

INTERPRETIVE SKILLS I

LESSON NUMBER: 3

SESSION TITLE: COMMUNICATIONS Orig. Prepared by: Tyler 1/83
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Taylor 10/83

SESSION LENGTH: 6-8 Hours Revised by: W. Fuchs 1/92

OBJECTIVES: At the end of this session, each participant should be able to:

1. Define communication in their own terms;
1. List the five major components of the communication process;
2. Compare good and bad/active and passive listening habits;
4. Describe three kinds of non-verbal communication;
5. Demonstrate the communication concepts and skills presented in this lesson during formal programs and informal contacts;
6. Effectively approach a visitor and make contact at an information/orientation center and during roving interpretation.

MATERIALS AND EQUIPMENT: Activity props and appropriate handouts (See Lesson Plan Appendices).

Content	Method	Time						
<p>I. Introduction</p> <p>1. Introduce self to participants.</p> <p>2. Define Communication.</p> <p>COM•MU•NI•CA•TION (ke-m_ '-ne-k_ '-shen), n. [Fr.; L. <i>communitatio</i>; to share, to make common] To give, or give and receive, information, signals, or messages in any way, as by talk, gestures, writing, etc.</p> <p>a. Communication has two primary components</p> <ol style="list-style-type: none"> 1. A SHARED UNDERSTANDING 2. AN EXCHANGE OF IDEAS <p>3. Barriers to communication</p> <p>a. A communication barrier is anything that prevents effective communication.</p> <p>b. Barriers can include:</p> <table style="width: 100%; border: none;"> <tr> <td style="padding-left: 20px;">lack of opportunity to exchange information</td> <td style="padding-left: 20px;">discrimination</td> </tr> <tr> <td style="padding-left: 20px;">language</td> <td style="padding-left: 20px;">cultural differences</td> </tr> <tr> <td style="padding-left: 20px;">physical disability</td> <td style="padding-left: 20px;">psychological barriers</td> </tr> </table>	lack of opportunity to exchange information	discrimination	language	cultural differences	physical disability	psychological barriers	<p>Lecture</p> <p>Participative lecture and brainstorm</p> <p>Participative discussion</p>	<p>2-3 minutes</p> <p>10 minutes</p> <p>10 minutes</p>
lack of opportunity to exchange information	discrimination							
language	cultural differences							
physical disability	psychological barriers							

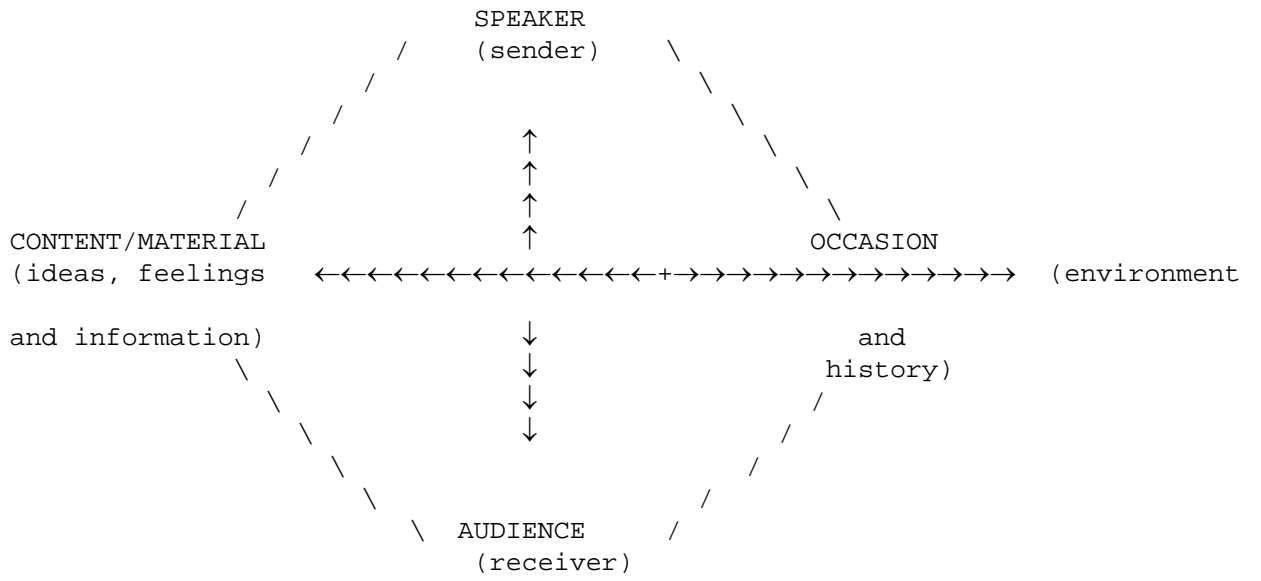
Content	Method	Time
<p>Because of these barriers and others.... THE MESSAGE SENT IS NEVER THE MESSAGE RECEIVED</p> <p>4.Communication exercise that illustrates both verbal and non-verbal communication.</p> <p>Suggested activity: The Tie Game - See appendix.</p>	<p>Class exercise</p>	<p>20 minutes</p>
<p>II.The PROCESS of COMMUNICATION.</p> <p>Choose a model of communication from those drawn below (or from other sources) that describes:</p> <p>A. Sender See text on B. Receiver these topics C. Environment below the D. Channel models of E. Message communication.</p> <p>See the next several pages for communication models and an explanation of the above terms. Build the model on the wall with pre-drawn sections (flip chart paper) as you describe the communication process. Hang pieces on wall to build to a whole process model.</p>	<p>Participative lecture, brainstorm, exercise</p>	<p>40 minutes</p>

