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SPEECH-COMMUNICATION LEARNING SYSTEM. VOLUME TWO, SCRIPTS OF
ALL AUDIO PROGRAMS.

BY- HEINBERG, PAUL AND OTHERS

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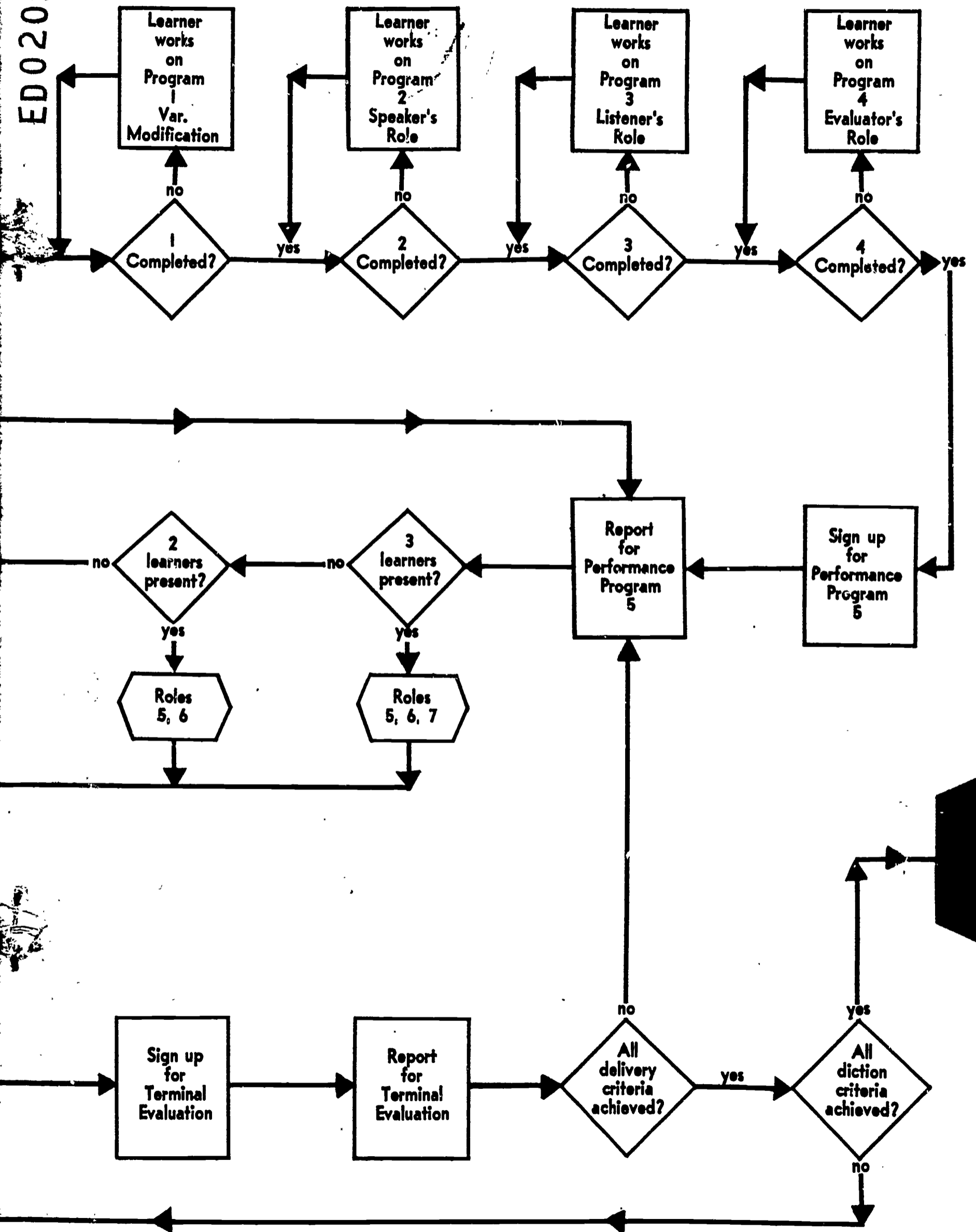
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Volume Two: Scripts of All Audio Programs



S P E E C H - C O M M U N I C A T I O N

L E A R N I N G S Y S T E M

Volume Two

Scripts of All Audio Programs

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SPEECH COMMUNICATION LEARNING SYSTEM

PROGRAM A--ORIENTATION

(Audio Script)

Welcome to Program A, the Orientation Program. If you have not already done so, adjust the loudness to a comfortable level.

You should check to see if there are instructions near you which provide information on how to use the tape player at your station. If these instructions are available, be sure to read them now if you have not already done so.

You should now open your Learner's Handbook and turn to Program A, Orientation. You will find this section on Page A-1. Near the top of the page, and to your left, you will note the heading, Specific Objectives. This program provides the Learner with a statement of the purposes of the Speech Communication Learning System, provides the Learner with an estimate of the time needed to complete all phases of the Learning System, informs the Learner about the standard procedures and materials used in the Learning System, and provides the Learner with instructions for completing the Learner Data Sheet.

