraw from the turmoil of party controversy and see where they stand before they commit themselves and their country to action from which it may not be possible to withdraw.

The whole fault of the modern age is that it applies to everything a false standard of efficiency. Efficiency with us is an accomplishment, whether the accomplishment be by just and well-considered means or not; and it is this standard of achievement that is debasing the morals of our age, the intellectual morals of our age. We do not stop to do things thoroughly; we do not stop to know why we do things. We see an error and we hastily correct it by a greater error; and then go on to cry that the age is corrupt.

6. THE AMERICAN FAMILY

The bare words, "we live in a changing society", hardly do justice to the process which has almost turned our society upside down and inside out within the lifetime of the older of us.

Consider what has happened to the home, the stage on which the drama of family life is played. What was the home like, fifty years ago? There was the parlor, always cold and clean and quiet, with an organ which was pumped with the feet, a hard horsehair sofa, and a photographic album. The sitting room was more cheerful, with its base-burner standing in the middle of the room on a metal sheet to protect the carpet, the coals glowing red-hot through the isinglass windows of the stove, the stove pipe going straight up through the ceiling to lend a little warmth to the bedroom above; the coal scuttle beside the stove, half full of coal, and garnished with nut-shells and apple cores. On the library table a big kerosene lamp shedding a yellow glow, and the latest copies of Harper's Bazaar and the Youth's Companion. Beside the table a big rocking chair, in which mother, singing lullabies, rocked the baby to sleep. And I almost forgot to mention the brick sewn up in a piece of carpet, and used as a doorstep.

7. BABIES LEAVE ME COLD

I don't like babies on ANY basis. The very appearance of a baby is as unpleasant to me as is any evidence of a new, raw project. Ugly, formless, pointless, and indicative in no sense of the architect's rosy mental sketch, it certainly has no eye appeal. Some babies, to be sure, enjoy perceptible advantages in form, pigmentation, and awareness of surroundings. But in no sense can one compete in lively interest, warm response, or common sense with a puppy, a kitten, or even a suckling pig. Small pigs are infinitely diverting, with their frank and jolly piggishness and suspicious shoebutton eyes; not so a baby.

Lying there in pink arrogance like a slug on a lettuce leaf, he takes all and screams for more. Almond-headed, vacant-faced, toothless - it staggers human credulity to imagine this phenomenon in any role not bounded by the canvas of a side show. To this day, I am utterly unable to imagine a handsome man or a breathtaking bit of feminine pastry as ever having been a baby. Having seen the one, I simply cannot believe the other. Nature for all her magic couldn't have done it.

I have seen a baby return the most exquisite gush of a beautiful and talented actress with a yawn and a rousing belch which tore the feathers off the gusher's hat. I have received, personally, even more direct critical response for my pains - but that was long ago, when I still picked one up after insistent prodding. Appreciation is not in their small, weazened souls. How they suffer by contrast with a puppy, who capers after favors, or even a kitten, who will drink your milk and then curl up in your lap and purr a paean which warms your soul.

8. ON WOMEN

It will be found that the fundamental fault of the female character is that it has NO SENSE OF JUSTICE. This mainly due to the fact . . . that women are defective in the powers of reasoning and deliberation; but it is also traceable to the position which Nature has assigned to them as the weaker sex. They are dependent, not upon strength, but upon craft; and hence their instinctive capacity for cunning, and their ineradicable tendency to say what is not true. For as lions are provided with claws and teeth, and elephants and boars with tusks, bulls with horns, and the cuttlefish with its cloud of inky fluid, so Nature has equipped woman for her defense and protection with the arts of dissimulation; and all the power which Nature has conferred upon man in the shape of physical strength and reason has been bestowed upon woman in this form. Hence dissimulation is innate in women, and almost as much a quality of the stupid as the clever. It is as natural for them to make use of it on every occasion as it is for those animals to employ their means of defense when they are attacked; they have a feeling that in doing so they are only within their rights.

9. t SEA-FEVER

I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white sail's shaking,
And a gray mist on the sea's face and a gray dawn breaking.

I must go down to the seas again, for the call of the running tide
is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume; and sea-gulls crying.

I must go down to the sea again, to the vagrant gypsy life,
To the gull's way and the whale's way where the wind's like a whetted
knife;
And all I ask is a merry yarn from a laughing fellow-rover,
And quiet sleep and a sweet dream when the long trek's over.

10. GETTYSBURG ADDRESS

"Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal."

11. FROM THE FIRST CHAPTER OF KINGS

And, behold, the Lord passed by, and a great and strong wind rent the mountains, and brake in pieces the rocks before the Lord; but the Lord was not in the wind; and after the wind an earthquake; but the Lord was not in the earthquake; and after the earthquake a fire, but the Lord was not in the fire; and after the fire a still, small voice.

12. THE TWENTY-THIRD PSALM

The Lord is my shepherd; I shall not want.
He maketh me to lie down in green pastures: He leadeth me beside the still waters.
He restoreth my soul: He leadeth me in the paths of righteousness for His name's sake.
Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me; Thy rod and Thy staff they comfort me.
Thou preparest a table before me in the presence of mine enemies;
Thou anointest my head with oil; my cup runneth over.
Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord forever.