MODELS OF COMMUNICATION

COMMUNICATION MODEL I

SENDER	TRANSMISSION	RECEIVER
through a climate of - CULTURE -Knowledge -Past Experience -Feelings -Attitudes -Emotions SELECTS, SORTS & ENCODES	channel media method environment	through a climate of - CULTURE -Knowledge -Past Experience -Feelings - Attitudes -Emotions SELECTS, SORTS & DECODES THE
	LISTENER REACTIONS give feedback to the sender	
THE <u>IDEA</u>		<u>RECONSTRUCTS IDEA</u>

COMMUNICATION MODEL II



Content	Method	Time
<p>4.Communication</p> <p>The Sender</p> <p>* Selects, sorts and encodes information to send out as a message.</p> <p>Selects = Chooses what to say (send message) and what not to say (don't send message).</p> <p>Sorts = Prioritizes messages to be sent.</p> <p>Categorizes ideas based on own experiences, priorities and perceptions of the world.</p> <p>Encodes = Translates thoughts into words (encodes ideas into words).</p> <p>*Uses words and ideas based on own culture, experiences, priorities and perceptions of the world when communicating.</p> <p>Because the way we act including non-verbal signals (think, and speak (the way we encode our words and what words we use) is based on how we have been taught (our individual history and culture), the way we communicate is based on our history and the culture we come from.</p> <p>OPTIONAL Class exercise on encoding using the theme - Words represent ideas and images, words are not ideas or images.15 minutes</p> <p>IN CONVERSATION the role of the sender and the Receiver often switch frequently and quickly.</p>		

Content	Method	Time
<p>B.Receiver</p> <ul style="list-style-type: none"> * Selects, sorts and decodes information received in a message. * Selects = Chooses what to hear (receive as the message) and what not to hear (not receive). <p>Sorts = Prioritizes messages received.</p> <p>Categorizes ideas received based on own experiences, priorities and perceptions of the world.</p> <p>Decodes = Translates words into thoughts (encodes words into ideas or images).</p> <p>*Hears words and ideas based on own culture, experiences, priorities and perceptions of the world.</p>		

Content	Method	Time
<p>C. Environment</p> <p>a. The environment limits or enhances the number of channels available for communication.</p> <p> i) Excessive heat, cold, noise, light, dark, etc. will limit effective communication by distracting you from the topic and making active listening difficult.</p> <p>D. Channel</p> <p> a. The channel of communication is the carrier you use for your communication. Examples of channels include: voice, body language, signal flags, telephone...</p> <p> b. To communicate effectively you must use a channel of communication appropriate for everyone that you are trying to communicate with.</p> <p>Suggested exercise: Set up class in groups of 4-6. Within each group pass out cards with the 2 channels of communication open to them.</p> <p>Ex. Written words, drawings, speech, code, loud voices only, by touch...</p> <p>The group must attempt to pass a simple message through the group without going outside the channels of communication available to them.</p> <p>Discuss the limits many visitors have on their channels of communication and how to open more channels to foster increased communication and understanding.</p>	<p>Channel of communication exercise</p> <p>Discussion</p>	<p>15 minutes</p>

Content	Method	Time
<p>E. Message</p> <p>The SITUATION of encoding and decoding is created by: Symbols, Language, Code, Arrangement, Voice, Etc.</p>	<p>small group activity</p>	<p>30 Minutes</p>
<p>III. Listening</p> <p>A.Introduction & Statement of Problem</p> <p>Listening as part of the communication process.</p> <p style="padding-left: 40px;">B.Compare passive and active listening habits - see handout</p> <p>1) Passive listening Brief listening skills activity 2) Active listening</p> <p>C.The environment/setting - external influences on communication.</p>		<p>30 minutes</p>
<p>IV.COMMUNICATION SKILLS</p> <p style="padding-left: 40px;">A. Voice</p> <p>1.Volume 2.Rate 3.Pitch 4.Diction</p>	<p>May be covered in this lesson or with walk/talk techniques</p> <p>Lecture and small group</p>	<p>1 hour</p>

Content	Method	Time
<p>B. Gestures</p> <p>1. Gestures are used to help point out thoughts, emotions, areas of emphasis and to direct people.</p> <p>Good gestures are movements directly associated with an idea or image. They <u>are not</u> impulsive or random movements.</p> <p>Gestures are used:</p> <ul style="list-style-type: none"> a) For emphasis b) to direct attention c) to control group <p>2. Gestures are common symbols between many cultures and are easily understood by most people..</p> <p>NOTE: There some common gestures that mean very different things to people from other cultures than they do to most North Americans, be careful!</p>	<p>Lecture and small group</p>	