The material in the remainder of this program should prepare you to achieve these objectives. The purpose of the Speech Communication Learning System is to help you achieve more intelligible and acceptable speech-communication behavior.

Intelligible speech is speech which can be understood by other persons. For example, if you were to give directions to someone on how to get somewhere, and the person was able to follow your directions, then it can be said that you have intelligible speech. At least your speech is intelligible for that one person. It is advantageous to

have speech which is intelligible to many people, so that you will be able to communicate to all kinds of people in many different situations.

Acceptable speech means speech which a particular group or culture considers to be the "preferred" or "best" way to talk. Speech that is considered acceptable in one part of the United States may not be so acceptable in another part. Even in the same part of the country, speech which is acceptable in one type of employment is not so acceptable in another type of employment. The Speech Communication Learning System is designed to help you develop a style of speech which is acceptable throughout the United States. In brief then, the purpose of this learning system is to help you develop speech which is intelligible and acceptable in a wide variety of situations.

Turn your attention once more to Page A-1 of your Learner's Handbook. In the middle of the page you will see the heading, Response Section. You should now be able to complete the first statement under the Response Section. Write in the missing letters in Statement Number One as I read through the statement for you.

The first statement says, "The purpose of the Speech Communication Learning System is to help persons achieve more **INTELLIGIBLE--I-N-T-E-L-L-I-G-I-B-L-E--** and **ACCEPTABLE--A-C-C-E-P-T-A-B-L-E--** speech communication behavior.

You should have completed the words **INTELLIGIBLE--I-N-T-E-L-L-I-G-I-B-L-E--** and **ACCEPTABLE--A-C-C-E-P-T-A-B-L-E.** The purpose of the Speech Communication Learning System is to help persons achieve more intelligible and acceptable speech-communication behavior.

The majority of Learners complete the entire Learning System in ten to fifteen hours. It is important for you to remember that the Training

Supervisor has nothing to do with the amount of time you spend in the system. If you are highly motivated and work hard to accomplish the goals in each of the programs, you will complete the entire system much faster than if you put forth little effort. Remember, the Training Supervisor is simply here to show you where to find materials and to answer the occasional questions which you might have. The time it takes you to complete the entire learning program depends upon how well you concentrate and how hard you work.

Now then, look at the second statement under the Response Section, again on Page A-1. In Sentence Number Two, your job is to fill in the two blanks. Statement Two should read, "The majority of learners achieve all of the objectives of the entire learning system in TEN to FIFTEEN hours."

The Learning System includes several one-person programs and a three-person program. The one-person programs are similar to the program you are now using. The materials in the one-person programs simply consist of a programmed tape and your Learner's Handbook. Each time you report for a preliminary program you should get your Learner's Handbook from where they are stored. Then you should select the programmed tape which you need. Your Learner's Handbook should be filed alphabetically so that you will be able to find it easily. Several copies of each programmed tape will be available and will be appropriately labeled.

When you report for a learning session, you simply get your Learner's Handbook and appropriate programmed tape and take them to an available tape player. When you find an available tape player, always listen to the tape before opening your Learner's Handbook. The programmed tape will tell you when and where to turn in the Handbook.

When you have completed a learning session, you should return the taped program to the appropriate storage place. Also, you should file your Learner's Handbook alphabetically--last name first--in the appropriate place.

Later in the Speech Communication Learning System you will be working in the three-person programs. At that time you will only need your Learner's Handbook.

Now take a look at the third statement under the Response Section on Page A-1. Statement Number Three says, "The materials you need for the one-person preliminary programs are the Learner's HANDBOOK--H-A-N-D-B-O-O-K--and the appropriate taped PROGRAM--P-R-O-G-R-A-M.

Now turn in your Learner's Handbook to Page A-2. Page A-2 is the Learner's data sheet. At the top of this data sheet you will see a place for your name, then lower and to your left, a place for today's date. To your right you will see a place for your Learner's System Number. Following this part of the data sheet you will see the heading, "Learner I. D. Data." This heading is to your left, under the first double line. The I. D. section goes down to the double line in the middle of the page. In ten seconds you will be asked to complete all of the questions down to the double line in the middle of the page. For the present, do not write in the section entitled "Learner progress Record." After you have completed the first half of the data sheet, please turn the recorder back on to complete Program A.

Now then, stop the tape player and answer all of the questions on the data sheet down to the double line in the middle of the page.

By now you should have completed the first half of the data sheet. The second half of the data sheet, entitled "Learner Progress Record"

is to be used by you immediately after each learning session. For example, at the end of today's learning session you should turn to the Learner's Progress Record, Page A-2, and find the words Program A, Orientation, and behind this section you should write in the date and an estimate of the time you spent on this program.

Remember, each time you work in the learning system, you should record the date and an estimate of your working time immediately following the appropriate program name.