13. ABUSRDITY OF ETERNAL PEACE

With the most crushing of victories, in one of the most just wars, Italy, with war in Africa, has acquired an immense, rich, imperial territory, where for many decades she will be able to carry out the achievements of her labors and of her creative ability. For this reason, but only for this reason, will we reject the absurdity of eternal peace, which is foreign to our creed and to our temperament.

14. LIBERTY OR DEATH

There is no retreat but in submission and slavery! Our chains are forged. Their clanking may be heard on the plains of Boston! The war is inevitable - and let it come! - I repeat it, sir, let it come! It is vain, sir, to extenuate the matter. Gentlemen may cry, peace, peace! -- but there is no peace. The war has actually begun. I know not what course others may take; but, as for me, give me liberty, or give me death!

15. INVICTUS

Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate;
I am the captain of my soul.

16. LIFE ON THE MISSISSIPPI

"I'm the original iron-jawed, brass-mounted, copper-bellied, corpse-maker from the wilds of Arkansas! Look at me! I'm the man they call Sudden Death and General Desolation! Sired by a Hurricane, dam'd by an earthquake, half-brother to the cholera, nearly related to the small-pox on the mother's side! Look at me! I take nineteen alligators and a bar'l of whiskey for breakfast when I'm in robust health, and a dead body when I'm ailing! I split the everlasting rocks with my glance, and I quench the thunder when I speak! Who-oo!"

MISCELLANEOUS

17.

There is no mistake; there has been no mistake; and there shall be no mistake.

18.

Let us cultivate a true spirit of union and harmony . . . let us act under a settled conviction, and a habitual feeling, that these twenty-four States are one country . . . Let our object be, our country, our whole country, and nothing but our country.

19.

Some books are to be tasted; others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read but not curiously, and some few to be read wholly, and with diligence and attention.

20.

To sit in solemn silence in a dull, dark dock
in a pestilential prison, with a lifelong lock,
Awaiting the sensation of a short, sharp shock,
From a cheap and chippy chopper on a big black block!

EXERCISES FOR IMPROVING MODIFIER USE

JAW EXERCISE

Repeat this aloud several times daily until you become accustomed to opening your mouth adequately for each sound. As you vigorously read these lines, drop your jaw as far as you can each time you say "ah".

oh ah	oh ah	oh ah	oh ah
ee ah	ee ah	ee ah	ee ah
ah oh	ah oh	ah oh	ah oh
ah ee	ah ee	ah ee	ah ee

LIP EXERCISE

To increase the flexibility of your lips, practice the following exercise. When you make the sound of "ee", stretch your lips back toward your ears as far as you can; and when you make the "oo" sound (as in moon), be sure your lips form a circle. When you practice the second line, stretch your lips back on "ay" and bring them forward into a circle on "oh". The more vigorously you do this exercise, the more benefit you will derive from it.

ee oo	ee oo	ee oo	ee oo
ay oh	ay oh	ay oh	ay oh
oo ee	oo ee	oo ee	oo ee
oh ay	oh ay	oh ay	oh ay

SAY

What did you do last night?
I told you I'd go with you.
I heard you come in.
Could you come at noon?
I wrote you last week.
Did you ever hear from Fred?

DID IT SOUND LIKE?

Whadjudo last night?
I toldjuh I'd go with yuh?
I heardjuh come in.
Couldya come at noon?
I wrotecha last weekd
Jever hear from Fred?

FOR PEOPLE WHO MUMBLE THE FINAL "G" SOUNDS

Gleaming and streaming and steaming and beaming,
And rushing and flushing and brushing and gushing,
And flapping and rapping and clapping and slapping,
And curling and whirling and purling and twirling,
Retreating and meeting and beating and sheeting,
Delaying and straying and playing and spraying.

FOR PEOPLE WITH LAZY LIPS

Betty Botter bought a bit of butter. "But", she said, "This butter's bitter. If I put it in my batter, it will make my batter bitter. But a bit of better butter will make my batter better." So Betty Botter bought a bit of better butter and made her batter better.

FOR PEOPLE WHO CONFUSE THE "D" AND "T" SOUNDS

Rats! They bite babies in their cradles,
They take cheeses out of vats
And lick the soup from cook's old ladles;
They split open the kegs of salted sprats,
Make nests inside man's Sunday hats
And even spoil the woman's chats
By squalling and squealing
In forty different sharps and flats.

FOR PEOPLE WITH TIRED TONGUES

Theophilus Thistle, the thistle sifter, sifted a sieve of unsifted thistles. If Theophilus, the thistle sifter, sifted a sieve of unsifted thistles, where is the sieve of unsifted thistles Theophilus Thistle, the thistle sifter, sifted?

FOR PEOPLE WITH CLOSED MOUTHS

Sarah Shuster said Susie Simpson, Sam Simpson's sister, shouted she saw seven 'short shivering soldiers sadly standing on the shining, sandy seashore, severely shaking six sick, shy, shorn sheep by the sheriff for sixty cents.