Content	Method	Time
<p><u>Four basic hand gestures:</u></p> <p>(1) The index finger. The <u>index finger</u> is used to point out, indicate direction, challenge, count, or perhaps to stress a point.</p> <p>(2) Palms up. The <u>palms up</u> gesture is used to appeal to your audience; or present an idea, request, or solution. Many times it is used in combination with the finger gesture.</p> <p>(3) Palms down. The <u>palms down</u> gesture is a calming gesture or, if done in a downward slice, it can be used to reject or to condemn.</p> <p>(4) The fist. The <u>fist gesture</u> is reserved for use with expression of strong feeling, such as anger or determination.</p> <p>Good gestures are: Natural, definite, timed, appropriate, and enthusiastic. For better gestures, try to get the elbows well out from the body and use up some energy. Develop your gestures in a self-disciplined manner. Practice before a mirror to see yourself as others see you.</p> <p>C. Body Language</p> <ol style="list-style-type: none"> 1. Eye contact 2. Gestures revisited 3. Movement for emphasis 4. Other non-verbal pitfalls 		

Content	Method	Time
<p>V.Review of:</p> <ul style="list-style-type: none">- The communication process <p>A.Sender B.Receiver C.Environment D.Channel E.Message</p> <ul style="list-style-type: none">- Good and bad Listening techniques- Verbal and non-verbal communication<ul style="list-style-type: none">- Voice, gestures, body language- DO's and DON'Ts	lecture or participative lecture	5 minutes

Content	Method	Time
<p>VI. Introduction</p> <p>The operation of a Visitor Center information/orientation desk, roving interpretation, and incidental visitor contacts requires interpreters (and non-interpreters) to be able to communicate effectively with small groups or with individuals. These types of visitor contacts are sometimes the only chance we get to influence behavior or gain support for the National Park Service.</p> <p>VII. The Information - Orientation Function And You</p> <p>Make your self approachable. Break down the barrier of intimidation.</p> <p>A.YOU personally. If you look good, you'll feel confident and visitors will consider you a professional.</p> <p>1.Appearance (neat, clean, uniform) 2.Attitude (friendly, courteous, patient, helpful,</p>		

Content	Method	Time
<p>B. YOU professionally</p> <ol style="list-style-type: none"> 1.You must meet the human needs and wants first. 2.Make the initial contact with the visitor. Break the ice with a greeting and a smile. Be available. 3.Clarity is a virtue. Make concepts clear by using terms, phrases, and examples your visitor can relate to. 4.Be fair to all. Spend appropriate time (not necessarily the same amount of time) with each visitor during peak busy times. Acknowledge those who are waiting. 5.There's no such thing as a foolish question. It is the first time the visitor has asked it. Never embarrass the visitor. 6.Know your visitor. 7.Use surroundings to help rather than hinder. (ie. time of day, temperature, outside distractions) handout on Giving Instructions. <p>VIII. PERSONAL CONTACTS AND GROUP INTERACTIONS.</p> <ol style="list-style-type: none"> 1. Describe differences between One-on-one contacts <ul style="list-style-type: none"> Small group contact Medium group cont. Large group contact Media contact <p><u>Question</u> - What are the differences between (similarities among) communicating with a group and one to one communications? Some answers are listed in the attached handout "Meanings are in people not in words".</p> <p>Some answers for one to one vc group are:</p> <ol style="list-style-type: none"> 1.Opportunity for more feedback and clarification. 2.Sender/Receiver likely to change roles more often 3.Loss of sender control over direction and outcome 4.More intense non-verbal interaction <p>(You don't need a complete list - simply start thinking in the direction of objectives.)</p> <ol style="list-style-type: none"> 2. How to approach visitors during roving contact in a visitor center at the start of a program etc. 		

Content	Method	Time
<p>IX. HANDLING VISITOR'S PROBLEMS.</p> <p>a. Get the facts.</p> <p style="padding-left: 40px;">b. If it is an emergency, get help fast.</p> <p style="padding-left: 40px;">c. Attempt to calm the visitor.</p> <p style="padding-left: 40px;">d. Carefully record the facts.</p> <p style="padding-left: 40px;">e. Inform your supervisor.</p> <p>c. Follow up.</p>	Lecture and Scenarios	30-60 minutes
<p>X. Basic Concepts Applicable to Interpersonal Communications.</p> <p>Good interpersonal communications skills are important to interpreters or others who find themselves working with the public in the parks. We know that our visitors come from various backgrounds. They bring with them a variety of "languages" which we must strive to understand.</p>		