Now then, turn to the Response Section on Page A-1 of your Learner's Handbook. Statement Number Four reads, "You should keep a record of your progress in the learning system by entering data on the data sheet after each LEARNING--L-E-A-R-N-I-N-G--session."

You have now completed all of Program A, except for the program Checkout. Turn to Page A-3 in your Handbook. At the top of Page A-3 you will see the heading, "Program Checkout." The purpose of the program Checkout is to determine whether you have learned the essential material in Program A. You will also find a program Checkout at the end of each of the remaining programs in the Learning System.

Now then, note the information in the block at the top of Page A-3. Here you will see the underlined heading, "Acceptable Level of Proficiency." Following this heading, the statement reads, "The questions at the bottom of this page pertain to the program you have just completed. If you miss more than one answer, you are advised to repeat the entire program."

See if you can answer all of the four questions and, after you have answered the questions to the best of your ability, turn this tape player back on for the correct answers. Now turn off the tape player.

Your answers to Question Number One should be **INTELLIGIBLE** and **ACCEPTABLE**. The purpose of the Speech Communication Learning System is to help persons achieve more **INTELLIGIBLE** and **ACCEPTABLE** speech-communication behavior.

Your answer to Question Two should be **TEN** to **FIFTEEN** hours. The majority of learners achieve all of the objectives of the entire learning system in **TEN** to **FIFTEEN** hours.

Your answers to Question Three should be **HANDBOOK** and **PROGRAM**. The materials you need for any one of the one-person preliminary programs are the **LEARNER'S HANDBOOK** and the appropriate **TAPED PROGRAMS**.

Your fourth answer should be **LEARNING**. You should keep a record of your progress in the Learning System by entering data on the Data Sheet after each **LEARNING SESSION**.

If you have missed more than one of these questions, it is advisable to repeat all of this program. If you did not miss more than one answer, you have successfully completed this program and you are ready to move on to the next program.

In either case, turn to Page A-2 and record the month, the day and an estimate of the number of minutes that you worked on this program in this learning session.

One final instruction. If your tape is on a reel, and not on a cartridge, please rewind the tape. After you have removed the taped program, please turn off the machine. Good luck on your next program.

SPEECH COMMUNICATION LEARNING SYSTEM

PROGRAM B--OVERVIEW

(Audio Script)

Welcome to Program B, the System Overview Program. If you have not already done so, adjust the loudness to a comfortable level.

You should now open your Learner's Handbook and turn to Program B, System Overview. You will find this section on Page B-1. Near the top of the page, and to your left, you will note the heading, Specific Objectives. The Specific Objectives of this program are: to provide you with a map of the Learning System (in the form of a flow-chart) and to introduce you to the major elements in each of the Learning Programs. The material in the remainder of this program should prepare you to achieve these objectives.

The "flow-chart" on the front cover of your Handbook provides a picture of the entire Speech Communication Learning System.

To help you get an overall picture of the Learning System, take a look at the flow-chart on the front cover of your Handbook. Now then, turn to the Response Section on Page B-1 of the Handbook. You will note that the first statement in the Response Section says, "The various programs and performance sessions in the Speech Communication Learning System are summarized in the flow chart--F-L-O-W C-H-A-R-T." Write in the words FLOW CHART--F-L-O-W C-H-A-R-T.

The different parts of the learning system are described in terms of the various geometric figures. In the upper left hand corner of the flow-chart you will see a "funnel" shaped design. Within this figure you can see the words "Learner Enters System." To the right of this entry point, you will see a series of diamond-shaped geometric

forms. The diamond design is used to designate a decision point. In every diamond there is a question which can be answered yes or no. Above the top row of diamonds, you will see a row of rectangles. Each message within a rectangle describes an activity or an assignment which is to be completed.

Now then, follow the arrow from the entry point where it says "Learner enters system." You will see that the first question in the first diamond asks "A completed?" If you had not already completed this program, you would answer "No" and you would follow the arrow up to the rectangle which says "Learner works on Program A, Orientation." Since you have already completed that program, you can exit the rectangle to the left, and follow the arrows back to the diamond which asks, "A completed?" Since your answer is "Yes," you follow the arrow to the right until you reach the next diamond. As you will recall, Program A provided you with information regarding the Learner data sheet.

The next diamond asks, "B completed?" Since you are not finished with Program B, your answer is "No" and you follow the arrow up to the rectangle which says "Learner works on Program B, System Overview." Once you have completed Program B, the one you are presently working on, you will exit the rectangle and follow the arrows back to the diamond which asks, "B completed?" When you have completed the present program, you will be able to answer "Yes," and you will move on to the next diamond which asks, "C completed?"

As you can probably see by now, the follow-chart describes the various events in the Learning System. It also shows you the sequence in which you encounter these events.

So far, this program, the Overview Program, has described the events which you have already completed. But the main purpose of this program

is to give the other items on the flow-chart. It will also state the purpose of each of the programs in the Speech Communication Learning System.