TONGUE TRIPPER TEST USED FOR APPLICANTS FOR TV-RADIO JOBS

I bought a batch of baking powder and baked a batch of biscuits. I brought a big basket of biscuits back to the bakery and baked a basket of big biscuits. Then I took a big basket of biscuits and the basket of big biscuits and mixed the big biscuits with the basket of biscuits that was next to the big basket and put a bunch of biscuits from the basket into a box. Then I took the box of mixed biscuits and a biscuit mixer and a biscuit basket and brought the basket of biscuits and the box of mixed biscuits and the biscuit mixer to the bakery and opened a can of sardines.

ALL THE SPEECH SOUNDS OF THE ENGLISH LANGUAGE

An old lighthouse keeper found an old map which he studied carefully and was able to decipher. From the peculiar lines and signs he was able to make it out only after a careful study. The directions were to dig four feet from the lighthouse and five feet underground for a rare chest of treasures. So with a new pick and shovel he was sure he could follow the instructions exactly. However, after several tries he dug through the earth and began lifting out the box of treasure. Suddenly he fell back as the treasure disintegrated into a thousand pieces and became nothing. That night he slept a wiser man.

CONSONANTS

- s - When the fat's in the fire, it makes a hissing sound.
- z - He's lazy but on holidays he zips around to see his friends.
- f - Fred was rough on him, but he laughed it off.
- v - Leaving the old stove was a victory.
- k - Come on, Buck, wake up!
- g - He begged her to go while she giggled.
- th - Either thank both of them - or don't bother.
- zh - One provision was to paint the garage beige.
- l - Phil rolled up his sleeves and pulled in the line.
- r - The four bars played by the brasses were recorded over again.
- w - Now the waiter knows.
- wh - Why the whisper when you can whistle?
- m - That man was marooned during the oil boom.
- n - Now the lining keeps the pine needles in.
- ng - Sing that swinging song!

VOWELS

i - Sit up with Kitty

e - I'll bet we met before

a - That man ran off with the fan.

DIPHTHONGS

ai - I sighed near the fire

ou - Mr. Brown is downtown

oi - The boy boiled it in oil

CONFUSION

Similar sounds can cause confused understanding if the pronunciation is not clear. There are consistently misused sounds which, for the military, can produce serious results if not heard the way they are supposed to be pronounced. The following lists are but a few of the sounds in the English language which can produce misunderstanding, and which will occur in your speech from time to time.

"b" vs "p"

balm	palm
been	pin
bill	pill
ban	pan
bear	pear
cab	cop
lab	lap
symbol	simple
crumbled	crumpled

"k" vs "g"

call	gall
came	game
crate	grate
lack	lag
cot	got
coast	ghost
luck	lug
back	bag
rack	rag

"d" vs "t"

sad	sat
bat	bat
trod	trot
pad	pat
madder	matter
drain	train

"f" vs "v"

fan	van
half	halve
feel	veal
few	view
leaf	leaver
waif	waive

"f" vs "th"

laugh	lath
free	three
fret	threat
cough	cloth

"v" vs "th"

van	than
vat	that
fervor	further
live	lithe
loaves	loathes

"t" vs "th"

tie	thigh
taught	thought
tug	thug
team	theme
mat	math
pat	path
boot	booth
debt	death

"d" vs "th"

den	them
dare	there
die	thy
side	scythe
udder	other
load	loathe
laid	lathe
dine	thine

"th" vs "s"

path	pass
thou	sow
lath	lass
thick	sick
theme	seam
thumb	sum
worth	worse
thimble	symbol

"s" vs "z"

bus	buzz
lacy	lazy
muscle	muzzle
loose	lose
price	prize
ice	eyes
race	raze
face	phase

TO DEVELOP ENTHUSIASM

Boy! Look at that boat. She's a beauty!

That's the most magnificent sunset I have ever seen!

Why don't you come with us? Come on. We'll have a wonderful time.

I'm very glad to meet you. This is a pleasure. I'm delighted.

I hope to see you soon again.

Hey, what a drive! Wish I could hit the ball like you do, Harry.

Promise? Will you really do it? Oh, that's great!

I must say, I'm very proud of you.

It's just what I wanted. You couldn't have picked a nicer gift! It's marvelous, marvelous! A true miracle.

Frankly, although I'm not sure What you think, I'm really not for it.

Oh, it's raining again - always raining. Some weather!

I was thinking of buying it but your price is much too high.

PITCH AND PACE

1. No! They couldn't have given it to him.
2. Let's get this work done quickly. Perhaps later, when we have time we can slow up.
3. He ran to the corner, peeked around, and seeing the way clear, jumped into his car and took off like a jet pilot.
4. The birthrate has increased at an amazing pace -- 11 percent in ten years. Just what should we gather from this trend?
5. Have you never longed for a calm time by the sea or in the far, still woods? No nagging rush, no day and night grind of unremitting pressure. Just sleepy peace.
6. Twenty-five points in one game! I told you he was a fine prospect.
7. Now let's see; we have a long way to go and all the time in the world to get there.
8. You may protest, you may say you're sick to death of heavy taxes, but what are you willing to do about it? Do you really believe, down deep, that anything will be done about them?