Content	Method	Time
<p>Interpretation is necessary to bring about their appreciation and proper use of the parks. Handout - "Meaning in People Not in Words"</p> <p>A.<u>Concept</u>: "Meanings are in people not in words." Words have different meanings for different people. (Pick such a word.) For example:</p> <p>1."Overhead"</p> <p>Sentence: If you're not careful the <u>overhead</u> can hurt you!</p> <p>Overhead means cost of operation to a businessman. It means ceiling to a sailor, and a transparency to a trainer.</p> <p>Get the class to think of other words which have multiple meanings and put them in sentences. Get class to think of meanings that are described by different words (especially those that vary by region)</p> <p>ex. Soda, cola, pop, coke, tonic Bag, sack Regular coffee (=black in west =cream & sugar in east) Milk shake, frappe, ice cream soda</p> <p>2.<u>Discussion</u>: How does the concept "Meanings are in people, not in words" apply to visitor contacts made at an information/ orientation desk, or during roving and incidental interpretation?</p> <p><u>Optional Exercise</u></p> <p>Requirements: Slide projector /screen, up to 4 slides (1 abstract, unfamiliar)</p> <p>Instructions: Either put screen in back of room or turn class around or have them close their eyes when slide is projected. Ask for 4 volunteers. A volunteer describes the first slide. Questions are not allowed from the group (no feedback).</p> <p>People get visual image from verbal description. After the description is finished, have the class look at the slide. Discuss among the class the differences between the class's mental picture and its real picture.<u>Class Exercise</u></p> <p>Repeat the exercise with another slide but allow varying degrees of feedback.</p>		

Content	Method	Time
<p>Have 2 people describe the next slide. Discuss the differences in their descriptions.</p> <p>Use an abstract view slide. Have a volunteer describe it with feedback or not. The differences in the experiences between the describer and the listeners can effect the results.</p> <p>Possible conclusions from discussion following exercise:</p> <ol style="list-style-type: none"> 1.Feedback can help build understanding but it takes time. 2.Perceptions of color, scale orientation vary a great deal. 3.Words are abstractions; poor substitutes for experience. 4."Meanings are in people not in words" (Key concept) <p><u>Discussion</u>:How do the conclusions apply to roving interpretation contacts, casual visitor contacts, and information/orientation contacts?</p> <p><u>Optional Exercise</u>: Define words that are abstractions.</p> <p>B. Giving Instructions</p> <ol style="list-style-type: none"> 1.Important on the job; can be a large part of it. 2.If meanings are in people, feedback and clarification must be allowed or be prepared to carefully avoid words of many meanings and words which are value loaded or abstract. 		

Content	Method	Time
<p><u>Optional Exercise</u>: The Puzzle Exercise. See exercise in the APPENDIX</p> <p><u>Discussion</u>: Feedback values, languages of instruction. Impact of middle person linkages (analogy of government agency). Language skills of instructor and doer. Feedback clarifies but requires time.</p> <p><u>Reinforcement - Key Points</u></p> <ol style="list-style-type: none"> 1. Instructions require clear language which can be understood by doer. 2. Clarification can increase probability of correct completion. 3. Clarification costs time sacrifices speed. Consider warning people in a burning building of a fire and whether too much feedback should be allowed. 4. Written instructions must be clear and concise in words understood by the doer. 5. Meanings are in people not in words. <p>A curious variant of the T-puzzle exercise is to have one pair do it over the telephone if inter-office extensions are available.</p>		

Content	Method	Time
<p>One variant on the T-puzzle is to have two instructors behind the doer. Have you ever seen what happens when the supervisors out number the workers.</p> <p>Same as T-Puzzle Exercises <u>Discussion</u>: How important are feedback and clarification to one-on-one interpretive contacts?</p> <p>C. Discovering one's own Personal, Barriers to Communications or "The Bags We Wear Over Our Heads".</p> <p>Materials: Enough supermarket brown bags to supply each class member; felt tip magic markers or crayons.</p> <p>Instructions: Have people break into pairs. When paired, have them pick or give them a subject to talk about. Designate one a sender and the other a listener. Place bags over their heads. Let them talk about the subject for 5 minutes. Now have the pairs join with another in the group to talk about their experience. You can join 4's to 8 to discuss and report on how bags hinder and (to some's surprise) help. Each person can consider what invisible bags we are in during interpersonal communications. Each can write what bag means on brown bag and take it back to work to set up and remind them.</p> <p>Some things which should come out:</p> <ol style="list-style-type: none"> 1. Speaker has to articulate better; be sure of clarification because non-verbal messages indicating uncertainty are not present. 2. Listener may hear better because there are no visual distractions and also feels the need to concentrate more. 3. Things may be said that may not be said with eye contact. There may be more honesty and less inhibition. 4. Some discomfort may exist without being sure of your partner's behavior, especially if only one is wearing a bag. 		

Content	Method	Time
<p>IV.<u>Listening</u> (Using active listening techniques)</p> <p>A.Why develop listening skills? (Nobody says anything as important to say as I have to say anyway.)</p> <p>Optional Exercise:</p> <p>Paraphrase - clarification - mirroring See Exercises in the APPENDIX</p> <p>Variations:</p> <p>V.<u>Conclusions</u>: Summary of Session</p> <p><u>Review</u>:</p> <ol style="list-style-type: none"> 1.The uniform and nonverbal communication. 2.Meanings are in people not in words. 3.Giving instructions. 4.Bags and barriers. 5.Listening. 		

APPENDIX

INTERPRETIVE SKILLS I

COMMUNICATION

ACTIVITIES GUIDES FOR LESSON PLANS

I. The Tie the Tie Game.

The tie game compares the ability of teams to communicate information verbally, non-verbally, and with a combination of verbal and non-verbal communication skills.

Equipment needed: • 4 ties.
• Flip chart for post exercise discussion.

People needed: • 3 or 4 people who know how to tie a tie.
• Equal number of people who do not know how to tie a tie.
• Equal number of observers to observe what works and what doesn't.