Getting back to the flow-chart then, once you have completed this program you will move on to the diamond which asks, "Zero completed?" Program Zero is the program on Variable Identification. In this program you will learn to identify the basic variables of Speech-Communication behavior. After completing Program Zero, you will move on to Program One, Variable Modification.

In Program One you will discover that speech behavior is extremely changeable. Most people have the mistaken idea that it is very difficult for a person to change the way he talks. When you take Program One, Variable Modification, you will discover how easily a person may change speech-communication behavior.

After learning about Variable Identification in Program Zero and Variable Modification in Program One, you will move on to Programs Two, Three, and Four. These three programs provide you with information about the performance roles you will play in Program Five.

Program Two describes a Speaker role, Program Three describes a Listener role, and Program Four describes an Evaluator role.

Many actual systems involve a Speaker, a Listener, and one or more Evaluators who are observing the interaction of a Speaker and a Listener. For example, there have probably been occasions when you were sitting in a restaurant where you were an "outsider" evaluating the interaction of a Speaker and a Listener at some other table.

Later, when you work on Program Five, you will sometimes play the role of a Speaker, sometimes the role of a Listener, and sometimes you will be an Evaluator. Program Two will give you the information you will need to perform well as the Speaker. Program Three will give you the information you will need to perform as the Listener and

Program Four will give you the information you will need to perform as the Evaluator.

Now then, turn to the Response Section on Page B-1. Statement Number Two says: "In the three-person performance program, the three people who work together are the SPEAKER--S-P-E-A-K-E-R--the LISTENER--L-I-S-T-E-N-E-R--and EVALUATOR--E-V-A-L-U-A-T-O-R."

Basically then, the first few programs--Programs A, B, Zero, One, Two, Three, and Four--are really preliminary programs. These programs provide you with the background which you will need to perform well in Program Five, the Three-Person Performance Program. And the three-person performance program includes a Speaker, a Listener, and an Evaluator.

To give you some idea of how Program Five works, turn to Page B-2 in your Learner's Handbook. At the top of this page you will see a block which is labeled "Seating arrangement." Within this block you will see a diagram of the seating arrangement for Program Five. The Speaker sits facing the Listener. And the Evaluator sits behind and slightly to the side of the Speaker. The Evaluator is seated in this way so that he can be seen by the Listener, but cannot be seen by the Speaker. The reason for this seating arrangement will become apparent in a few minutes.

You will notice that the words SPEAKER, LISTENER, and EVALUATOR are incomplete. At this time, write in the missing letters. Speaker is S-P-E-A-K-E-R; Listener is L-I-S-T-E-N-E-R; Evaluator is E-V-A-L-U-A-T-O-R.

Now then, notice the box in the middle of Page B-2. This box lists the speech assignments which the Listener will assign to the Speaker. At the beginning of a three-person session, the Listener will assign Variable Zero, Eye Contact. You will note that the word CONTACT is incomplete. Therefore, complete this word--C-O-N-T-A-C-T.

When the Listener assigns Variable Zero, Eye Contact, the Speaker should try to speak from class notes or similar written material until he has achieved good eye contact for two minutes.

If the Speaker has spoken with good eye contact for two minutes, the Listener will assign the next speech variable, which is Loudness. Variable Number One is Loudness, write in the word L-O-U-D-N-E-S-S.

When the Listener assigns Variable One, Loudness, the Speaker should try to speak from his notes with a voice which is loud enough to be easily understood. When the Speaker speaks for two minutes with an appropriate level of loudness, the Listener will assign Variable Number Two, Voice Quality. Complete the word QUALITY--Q-U-A-L-I-T-Y.

If the Speaker speaks for two minutes with a good voice quality, the Listener will assign Variable Three, Pitch. Complete the word PITCH--P-I-T-C-H. If the Speaker speaks for two minutes with appropriate pitch variety, the Listener will assign Variable Four, Rate. Complete the word RATE--R-A-T-E.

And again, if the Speaker speaks for two minutes with good rate variety, the Listener will assign Variable Five, Articulation. Complete the word ARTICULATION--A-R-T-I-C-U-L-A-T-I-O-N.

Assignment Number Six, the last assignment, is to speak for two minutes with appropriate speech behavior on all six variables. In other words, the Speaker is asked to speak for two minutes during which time he has good eye contact, appropriate loudness, good voice quality, pitch variety, rate variety, and articulation.

When the Speaker can complete the sixth assignment that is, when he can speak for two minutes with appropriate speech behavior on all six speech variables, he will have completed this part of the learning system and he will move on to the Terminal Role Program.

Basically, the three-person program works something like this: First, the Listener assigns the first variable, eye contact. The Speaker then starts speaking from class notes or similar material. If the Speaker starts to produce a sentence with poor eye contact, the Listener says "HM' um." If the Listener says "HM' um," this means that the Speaker must repeat and modify his sentence. That is, the Speaker must repeat the sentence with good eye contact. To complete the assignment on eye contact, the Speaker must speak for two minutes with good eye contact without getting a "HM' um" from the Listener.