GESTURES

1. This is your responsibility; you cannot escape it.
2. There is nothing that management can do about this.
3. I suggest that we work day and night for the improvement of this community.
4. Pause, if you will, for just a moment; consider the consequences of the course you propose to adopt.
5. The people of poverty-stricken Asia need your help. What are you ready to do about it?
6. Let us forget old quarrels. Let us put them behind us and work together from here on.
7. There are two ways to look at the problem; obviously, better education will be more expensive; equally obviously, some limit must be put to public expenditures.

TO DEVELOP AN AIR OF AUTHORITY IN VOICE, PRACTICE THESE SELECTIONS

1. This is what we must do.
2. I've read the report. I approve of it one hundred percent.
3. If what you say is correct, we'll have to act fast.
4. Wire him to take the first plane to Paris! If he doesn't make it, we'll lose the whole deal.
5. Okay! Go right in and let'em have it.
6. I've seen what can happen. There's only one way to prevent it. We must be firm! Do you hear?

PSYCHOLOGY OF LEARNING

INTRODUCTION

Objective: To teach the principles and characteristics of learning which will enable an instructor to gear his instructional approach to the learning process.

DEVELOPMENT

1. RELATIONSHIP BETWEEN LEARNING AND TEACHING

2. TEACHING

a. Definition

b. Biggest problem

(1)

(2)

3. LEARNING

a. Definition

b. Types of learning

(1) Directed

(2) Random

4. HOW WE LEARN - THE LEARNING PROCESS

a. Attention

(1) Appeal to the senses

(a)

(b)

(c)

(d)

(e)

(2) A favorable learning situation

(a)

(b)

(3) Motivation

(a)

(b)

(c)

(d)

(e)

b. Participation

(1) Use several senses

(2) Distribution

(a)

(b)

c. Understanding

(1)

(2)

d. Remembering

5. INDIVIDUAL DIFFERENCES

a.

b.

SUMMARY

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Page 1 of 2

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scanned.

Page 2 of 2

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PREPARATION OF AN INSTRUCTOR'S LESSON PLAN

INTRODUCTION: _____

1. SUCCESS OF PLAN DEPENDS UPON FORETHOUGHT

a.

b.

2. OBJECTIVE: To teach the purpose, technique of preparing, and proper use of an Instructor's Lesson Plan.

3. THIS DISCUSSION WILL:

a.

b.

DEVELOPMENT

1. DEFINITION: An Instructor Lesson Plan is a guide to the presentation of a lesson. It is an outline of the scope of the material and of the procedures the instructor intends to follow.

2. FUNCTIONS

a.

b.

c.

d.

e.

**Preparation of an Instructor's Lesson Plan
Page 2**

3. PREPARATION OF THE PLAN

a. Heading

b. Introduction

c. Development

d. Summary

REVISIONS

4. VARIATIONS

5.

SUMMARY

INSTRUCTOR'S LESSON PLAN

SUBJECT: Concrete
 TITLE OF LESSON: Air-Entrained Concrete
 INSTRUCTOR'S NAME: John Doe APPROVED BY: _____
 INSTRUCTOR'S TITLE: Resident Engineer DATE: _____
 TIME: 20 Minutes
 TYPE OF LESSON: Conference
 PLACE: District Office Conference Room
 AIDS: Blackboard
 OBJECTIVE: To familiarize the student with the effects of entrained air on the properties of concrete & the economy of air-entrained concrete.
 ASSISTANTS: None
 INSTRUCTOR'S REFERENCES: Technology of Cement & Concrete, Vol. 1
 STUDENT'S REFERENCES: None

TIME	LESSON OUTLINE	Key Points & Training Aids
00	<p><u>INTRODUCTION</u></p> <p>During the previous lesson on air-entrained concrete, we covered composition, production and air measurement. We have seen that the addition of a small amount of A-E agent to a normal concrete mix will produce the desired air content. The sealing of concrete highways, which had been developing at an alarming rate due to freezing and thawing, particularly when salts were applied for de-icing purposes, has been practically eliminated through the use of air-entrainment. To understand why it is more effective against these climatic changes and chemicals, we must examine the effect of entrained air upon the properties of concrete. The objective of this lesson is to familiarize you with the properties and economy factors of air-entrained concrete. This knowledge will help you to better understand why the THD is now using it for many projects.</p>	<p>Questions to Class</p>
02	<p><u>DEVELOPMENT</u></p> <p>1. Effects of entrained air</p> <p>a. Durability</p> <p>Q: How does A-E concrete resist freezing and thawing?</p> <p>A: (1) Air voids release pressure</p>	<p>Show diagram on B/B: Concrete Void Diagram</p>

TIME	LESSON OUTLINE	KEY POINTS & TRAINING AIDS
12	<p>(2) Water content ratio</p> <p>b. Water-tightness Q: Why is A-E concrete more water-tight than normal concrete? A: (1) Air bubbles disrupt capillary flow and reduce seepage (2)d Reduction of water-content ratio</p> <p>c. Non-segregation Q: What are the advantages of a mix that will not segregate readily? A: (1) Use larger aggregate (2)d Reduces bleeding (3) Easily finished</p> <p>2. Economy factors of air-entrained concrete</p> <p>a. Plain concrete vs A-E concrete Q: You have modified to change a plain mix to an A-E mix, corrected for strength. Which mix would you consider more economical, and why? A: (1) More expensive (2) Decrease in volume (3) Cost</p> <p>b. Factors offsetting cost of A-E concrete Q: What are the immediate and long-term advantages that affect the cost of A-E concrete? A: (1) Increased workability (2) Ease in handling (3) Resists segregation (4) Durability</p> <p>(Questions and Comments Period)</p>	<p>Show design mix sketch on B/B</p> <p>Check understanding</p> <p>Situation</p>
18	<p>SUMMARY</p> <p>1. Effects of entrained air on properties of concrete</p> <p>2. Economy of A-E concrete</p> <p>3. In the next lesson we will discuss the effects on field conditions on A-E concrete</p>	<p>Erase all B/B</p>