Directions: Group volunteers in pairs, one who can tie a tie with one who cannot.

Group 1. Stand face-to-face.
Can both see and speak to one another.

Group 2. Stand face-to-face.
Can see each other, but cannot speak.

Group 3. Stand back-to-back (cannot see each other).
Can speak to each other.

Group 4. (OPTIONAL)
Stand back-to-back (cannot see each other).
Cannot speak to each other.

In each group the person who knows how to tie a tie attempts to instruct the other to tie the tie as best they can with the restrictions placed on their group.

Observers record the different methods used to try and communicate. Also help determine who finishes tying tie first.

The exercise is timed (set a time limit) to see who finishes first, second...

At the end of the time limit compare how well the groups have tied the ties. Discuss the modes of communication used and the results (who tied the tie first, best, last, not at all; Why/why not).

continued next page.

Groups

Face to face/allowed to speak. Can use both verbal instruction and demonstration to get the tie tied. Will usually tie the tie fastest [unless the verbal instructions interfere with the learner's attention to the task at hand]. With both visual and verbal communication, and the chance for direct feedback, chances for understanding are good.

Face to face/no speech allowed. Cannot use verbal cues, but can demonstrate effectively. Mimicking this way is a very effective learning tool. Will usually finish tying the tie soon after the other face to face group. With instant (face to face). visual feedback enhances the chances for understanding.

Back to back/allowed to speak. Can communicate by voice only. No visual contact allowed [= no mimicking or other non-verbal communication possible]. This group will often fail to tie the tie successfully. Little feedback possible, some understandings arrived at.

Back to back/no speech allowed. Cannot communicate verbally or non-verbally. Will not be able to tie the tie. You may choose to skip this demonstration group to save time and avoid embarrassing the members of the group. No communication, little or no exchange of information.

After the groups attempt this exercise have the audience and the observers explain the modes of communication seen in the groups during the lesson plan and discuss what made the groups more/less effective at communicating.

Note: Visual communication is one form of non-verbal communication. It includes gestures, signalling, mimicking...

[NOTE: Any activity where a portion of the group does not know how to complete the activity may be substituted for tying ties in this exercise. ex. make-up, Knot tying, puzzles,...]

[NOTE: If there are visually, hearing, or vocally impaired members of the class they can easily and safely be included in this exercise.]

FAMILIAR SAYINGS

This exercise utilizes a series of common sayings that have been reworded (more or less accurately) to make use of a wider vocabulary than is commonly used in conversation.

Participants should be asked to try to identify some or all of these sayings over a 5 minute period.

When the identification is complete then:

1. Ask students to volunteer to read one saying as it is written, and to tell the class what the common version of the saying is.

When several students have reported their translations, handout the answer sheet. [you may want a prize for the fastest].

1. Discuss how (and why) different words may mean the same thing or different things.
2. All words are not easily understood.
3. Different people will use the different words for the same thing.
4. Those people who could pick out these sayings, or who recognized them after they were translated, share a common background/history where the sayings were spoken often enough to be recognized (as individual phrases) from obscure clues.
5. Familiarity does not necessarily mean comprehension.
How many people have heard most, or all, of these sayings before?
How many people think they know what all, or most, of these sayings mean?1.
6. Discuss the connection between culturization and phrase recognition with/without an understanding of the meaning of the phrases.

1. Scintillate, scintillate, celestial object munific.

Twinkle, twinkle, little star.

2. Members of an avian species of identical plumage congregate.

Birds of a feather flock together.

3. Surveillance should precede saltation.

Look before you leap.

4. Pulchritude possesses solely cutaneous profundity.

Beauty is only skin deep.

5. It is fruitless to become lachrymose over precipitately departed lacteal fluid.

It's no use crying over spilt milk.

FAMILIAR SAYINGS

6. Freedom from encrustation of grime is contiguous to rectitude.
Cleanliness is next to godliness.
7. The stylus is more potent than the claymore.
The pen is more powerful than the sword.
8. It is fruitless to attempt to indoctrinate a superannuated canine with updated innovative maneuvers.
You can't teach an old dog new tricks.
9. Eschew the implementation of correction and vitiate the scion.
Spare the rod and spoil the child.
10. The temperature of an aqueous content of an unremittingly ogled saucepan does not reach 212 degrees centigrade.
A watched pot never boils.
11. All articles that coruscate with resplendence are not truly auriferous.
All that glitters is not gold.
12. Where there are visible vapors from ignited carbonaceous materials, there is conflagration.
Where there's smoke, there's fire.
13. Sorting on the part of mendicants must be interdicted.
Beggars can't be choosers.
14. A plethora of individuals with expertise in culinary techniques vitiate the potable concoction produced by steeping certain comestibles.
Too many cooks spoil the broth.
15. Eleemosynary deeds have their incipience intramurally.
Charity begins in the home.
16. Male cadavers are incapable of yielding any testimony.
Dead men tell no tales.
17. Individuals who make their abodes in vitreous edifices would be advised to refrain from catapulting padre projectiles.
People who live in glass houses shouldn't throw stones.

FAMILIAR SAYINGS continued

18. Neophyte's serendipity.

Fool's paradise

19. Exclusive dedication to necessitous chores without interludes of hedonistic diversions renders John a hebetudinous fellow.