While the Speaker is talking to the Listener, the Evaluator is checking to see that the Listener is doing his job correctly. For example, if the Evaluator sees that the Speaker has poor eye contact, but the Listener does not say "HM' um," then the Evaluator can signal disapproval to the Listener. The Evaluator will signal disapproval by nodding his head back and forth indicating a silent "HM' um."

When the Listener sees that the Evaluator is nodding "HM' um," the Listener must say "HM' um" to the Speaker. Usually the Listener will be doing a good job, and it will seldom be necessary for the Evaluator to signal disapproval to the Listener. However, to make sure that the Listener is doing his job, the Evaluator is present to check on him. This arrangement is important because the Speaker will not repeat and modify his speech communication, he will not improve, unless the Listener gives him a "HM' um" when the Speaker needs to show improvement on one of the speech-communications variables.

Now then, turn to the Response Section on Page B-2 of your Handbook. Statement Number Five says, "If the Speaker produces a sentence about which the Listener is not confident---C-O-N-F-I-D-E-N-T--the Listener says 'HM' um.'" Be sure to write in the word CONFIDENT---C-O-N-F-I-D-E-N-T.

Now look at Statement Number Six. This statement says, "When the Listener says 'HM' um,' the Speaker should REPEAT--R-E-P-E-A-T--and MODIFY--M-O-D-I-F-Y--his sentence." Write in the words REPEAT--R-E-P-E-A-T--and MODIFY--M-O-D-I-F-Y.

Statement Number Seven says, "If the Speaker produces a sentence about which the Evaluator is not confident, the Evaluator signals disapproval to the Listener by NODDING--N-O-D-D-I-N-G--his head." Write in the word NODDING--N-O-D-D-I-N-G.

Statement Eight says, "When the Evaluator signals disapproval, the LISTENER should say 'HM' um.'" Write in the word LISTENER--L-I-S-T-E-N-E-R.

This same basic procedure is used for all of the assignments in Program Five. If the Speaker can talk with good eye contact for two minutes he moves on to the loudness variable. If he speaks with a sufficiently loud voice for two minutes he moves on to voice quality, and so on through the assignments.

If a Speaker cannot complete all of the speech assignments during one learning session, he will return for another three-person session to try again. Most persons need only two or three of those sessions before they are able to complete all of the assignments within one session.

Now then, getting back to the flow-chart after you have completed Programs A, B, Zero, One, Two, Three, and Four, the arrow in the flow-chart leads you to the rectangle which says, "Sign up for Program Five."

Once you have signed up for Program Five, the flow-chart indicates that your next job is to report for Program Five. You will report for Program Five in accordance with the schedule which you have signed.

In most cases three learners will have signed up to take Program Five at the same time. You will note that the next diamond in the

flow-chart asks, three Learners present? If all three learners are present, the arrow points down to a six-sided figure which says Roles five, six, seven. Role Five is the Speaker, Role Six is the Listener, and Role Seven is the Evaluator. Each of the three learners will play one of these roles. The supervisor will make the decision as to which learner should play which role. He will make this decision on the basis of priorities. For example, if it is your first occasion to work in Program Five, he will try to have you be the Evaluator or Listener. If you have been an Evaluator or Listener, the supervisor may have you play the role of Speaker.

Again, in looking at your flow-chart you will note that if three persons are not present, the flow-chart directs you the next diamond which asks, two Learners present? If two learners are present, you are directed down to the six-sided figure which says, roles five, six. If two learners are present one will play Role Five, the Speaker, and one will play Role Six, the Listener. In a case where only two learners are present, you will proceed with Program Five without an Evaluator. Again, the supervisor will decide which Learner will be the Speaker and which Learner will be the Listener.

If two persons have not reported for Program Five, the flow-chart directs you to the next diamond which asks, one Learner present? If only one person is present, you are directed to the six-sided figure which reads, report to supervisor. In some cases the supervisor may excuse you from this particular learning session and you will be asked to return to take Program Five at the next learning session. If it is convenient, the supervisor may play the role of Listener while you play the role of a Speaker.

In most cases, you will work on Program Five for a 30-minute session. In some cases, however, you will complete Program Five in less than 30 minutes. When the session ends, either because the 30 minutes has elapsed or because you have completed Program Five, the flow-chart directs you to the next diamond which asks, "Were you in role five--the Speaker?" If you did not play the role of Speaker, you are directed to report for a second learning session in which you will again work in Program Five. If you were the Speaker, you are asked, "Did you complete assignment six?" If you did not complete Assignment Six, you are also directed to report for another session in which you will again work on Program Five.

If you were the Speaker, however, and did complete Assignment Six, you will note that the flow-chart directs you to work on Program Six.

Program Six provides you with the final information you will need to successfully exit the Learning System. To this point in the system you have been working on speech variables which pertain to speech delivery. In Program Six you will be working on speech diction.

Once you have completed Program Six, you are ready to report for Program Seven, the Terminal Performance Program. In the Terminal Performance Program you will play the role of Speaker. You will deliver a short speech in which you will demonstrate both good speech delivery and speech diction.