INSTRUCTOR'S LESSON PLAN

SUBJECT: Reading Improvement
 TITLE OF LESSON: Introduction to Reading Improvement Course
 INSTRUCTOR'S NAME: John Doe APPROVED BY: _____
 INSTRUCTOR'S TITLE: Resident Engineer DATE: _____
 DURATION: 25 Minutes
 TYPE OF LESSON: Lecture and Demonstration
 PLACE: District Office Conference Room
 AIDS: Blackboard, tachistoscope and reading rate controller
 OBJECTIVE: To introduce students to reading improvement course,
including objectives, methods and results.
 ASSISTANTS: One
 INSTRUCTOR'S REFERENCES: Reading Improvement Text, Vol. 1
 STUDENT'S REFERENCES: None

TIME	LESSON OUTLINE	KEY POINTS & TRAINING AIDS
00	<p><u>INTRODUCTION</u></p> <p>In one of our previous classes, we covered the planned approach to study problems. We discussed scanning, reading and studying. But remember, we assumed we were expert readers. This is not true. Few people are expert readers. So what good has been all of our training? If you cannot read effectively, how can you expect to study effectively? Today, we will learn how to get out of this dilemma. We will be introduced to the Reading Improvement Course and will learn just how to improve our reading. The better we can read, the better will we be able to study all of our subjects in the short time allowed for study.</p>	

Time	Lesson Outline	Key Points and Training Aids
	<u>DEVELOPMENT</u>	
03	1. History	
04	2. Objectives	
	a. Increase reading rate	
	b. Eliminate eye fatigue	
	c. Reduce number of regressions	
	d. Increase eye span	
	e. Develop rhythm and regularity of eye movements	
06	3. Mechanical aids	
	a. Sight screener	List on B/B
	b. Ophthalmograph	
	(1) Eye movements	
	(2) Regressions	
	(3) Fixations	
	(4) Rhythm and regularity of eye movements	
	c. Tachistoscope	List on B/B and Demonstrate Tachistoscope
	(1) Widens eye span	
	(2) Decreases time of each fixation	
	(3) Increases accuracy of vision	
	(4) Increases power of concentration	
10	d. Reading rate controller	List on B/B and Demonstrate Reading Rate Controller
	(1) Eliminates regressions	
	(2) Develops phrase reading	
	(3) Increases power of concentration	
	(4) Eliminates vocalization	
	e. Progress tests	
15	4. Results	
	a. Pre-training	
	(1) 292 wpm	
	(2) 71% comprehension	
19		

Instructor's Lesson Plan
Page 3

TIME	LESSON OUTLINE	KEY POINTS & TRAINING AIDS
22	<p>b. Post-training (1) 620 wpm (2) 74% comprehension (Questions and Comments Period)</p> <p><u>SUMMARY</u></p> <ol style="list-style-type: none">1. Objectives2. Mechanical aids3. Results4. Introduce next lesson on the use of the reading rate controller	Show contrast on B/B

CHECK LIST FOR ANALYZING AN INSTRUCTOR'S LESSON PLAN

1. In the **HEADING**, have you included -
 - a. Title, length of lesson, and place?
 - b. List of tools, equipment and aids?
 - c. References?
 - d. Statement of objective?
2. Does the **INTRODUCTION** -
 - a. Tie this lesson in with previous lesson(s)?
 - b. Provide for review where desirable?
 - c. Show value of learning this material?
 - d. Serve as an interest-arousing factor?
 - e. Establish objective of your lesson?
3. Does the **DEVELOPMENT** provide -
 - a. An outline of new material arranged in suitable form?
 - b. Development from known to unknown; from simple to complex?
 - c. For state of training of students?
 - d. Complete outlines for demonstrations, if any?
 - e. Examples, illustrations, and devices for clarifying material?
 - f. Integration, where possible, with other training?
 - g. Directions for use of aids?
 - h. Sketches for blackboard work, if board is to be used?
 - i. Key questions and desired answers?
4. Does the **SUMMARY** -
 - a. Review important points and state conclusions reached?
 - b. Tie-in with lessons to follow?
5. Is the **PLAN** -
 - a. Screened so that all material points toward objective?
 - b. Provided with smooth and purposeful transitions?
 - c. In a form that makes it usable during class period?
 - d. Practical with regard to time-material relationships?

PHASES OF INSTRUCTION

INTRODUCTION

1. REVIEW

a. Random learning

(1)

(2)

b. Directed learning

(1)

(2)

2. OBJECTIVE: To familiarize students with the five stages of instruction and how to apply the five phases to a given course.