All work and no play makes John a dull boy.

20. A revolving lithic conglomerate accumulates no congeries of small bryophytic plants.

A rolling stone gathers no moss.

21. The person presenting the ultimate cachinnation possesses thereby the optimal cachinnation.

She who laughs last, laughs best.

22. Absentation from any aleatory undertakings precludes a potential escalation of a lucrative nature

Nothing ventured nothing gained.

23. Missiles of ligneous or padres composition have the potential of fracturing calcareous internal supports but appellations will eternally remain innocuous.

Sticks and stones may break my bones but names will never hurt me.

FAMILIAR SAYINGS

1. Scintillate, scintillate, celestial object munific.
2. Members of an avian species of identical plumage congregate.
3. Surveillance should precede saltation.
4. Pulchritude possesses solely cutaneous profundity.
5. It is fruitless to become lachrymose over precipitately departed lacteal fluid.
6. Freedom from encrustation of grime is contiguous to rectitude.
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18. Neophyte's serendipity.
19. Exclusive dedication to necessitous chores without interludes of hedonistic diversions renders John a hebetudinous fellow.
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21. The person presenting the ultimate cachinnation possesses thereby the optimal cachinnation.
22. Absentation from any aleatory undertakings precludes a potential escalation of a lucrative nature
23. Missiles of ligneous or padres composition have the potential of fracturing calcareous internal supports but appellations will eternally remain innocuous.

Paraphrase - clarification - mirroring

Divide the class into groups of three. Have subjects which might be controversial, or fantasy such as aliens are on the earth or the Atlantic Ocean doesn't exist.

Rules

1. The listener can not argue, disagree, or expand upon the speaker's talk.
2. The listener can only ask for clarification and must, when the speaker pauses, MIRROR the speaker's thought by starting with a paraphrase or by rephrasing of what was said.
3. The umpire upholds the rules and overrules any listener comments that are not allowed.

Do exercise for 5 to 10 minutes. On completion of #3, discuss methods and results.

Variations: draw a smile on one bag and a frown on the other. When one has the bag off, the other has on either the smile bag or the frown bag. Does it make a difference? After the talk, the listener may draw the visualized face of the talker on the bag.

Consider how bags over the head relate to telephone conversations, or what hiding feelings may do as an invisible bag. The brown bag is a symbol of our invisible bags (our secret selves, hidden agendas, inhibitions, cultural barriers, etc...). Quote, "I know you believe you understand what you think I said, but I am not sure you realize that what you heard is not what I meant."

Discussion: How nonverbal communication (or the lack of) can effect interpretive contacts.

1. Greater constraint: listener must respond with an "I
2. Tape recorder conversation: The speaker uses a tape recorder to give the message. The listener asks for clarification when the speaker gives the recorder to the listener. The only means of communication is the recorder. This reinforces the need not to be thinking of a reply before the speaker is finished with his thought. This helps one suspend judgement.
3. Use the brown bag over the head of the listener to see if it makes him a better listener. Why might this happen?

Discussion: How would being a better listener improve one-to-one interpretive contacts?

Optional Exercise: The Puzzle Exercise.

Materials: T-puzzles

Break class into groups of 2-3-4-many. Set up groups in rows front to back as follows:

KEY I> Instructor with instructions
 D> Does
 M> Middle persons
 >>>> no feedback
 <<->> feedback

1. I> >>>> D>
2. I> <<->> D>
3. I> >>>> M> >>>> D>
4. I> <<->> M> <<->> D>
5. I> >>>> M> >>>> M> >>>>
 M> >>>> D>
6. or any variation thereof

Timed exercise: Ask group who will finish first. Usual reply is group 2 (two people with feedback), but don't count on it.

Give I> the instructions

Give D> the pieces of the T-puzzle (mixed up)

Do exercise: Tell group to indicate to instructor when finished. List groups in order of finish.

APPENDIX

INTERPRETIVE SKILLS I

COMMUNICATION

COURSE HANDOUTS

Navy instructions to torpedo crew illustrating the (mis)use of directions, and possible problems in communication.

Torpedo war heads are to be stored upside down. To facilitate this the bottoms of the cones are marked "TOP" and the tops are marked "BOTTOM", although the war head's top is marked as the top and the bottom is marked as bottom. To check for proper storage, make sure the top of the cone is up and the top of the war head is at the bottom, as marked.