Other Learners will be present to hear your speech and to evaluate your performance. These learners will decide if you have acceptable speech delivery and acceptable speech diction.

After completing Program Seven, you may be given a brief five minute post-system interview. This interview is not included in some learning systems.

Again, looking at your flow-chart, you will notice that after completing Program Seven and the post-system interview--if it is required--your next job is to sign up for the Terminal Evaluation. Then you report for Terminal Evaluation.

The Terminal Evaluation is the final evaluation of your speech-communication behavior.

If all delivery criteria are not achieved in your final performance, you again report back for more work on Program Five. If all delivery criteria and all diction criteria are achieved, you will have completed your final evaluation and you will exit the entire Learning System.

Now then, turn to Page B-3, for the program Checkout. Here you will find eight questions. Answer these questions to the best of your ability, and then turn the tape player back on in order to hear the correct answers. At this time, then, stop the tape player.

Your answer to question One should be FLOW-CHART. The various activities in the Learning System are summarized in the flow-chart. Your answer to question Two should be CONFIDENT. If the Speaker produces a sentence about which the Listener is not confident, the Listener says "HM' um." Your answer to Three should be EVALUATOR. If the Speaker produces a sentence about which the Evaluator is not confident, the Evaluator signals disapproval to the Listener. Your answer to Four should be SPEAKER. The Listener guides the behavior of the Speaker. Your answer to Five should be LISTENER. The Evaluator guides the behavior of the Listener. Your answer to Six should be LISTENER. The Listener never says anything but "HM' um" and "um HM'." Your answer to Seven should be EVALUATOR. The Evaluator never says anything. He just nods to the Listener to indicate confidence or lack of it. And your final answer should be REPEAT and MODIFY. When the Listener

says "HM' um," the Speaker should repeat and modify his sentence.

If you have missed more than one of these questions, it is advisable to repeat all of Program B. If you did not miss more than one answer, you have successfully completed Program B and you are ready to move on to Program Zero.

In either case, turn to Page A-2 and record the month, the day, and an estimate of the number of minutes that you worked on this program in this Learning Session. Once you have recorded these data, you are ready to repeat Program B, or to move on to Program Zero, the Variable Identification Program.

One final instruction, however. If your tape is on a reel, and not on a cartridge, please rewind the tape. After you have removed the taped program, please turn off the machine.

Good luck on your next program.

SPEECH COMMUNICATION LEARNING SYSTEM

0---VARIABLE IDENTIFICATION

(Audio Script)

Program Zero. Variable Identification. You should have your Response Handbook open to Program Zero, Page 0-1. Notice that Program Zero is a program in variable identification. The three objectives of this program in variable identification are listed on the Response Form. The first listed objective is to enable you, the learner, to understand the nature of listener confidence in speech-communication in terms of its effects on the speaker. To state this first objective in another way, it is to see how a listener forms his opinions about a speaker in terms of the ease with which he understands that speaker. The second objective of this program is to enable you, the learner, to identify the limits of each of six variables within which a listener is confident. And this of course implies that beyond these limits a listener is not confident. And the third objective listed on the Response Form is to provide you with guidelines for producing alternative ways of speaking on each of the six variables. This is so that you as listener will know what alternatives can be provided by a speaker when you signal lack of confidence to him, and so that you as speaker will produce alternatives when a listener signal lack of confidence to you.

Now, let's return to the first objective of this program. When you meet a person for the first time, you form opinions about him or her. For example, suppose you are interviewing someone for a job. Or suppose you are a college professor and some student who is just a face to you in class comes to see you in your office. Most persons would like to think that in such situations as these they form opinions

about these new acquaintances very slowly. But research does not support this. It seems that we form our opinions about others in a very few seconds. Hence, fill in Number One on your Response Form. When we meet someone, we form an opinion about him in the first few SECONDS. S-E-C-O-N-D-S. Seconds. If we merely see a stranger, and if he doesn't behave in a way that affects us or if he doesn't speak to us, we may not form opinions about him. However, most persons we meet speak to us before they behave in any other way that affects us. And in these cases, we form opinions about these persons in less than fifteen seconds.

Now, if you are on the receiving end, and people form opinions about you in a matter of seconds, this may not seem to you to be very fair. And you would probably feel it was even more unfair to find out that in a few seconds they have decided whether to hire you or not, whether you're a good student or not, whether you are honest or dishonest, sincere or insincere, and that they have formed opinions about you on many other dimensions of personality and character. Unfair? Perhaps. But when you meet a person, you don't check his life history and study his behavior for many days before you form opinions about him. And, in the same way no one does that much research on you before he is willing to mention characteristics about you to himself and, perhaps, to others.

Research also indicates that, not only are these opinions about persons we meet formed almost instantly, but almost everyone in the same culture forms practically the same opinions about the same individuals in a matter of seconds. In other words, there is astounding agreement about traits of persons, no matter which persons form those opinions-- whether they are males or females, or children or adults. Now complete Sentence Number Two on the Response Form. When many different persons

meet the same individual, they tend to form the same--S-A-M-E--same opinions about him.