DEVELOPMENT

1. PREPARATION

a. Estimate of the Instructional Situation

Q. What factors should we consider in our estimate?

A. (1)

(2)

(3)

(4)

(5)

(6)

b. Organization of Material

(1)

(2)

2. PRESENTATION

a. Introduction

Q. Why is a good introduction necessary?

A. (1)

(2)

(3)

(4)

b. The lecture method

(1) Definitiont

(2)

(3)

(4)

(a)

(b)

c. The training conference

(1)

(2)

(3)

(4)

d. Demonstration

(1) Use

Q. Why should the instructor demonstrate whenever possible?

A. (a)

(b)

(c)

(d)

(e)

(f)

(2) Characteristics

Q. What are some characteristics of a good demonstration?

A. (a)

(b)

(c)

3. APPLICATION

a. Methods

(1) Individual training

(a)

(b)

(c)

(d)

(2) Team training

(a)

(b)

b. Instructors Responsibility

(1) Instructor Responsibilities

(a)

(b)

(c)

(d)

(2)

4. EXAMINATION

a.

b.

c.r

(1)

(2)

5. CRITIQUE

a. Should be used after any

(1)

(2)

(3)

b. Instructor must:

(1)

(2)

(3)

SUMMARY

LECTURE ANALYSIS

STUDENT INSTRUCTOR		STUDENT OBSERVER	
LESSON TITLE			DATE
<p>Observers will give careful analysis to the following items. Remarks and suggestions should be specific. Such comments as "good" "poor", or "excellent" are insufficient for analysis purposes.</p>			
ITEM		ANALYSIS	
APPEARANCE & SELF-CONFIDENCE			
ENTHUSIASM & BODY VITALITY			
CONTACT WITH CLASS			
VOICE VARIETY & SPEECH			
INTRODUCTION Tie-in and Objective Motivator & Why			
LOGICAL DEVELOPMENT Sequence Transitions			
EXPLANATIONS Clarity Examples Level			
TRAINING AIDS Selection Use			
CHECKED STUDENT UNDERSTANDING Periodic Check Question & Comment Period			
SUMMARY Recap Main Points & Tie-in Conclusions Reached			
CLASS MANAGEMENT			

ANALYSIS OF INSTRUCTOR QUALITIES

STUDENT INSTRUCTOR		STUDENT OBSERVER	
LESSON TITLE		DATE	
<p>Observers will give careful analysis to the following items. Remarks and suggestions should be specific. Such comments as "good", "poor", or "excellent" are insufficient for analysis purposes.</p>			
ITEM		ANALYSIS	
APPEARANCE Dress Mannerisms Poise			
SELF-CONFIDENCE Composure Positiveness			
ENTHUSIASM Salesmanship Animation Sincerity			
BODY VITALITY Gestures Purposeful Movement			
CONTACT WITH CLASS Eye-Contact Rapport			
VOICE VARIETY Pace Pitch Volume Emphasis			
SPEECH Vocabulary & Grammar Enunciation Pronunciation			

PRINCIPLES OF INSTRUCTIONAL AIDS

INTRODUCTION

Objective: To teach the desirable characteristics of good training aids, including the principles to be employed in using them for instructional purposes.

DEVELOPMENT

1. DEFINITION

2. FUNCTIONS OF TRAINING AIDS

a.

b.

c.

d.

3. CHARACTERISTICS OF TRAINING AIDS

a.

b.

c.

(1)

(2)

d.

e.

(1)

(2)

f.

g.

4. CLASSIFICATION OF AIDS

a. Two-Dimensional aids

(1)

(a)

(b)

(c)

(2)

(3)

(4)

(5)

(6)

(7)

b.d Three-Dimensional Aids

(1)

(2)

(3)

(4)

(5)

5. EMPLOYMENT OF TRAINING AIDS

a.

(1)

(2)

(3)

b.

c.

(1)

(2)

(3)

(4)

SUMMARY

CLASS MANAGEMENT

INTRODUCTION

Objective: To develop an understanding of the basic elements of class management and to determine how these elements might be applied to specific situations.

DEVELOPMENT

1. **DEFINITION:** Class management can be defined as the employment of those policies, procedures and techniques which are designed to secure effective student learning.
2. **GOOD MANAGEMENT PAYS DIVIDENDS**
 - a.
 - b.
3. **PHYSICAL ARRANGEMENTS CONTRIBUTE TO LEARNING**
 - a.
 - b.
 - c.
4. **CLASS ROOM POLICIES**
 - a. **Setting the stage**
 - b. **Maintain control**
 - c. **Standard operating procedures**

d. A stitch in time saves nine

5. INSTRUCTOR - STUDENT RELATIONSHIP

a. Motivation is half the battle

b. Personality hazards

6. CASE STUDIES

a. Case study No. 1

(1)

(2)

(3)

b. Case study No. 2

(1)

(2)

(3)

Class Management
Page 3

c. Case study No. 3

(1)

(2)

(3)