FAMILIAR SAYINGS

1. Scintillate, scintillate, celestial object munific.
2. Members of an avian species of identical plumage congregate.
3. Surveillance should precede saltation.
4. Pulchritude possesses solely cutaneous profundity.
5. It is fruitless to become lachrymose over precipitately departed lacteal fluid.
6. Freedom from encrustation of grime is contiguous to rectitude.
7. The stylus is more potent than the claymore.
8. It is fruitless to attempt to indoctrinate a superannuated canine with updated innovative maneuvers.
9. Eschew the implementation of correction and vitiate the scion.
10. The temperature of an aqueous content of an unremittingly ogled saucepan does not reach 212 degrees centigrade.
11. All articles that coruscate with resplendence are not truly auriferous.
12. Where there are visible vapors from ignited carbonaceous materials, there is conflagration.
13. Sorting on the part of mendicants must be interdicted.
Beggars can' be choosers.
14. A plethora of individuals with expertise in culinary techniques vitiate the potable concoction produced by steeping certain comestibles.
15. Eleemosynary deeds have their incipience intramurally.
16. Male cadavers are incapable of yielding any testimony.
17. Individuals who make there abodes in vitreous edifices would be advised to refrain from catapulting padres projectiles.
18. Neophyte's serendipity.
19. Exclusive dedication to necessitous chores without interludes of hedonistic diversions renders John a hebetudinous fellow.
20. A revolving lithic conglomerate accumulates no congeries of small bryophytic plants.
21. The person presenting the ultimate cachinnation possesses thereby the optimal cachinnation.
22. Absentation from any aleatory undertakings precludes a potential escalation of a lucrative nature
23. Missiles of ligneous or padres composition have the potential of fracturing calcareous internal supports but appellations will eternally remain innocuous.

INTERPRETING NON-VERBAL BEHAVIOR: BODY LANGUAGE

The meaning attached to a nonverbal cue depends upon the sender, the situation, and the receiver.

Body language may be "spoken" by the body as a whole or by various parts of the body.

Several messages may be sent simultaneously and at times these messages may contradict each other.

A movement or gesture (signal) made by one person may mean something entirely different when made (sent) by another.

Interpretation of common, nonverbal cues might give insight to the silent signals sent by others. Remember that your interpretation of someone's body language could be wrong. Body language varies from culture-to-culture, person-to-person and place-to-place.

"Body" language is transmitted from three primary areas: Hands and feet, face, and posture.

NOTE: MANY body language signals have more than one meaning. Use the whole picture to evaluate the complete situation and come to the correct analysis of the situation.

NONVERBAL "LANGUAGE"

SUGGESTS TO YOU

I. HANDS AND FEET

Twisting hands	Anxiety, tension
clenched hands	Anger, tension, fear
open hands	Relaxation, comfort, Non-defensive, willingness to receive messages
outward reaching hands	Welcome, openness
the shaken finger	Anger, direction
the raised fist	Anger, hostility, victory
index fingers across pursed lips	Thoughtfulness, anxiety
Thumb(s) tightly enclosed within fist(s)	Pent up tension or anger Proceed with caution
Hands folded with fingers interlaced and tightly folded; mounts of thumbs pressed firmly together	Defensive, tense

Twirling of a ring or fingering of jewelry	Inner tensions or boredom
Feet which are tapping or moving in a rhythmic manner	Inner tension because of interest or desire to escape
Crossing of feet	Closing off open communication, warding off threat, rejecting the group as a whole, rejecting a member of the group
Feet stretched out into the group (sitting)	Acceptance of group--desire to become involved
Slipping feet in and out of shoes	Ambivalence concerning what is happening.

II. POSTURE

Torso leaning into a group	Desire to be part of the group
an upright, rigidly-held torso	Tense
a slumped, relaxed torso	At ease, relaxed, tired
Deep sighs	Sad, mournful
rapid breathing	Excited, overstimulated, just finished working
a rising flush	Excited, embarrassed, angry, enamored
the head in hands	Tired, overwhelmed, withdrawing into self
chewing on nails	Nervous, hungry, bored
changes of head and neck postures	Tense
changes in overall body postures	Almost anything depending on the motions
The authoritative shaking of head, finger or a pencil	Impatient, in command mode
doodling	Bored, self engrossed
loosening of ties	Relaxation, sense of working together
chewing on glasses	Nervous, hungry, bored
Shrugging shoulders	Hostility, apathy
Leaning toward person	Positive feeling towards the
person	
Upright, rigidly held torso	Rigid control over hostile and aggressive feelings
Slumped, relaxed torso	Relaxed OR disinterested
Postural shifts	Anxiety

Body Language -continued-

III. FACE

Facial expressions are complex and fleeting.

They range from those showing boredom to expressions indicating excitement and anger.

Of all facial features the eyes probably send the most accurate messages.

The messages from the face must be processed along with what is being said and with other messages to evaluate the total body message.

NONVERBAL "LANGUAGE"	SUGGESTS TO YOU
Direct eye contact	Positive regard, confrontation
Avoidance of eye contact	Dislike, shyness, avoidance
Constantly looking at group leader	Seeking approval-dependency
Widened eyes-glaring	Hostility
Rapid eye movements	Searching for exit
Rapid eye blinking	Intensive disagreements- strong emotional reaction,
tiredness, allergies	
Closed eyes	Temporary flight into self or away from group

Modified from Bates, Marilyn and Johnson, C.D. A Manual for Group Leaders. Fullerton, CA: Orange County Department of Education. 1971.

EFFECTIVE SPEAKINGINTRODUCTION

You do not have to be a polished orator to be an effective speaker. The more NATURAL you are in front of a group, the more you ACT LIKE YOURSELF, the better speaker you are going to be. A good speaker talks to a group in about the same manner he will talk to one or two of his friends in a natural conversation. Start out by realizing you are not going to have to become an entirely different person when you rise to speak.