To review, people form opinions about others almost instantly when they meet them, and an opinion formed by anyone about a person is almost identical to the opinion of anybody else about him. Since we have a fact of human behavior that exists whether we like it or not, we could well ask the same three questions researchers in speech-communication have asked. One question is: How much do these opinions change that everyone forms so quickly. In other words, how permanent are these quickly formed opinions, or don't they change when we get to know the people better? A second question is how accurate--not how much agreement but how accurate--are these judgments that are so quickly formed. In other words, do people really behave the way we think they do? And a third question is, what are these quickly formed opinions based on.

Let us consider the first question about how permanent these opinions are. The answer from research is that they tend to be very permanent indeed. People tend to look only for those behaviors in others that agree with the opinions they have already formed about them.

Hence, you should now complete Sentence Number Three on your Response Form. The opinions about others that we form in the first few seconds do not tend to change because we tend to look for only those behaviors that CONFIRM our quickly formed opinions.

The next question is how accurate are these judgments about a person that we form so quickly. Research on dozens of traits reveals in every case that these quickly formed opinions about how others behave are accurate only by chance. In other words, if you were being interviewed for a job by twenty interviewers at the same time, they would agree

almost unanimously about how intelligent you are, how interested you are, how cooperative, how industrious, how trustworthy, and on anything else they were asked about you. But if a team of psychologists could study written reports of your behavior in various situations over the past few years and then make judgments about you without meeting you, there would be only chance agreement between the interviewers' opinions about you and the reports of the psychologists about you.

Now Complete Statement Four on your Response Form. Our quickly formed opinions about persons we meet are accurate only by CHANCE.

You may well wonder, if judgments about the behavioral traits of others are accurate only by chance, why don't we train people to learn to make judgments about others that are more accurate. Unfortunately, there doesn't seem to be a way between instant judgments that are accurate only by chance and judgments that are made by professionals after studying detailed behavioral reports. And remember, the psychologists shouldn't see or hear the persons they judge. Otherwise, they will be influenced to see them the same way everyone else sees them, and they would tend to form opinions about them that are the same as everyone else's opinions, opinions that are not based on behavior but on a few seconds of seeing and listening to them.

In other words, our quickly formed judgments are exceedingly inaccurate as guesses about how people actually behave. But they are exceedingly accurate as guesses about how everybody else actually thinks they behave.

Well, why don't we teach people not to make judgments about others so quickly? The answer seems to be that we form opinions almost instantly about anything new that affects us, and we then behave as if

those opinions were true. We do tend to change our opinions when our behavior based on those opinions doesn't seem to be successful. Unfortunately, if everyone behaves towards someone as if he isn't honest or sincere or interesting, there isn't very much chance of their behavior towards him seeming to them to be unsuccessful. He may suffer from their treatment of him, but there isn't much chance that their mistreatment of him will make them see that this brings suffering to them.

Where does all of this lead? Well, there is one way to give everyone we meet accurate information on which he can form opinions about us. We can have the behavior of every citizen tabulated, inventoried, and evaluated by computer. Then, when we meet someone, we can hand him our official computerized character report. It will tell him how honest we are, how well informed we are about everything, and anything else he wants to know. But this is an invasion of privacy that few of us would want.

The only alternative that seems to remain is for us to discover how this lack of confidence in us can happen. Then we can learn to avoid those things that cause that lack of confidence to be formed.

Let's review for a moment. We meet people for the first time, and some of these times are very important. We may be meeting someone when we apply for a job, or when we enroll in a class, or when we see a customer, or when it's someone who may well become our partner in a business or throughout life. And in every case each of these persons forms almost the very same opinions about us, and these opinions are formed in a very few seconds. And they tend not to change in time. And in terms of how we actually behave, their quickly formed, nearly unanimous, and nearly unchangeable opinions are accurate only by chance.

In a moment, then, everyone we meet determines that he has confidence in us, or he does not.

Our final question, then, is to discover upon what this confidence or lack of it is based. And, once we discover that, we can modify those behaviors that cause such a sudden lack of confidence to be formed.

Again research would indicate that this lack of confidence is formed almost entirely on the basis of our speech. Of course, what someone is wearing might offend, or a great physical deformity could produce such an impression, but the dress must be in very poor taste and the deformity must be much greater than a mere physical handicap for such an impression to be formed. And, even then, speech that produces confidence in the listener will offset to some extent or even entirely the visual effect that is produced.

Now complete Number Five on your Response Form. Opinions about persons are formed almost entirely on the basis of their S-P-E-E-C-H, their speech.

For a moment let's divide speech-communication into content, or what is said, and delivery or how it is said. Obviously, if a lack of confidence can be established in a few seconds, there isn't very much content that can be communicated in such a short time. Even in research on long speeches, ratings of a fifteen second taped sample of a speaker's delivery will predict that speaker's ability to convince an audience better than ratings based on the entire written text of his remarks.