SUMMARY

HANDLING STUDENT PROBLEMS

STUDENT PROBLEM PRESENTED	SUGGESTED CORRECTIVE ACTION
<u>Learns Too Slowly</u>	* * * * *
<u>Learns More Rapidly Than Others</u>	* * * * *
<u>Fails to Pay Attention</u>	* * * * *
<u>Stalls or Procrastinates</u>	* * * * *
<u>Wastes Time</u>	* * * * *
<u>Constantly Finds Fault</u>	* * * * *
<u>Appears Antagonistic</u>	* * * * *
<u>Tries to Dominate</u>	* * * * *
<u>Thinks He Knows It All</u>	* * * * *
<u>Is Overly Timid</u>	* * * * *
<u>Is Overly Aggressive</u>	* * * * *
<u>Courts Undue Favor</u>	* * * * *
<u>Like to Cut Up</u>	* * * * *
<p>Legend: Take Action Indicated</p>	<p>Provide More Work Provide Less Work Give More Individual Attention Be Patient in Correcting Errors Give No Chance to Dodge Responsibility Rigidly Check Student's Work Let Student Know What is Expected Determine Validity of Grievances Change Group With Which Working Give Student More Responsibility Give More Difficult Assignments Require Student To Prove His Ability Require Student To Work Alone Have Student Work With Others Keep Student Informed of Progress Tell Student Why Record is Poor Check Activities At First Occurrence Have Personal Conference With Student</p>

CHECK LIST FOR INSTRUCTORS

Before Reporting to Class

1. Is your PERSONAL APPEARANCE neat and clean?
2. Have you checked the TIME and LOCATION of your class?
3. Will you arrive in time to CHECK INSTRUCTIONAL AIDS before the class arrives?
4. Do you have all necessary INSTRUCTOR'S NOTES, MANUSCRIPTS, CHARTS, and other INSTRUCTIONAL AIDS?
5. Do you have correct CLASS ROSTER?

Upon Reporting to Class

1. Have you checked SOUND EQUIPMENT, VENTILATION, HEATING, and LIGHTING?
2. Have you checked all INSTRUCTIONAL AIDS?
3. Are CHARTS, BLACKBOARDS, and OTHER AIDS visible to all the class?
4. Are the DISTRACTING INFLUENCES in the classroom or area?

On Completion of Class

1. Are you reporting deficiencies in CLASSROOM FACILITIES, and INSTRUCTIONAL AIDS.
2. Have you made notes for IMPROVING the lesson? ORGANIZATION? HISTORICAL EXAMPLES? INSTRUCTIONAL AIDS?

CASE STUDIES FOR CLASS MANAGEMENT

1. Case Study #1

Time: 8:00 A.M. Monday morning. Instructor has not yet arrived.

Students: Class is composed of students who are to meet this instructor for the first time. Some are seated at desks. Others are gathered in small groups around the room and outside. The general atmosphere is one of bedlam, with considerable boisterous talking and smoking in the classroom.

Time: 8:05 A.M. The instructor arrives, obviously embarrassed and out of breath. This is evidently a "morning after" and he looks it. He moves to the rostrum and remarks to no one in particular, "Last night sure was a humdinger. I don't think I could stand many more like that."

Class Conduct: The students file in and take seats at random. The instructor fumbles a bit with his lesson plan and then begins his presentation. Each part of the lesson is presented in logical order, but several times the instructor appears to be lost and not sure of what comes next. At one point he announces that he intended to present a chart to clarify certain items, but that he forgot to bring it along. During the remainder of the presentation he remains glued to his lesson plan and obviously appears to be "sweating it out". About ten minutes before the close of the period he asks, "Are there any questions?" and becomes irritated when none are forthcoming. He closes the period early with the remarks, "This subject is old stuff to most of you anyway. I don't know why we should waste time covering it. Class dismissed."

Questions for discussion

(1) What specific actions on the part of the instructor tend to prevent the development of desirable instructor-student relationship?

(2) What recommendations do you have concerning possible improve-ments in physical arrangements for this class?

(3) A number of recommended class policies were ignored in the above situation. What are they, and how will the disregard for these affect the morale of the class?

2.d Case Study #2d

Time: 10:50 A.M. Tuesday morning. Mr. Jones has arrived at the classroom prepared to teach a lesson on Concrete Design. Mr. Jones has never taught a regular class before, and this is his first teaching assignment following his completion of an instructor training course.

Time: 11:00 A.M. The students arrive and begin to take seats, mostly in the rear of the room. The classroom is designed for 50 students. There are 25 names on the class roster.

Class conduct: Mr. Jones is slightly nervous at the start, but feels confident in his ability because he has prepared a good lesson plan and has thoroughly rehearsed his lesson. The instructor begins on time and apparently progresses smoothly until the first question for discussion is presented. This question is directed to the "third student from the right in the fifth row." The third student from the left stands up and begins to answer. Mr. Jones interrupts and says "No, not you. I meant that man", and uses his pointer to indicate the student he had in mind. As this student begins, Mr. Jones interrupts again and says, "Let's all move up closer. Then we all can hear. Will the men in the last two rows move up front, please?" After the confusion has subsided the student continues his discussion. A few minutes later Mr. Jones brings up another topic for discussion. This time he addresses his question to a student whom he calls "John". John's answer led to further discussion by others and before Mr. Jones realized it the allotted time for the class was used up. Hurriedly, he summarized the entire lesson, even though only a portion of the material had been covered, and dismissed the class at 11:55 A.M.