THERE IS NO SUBSTITUTE FOR ACTUAL PRACTICE

Take every opportunity to practice presenting ideas. Force yourself to speak to groups, even though your knees knock--your voice quivers--and, at first, the words come hard. Remember, some of the greatest speakers of all time were not born that way. They acquired their ability by conscious effort. You can become a more effective speaker IF YOU TRY.

The most important step in giving a formal or informal program is thorough preparation. There is nothing you can do which will be of more help in combatting nervousness and promoting confidence.

Study your subject thoroughly--until you KNOW you know it--get all the background material you can find. As you do this, you will become more enthusiastic about the subject. Eventually you may reach the point where you will actually be eager to give your program.

Write out an outline of your program--include a few key words and phrases but DON'T TRY TO MEMORIZE THE PROGRAM, and DON'T PLAN TO READ IT WORD FOR WORD. Canned speech sounds like a canned speech, and under pressure, a person who memorizes a program will be in trouble if s/he forgets a line. It is better to form your words as you think them out in front of the group. In order to get your ideas across to your audience, YOU'VE GOT TO BE THINKING OF WHAT YOU'RE SAYING. So if you write your program out word for word, make a brief outline of it--THEN THROW THE WRITTEN PROGRAM SCRIPT AWAY.

THE PRESENTATION

Your attitude is extremely important. don't slouch or drag as you walk to the speaker's position. Force yourself to assume a friendly, confident, enthusiastic attitude. Enthusiasm is contagious--it is caught; not taught. Remember, there is no substitute for SINCERITY. You must be sold yourself.

Don't apologize. A common tendency of inexperienced speakers is to start out with, "I'm not very well prepared" or "I don't know very much about this subject." That is your fault - don't publish it!

If you don't tell them, they probably won't know.

Don't shoot the bull. Get down to facts. Hit the nail on the head. Get into your speech the way you planned it and keep it going that way. If you don't know an answer, say "I don't know".

Don't try to avoid your audience. Try to look at every person. Actually see them. Look at them as warm, friendly, interesting human beings, for they are, whether you think so or not.

Don't lean or slouch. Don't pace wildly back and forth, but do move occasionally. Gestures should be smooth, free and easy--natural and used to help convey the meaning of the spoken word.

Don't distract attention. Personal mannerisms such as weight-shifting, fidgeting, playing with a button, pencil, etc., shoe-shuffling, hand-hiding, taking glasses off and putting them back on repeatedly, are sure to distract. don't smoke or chew gum--you owe your audience your full attention the same as you expect attention from them.

Don't conspicuously look at your watch or a wall clock. Make people feel as if they have your undivided attention.

CONCLUSION

Quit while you still have interest. Summarize your talk and finish up clearly with a good punch line. Don't drag out the ending and don't finish up with "I guess that's about all I have to say" or "I guess that's the end." You may find that you have skipped or forgotten several things. Don't try to go back and add them. Your audience will never know the difference!

YOUR VOICE

Effective words, ineffectively said, carry little meaning and no action. To develop a better speaking voice, it may be necessary to practice. Just as you need to practice to become a better piano student, you may need to practice to acquire a better speaking voice.

A good speaking voice is:

- (1) Expressive: It is capable of portraying various shades of meaning and feeling.
- (2) Pleasant in tone: Carries a sense of friendliness.
- (3) Natural: It reflects the personality of the speaker. It has an honest sound.
- (4) Vital: It has life, force, and strength, even though it may not be a "Big Voice."

Breathing: A pleasant voice comes from a relaxed condition and controlled, disciplined breathing. Choir singing, solo singing, and band participation may be of help. Short sentences will help you put the pauses and period where they belong in relation to your breathing habits.

Pitch: Pitch is the level of speech. Have someone help you get the right amount of variety for a pleasing effect. To help hear yourself, stand facing the corner of a room so that you can hear your tones bounce back at you from that corner. Place stress on different levels of pitch to hear the difference.

Vocal Climax: Emphasis, force, and feeling rise steadily in power, until they reach a

point where the strongest appeal is made. In a short speech perhaps only one vocal climax should be planned.

Pronunciation: Look up the correct pronunciation of words in the dictionary. Watch words such as just, government, set and athlete.

Articulation - Enunciation: Pronounce and speak so that the audience hears all the words. Whenever possible, use words whose meaning is clear. Tongue-twisters are good practice, and will help you to pronounce all the vowels, but cut difficult words and phrases out of your prepared speech.

Rate: The rate of speaking is the number of words spoken per minute. Most people speak 120 to 180 words a minute. Let us compare a good speaker to a good automobile driver. If a man drives at a very high rate of speed continuously, he may lose control of the car, but if he drives according to conditions of the highway he will drive slowly, then occasionally more rapidly, as the need arises. Few drive at the same monotonous speed, but may speak that way.

Quality: Words that describe the good quality in a speaker's voice might be mellow, clear, stable or steady, or pleasingly deep. Undesirable qualities might be: Thin, husky or harsh, nasal, guttural, or shaky.

Pause: Just as the stop signs give a pause in our driving pattern, so the effective pause helps in our speaking pattern. Do not confuse the effective pause with a memory lag.

Force: Few speakers would think of shouting during all of their speech. Force is varied mostly for emphasis. Avoid explosive use of force.