Questions for discussion

- (1) What routine class policies were neglected by Mr. Jones?
- (2) What undesirable student attitudes are likely to develop as a result of deficiencies in class policy?
- (3) What recommendations do you have for Mr. Jones concerning the handling of student responses to questions?

3. Case Study #3

Timed 4:30 P.M. Friday afternoon. Mr. Smith, the instructor has been lecturing on the subject of Right of Way Acquisition for 30 minutes. He is all wound up, very engrossed in his lecture, and exceedingly proud of his own knowledge of the subject. Words seem to flow from his lips in a steady stream.

Students: His class is composed of students who regularly work as appraisers.

Class Conduct: Several students are slouching in their chairs and staring straight ahead, seemingly lost in thought. One or two in the rear of the room are busy writing. Another has a newspaper folded so that it can easily be read without attracting too much attention, and two students farther front are whispering to each other. Mr. Smith is a "good Joe", so he continues with his lecture for five minutes. Finally, he gets irked and directs a question to a student in the first row. The student remains seated and answers the question in a low voice. Mr. Smith asks him to stand and repeat his answer so all can hear. The inattentive students continue to be inattentive, so Mr. Smith directs a question to one of them. The student asks that the question be repeated. Then Mr. Smith

"blows his top" and "bawls out" the entire class. He announces that the remainder of the period will be used for a "pop!" quiz, passes out paper, makes up questions on the spur of the moment, and glowers at the students while they are writing the answers. At the close of the period he collects the papers, dismisses the class, glances at the student papers briefly, and throws the entire lot in the nearest waste basket.

Questions for discussion

(1) What obvious signs existed to warn Mr. Smith that he was not doing a good job of instructing?

(2)i What effect will Mr. Smith's questioning technique have on the student morale?

(3) What is your opinion of the disciplinary quiz procedure employed by the instructor?

PROJECTED AIDS

INTRODUCTION

Objective: To familiarize students with the techniques involved in the utilization of training films and to acquaint them with the capabilities and limitations of portable projection equipment.

DEVELOPMENT

1. ADAPTATION FOR USE

a.

(1)

(2)

(3)

b.

2. TYPES OF FILMS

a.

b.

c.

3. FILM SOURCES

4. FILM PRESENTATION TECHNIQUES

a.

b.

c.

d.

e.

5. TRAINING FILM

a.

b.

c.

6. PRESENTATION OF PROJECTION EQUIPMENT

a.

b.

c.

d.

7. SOUND PROJECTION

SUMMARY

METHODS OF EVALUATION

INTRODUCTION

Objective: To teach new instructors the reasons for testing, the type of tests used, the characteristics of a good test, and the scoring and analysis of tests.

1. PREOCCUPIED MEASURING

2. WHY GIVE TESTS

- a.
- b.
- c.
- d.
- e.

DEVELOPMENT

1. ACHIEVEMENT TESTS

- a.
- b.
- c.
- d.

(1) Free response

(2) Limited response

2. CHARACTERISTICS OF A GOOD TEST

- a.
- b.
- c.
- d.
- e.

3. SCORING THE TEST

- a. Subjective

- b. Objective

4. ANALYSIS OF RESULTS

- a. Bell Curve

- b. Analysis

SUMMARY

(INSTR. TNG. CSE.)

METHODS OF EVALUATION

EXAMPLE

	<u>Raw Score</u>	<u>Deviations (+ or -)</u>
	98	13
	97	12
	96	11
	95	10
	94	9
	93	8
	88	3
	88	3
	86	1
	84	1
	81	4
	80	5
	80	5
	75	10
	71	14
	69	16
	67	18
TOTALS	<u>1442</u>	<u>143</u>

Mean Scored $\frac{1442}{17} = 84.82$ Use 85

Deviation equals Raw Score - Mean Score
Mean Score - Raw Score

Average Deviationd= $\frac{143}{17} = 8.41$ Use 8.4

* Minimum Passing Grade = Mean Score - 2 (Avg. Deviation)
= $85 - 2 (8.4) = 68.2$ Use 68

If letter grades other than F is desired use the following formulas:

Mean Score plus 2 (Avg. Deviation) = A

Mean Score plus $2/3$ (Avg. Deviation) = B

Mean Score minus $2/3$ (Avg. Deviation) = C

Mean Score minus 2 (Avg. Deviation) = D

*Formula based on Normal Curve 7%, 24%, 38%, 24%, 7%

Analysis

A students

$$MS + 2 AD = 85 + 2 (8.4) = 101.8 \text{ Use } 102 \text{ B}$$

students

$$MS + 2/3 AD = 85 + 2/3 (8.4) = 90.6 \text{ Use } 91$$

C students

$$MS - 2/3 AD = 85 - 2/3 (8.4) = 79.4 \text{ Use } 79$$

79 D students

$$MS - 2 AD = 85 - 2 (8.4) = 68.2 \text{ Use } 68$$

	<u>Example</u>	<u>Standard</u>
0 A's	0%	7%
2 B's	6/17 = 35%	24%
12 C's	7/17 = 42%	38%
2 D's	3/17 = 18%	24%
1 F	1/17 = 5%	7%