If the first few seconds of our meetings with others establishes very firmly how much confidence they have in us, one could well ask "Do you mean to say that our speech after the first few seconds won't change a listener's confidence in us?" The best answer based on research seems to be, "Yes, it will, but it will tend to affect confidence in what

we say rather than confidence in us." To review, then, when two persons meet for the first time, in the first few seconds each tends to establish a degree of confidence in the other anywhere between no confidence at all to extremely great confidence. This is confidence in terms of what kind of person the other person is. Afterwards, as they continue to communicate, their confidence in terms of what kind of person the other is tends not to change, but their confidence in what he says from moment to moment will vary greatly.

Now respond to Items Six through Nine on the Response Form. Number Six. During the first few seconds in which two persons meet for the first time, each establishes a degree of CONFIDENCE in the other. Number Seven. As they continue to communicate, this confidence that each has in the other tends to stay the SAME. Number Eight. What varies from moment to moment after that is the confidence that each of them has in what the other one SAYS, and not the confidence in what kind of person the other person IS. Number Nine. In both cases, this CONFIDENCE is based almost entirely on the other person's SPEECH. S-P-E-E-C-H.

We are now ready to go on to the second objective of this program. That is, we will now look at those characteristics of delivery that produce listener confidence or a lack of it, both in the speaker and in what he says.

Listener confidence is affected by seven speech-communication variables. They are eye contact, loudness, voice quality, pitch, rate, articulation, and diction.

The first six of these variables are treated in these Preliminary Programs and in Speaker Performance, Listener Performance and Evaluator

Performance Programs. The last variable, diction, is treated in Terminal Role and Terminal Performance Programs.

Now complete Item Ten on the Response Form. The seven major variables that control listener confidence are EYE CONTACT, LOUDNESS, VOICE QUALITY, PITCH, RATE, ARTICULATION, and DICTION.

Now let's look at each of these first six variables in turn. In other Preliminary Programs you will work on after this one, each of these variables will be discussed in more detail. At this time your objective is to examine each variable briefly to see what varies and, in its varying, what are the limits within which confidence tends to be produced and maintained and beyond which lack of confidence tends to occur.

As each variable is discussed in terms of lack-of-confidence, the third program objective will be achieved. That is, this discussion will provide guidelines for alternative ways of speaking on each of the variables.

Throughout all programs these variables are referred to both by name and by number. They are numbered from zero through five.

Variable Six, Diction, is not worked on until the Speaker, Listener and Evaluator Performance Programs are completed. Diction will therefore be identified as a variable in the Terminal Role Program.

The first variable we will consider, then, is Variable Zero, Eye Contact. Turn to Page 0-3 on your Response Form. There you see "Variable Zero, Eye Contact" written above the definition of Variable Zero, Eye Contact. Notice that eye contact is defined as the degree to which the speaker will "maintain readiness to revise on basis of his listener's lack-of-confidence signals." In other words, eye contact means the degree to which the speaker modifies his speech-communication on the basis of his listener's signals of lack-of-confidence. It

does not mean that the speaker merely looks at his listener. Eye contact can even be assessed while listening to a tape recording of a speech-communication. The act of speaking is an ongoing process of selection. Because the act of speaking is an ongoing process of selection, a speaker frequently revises what he says. It is therefore rather easy to listen to a tape recording of a speaker and to guess correctly on almost any revision whether the speaker is trying to discover what he wants to say or whether that revision is his reaction to a signal that his listener was not confident of what he has just said.

Listen to an example of each type. First, the eye contact with the speaker's monitoring his own thoughts rather than the reception signals of his listener: "Well, I...I think...that is, most of the time, I guess...I...I happen to find that after a day or so, I...I can't work as hard at...well, you know what I mean. I get kind of tired or, uh, well, I just don't like to keep doing, uh, work or that sort of thing." Now a sample of a speaker's revising based on signals of lack-of-confidence that he reads in his listener's face: "Well, I usually come home about five-thirty and then...Yeah, I know that's pretty late, but I don't start till nine... And then I eat a big meal...Well, I'm pretty hungry because I only have maybe a bowl of soup for lunch... And then...after a big meal...I get sleepy and watch TV...No particular program. They all put me to sleep anyway."

It is rather obvious in the second case that the speaker got a raised eyebrow or some other signal of lack of confidence when he said, "five-thirty" and again when he said, "big meal," and again when he mentioned, "TV." Good eye contact, then, requires that the speaker look at his listener, but not just to be looking at him. He is watching for

the speaker to signal lack-of-confidence. Now look at the graph under Variable Zero, Eye Contact. Notice that on the left we have a range of listener's lack-of-confidence signals that produce revisions. On the bottom reading from left to right we have a range of listener confidence from extreme non-confidence at the left to extreme confidence at the right in between is a range called the critical zone. A critical zone is used rather than a critical point because some listeners are more tolerant than others. They have been trained to believe that poor listening is somehow their fault rather than the fault of the person speaking to them. A listener can't actually do much to improve his listening. He can ask the speaker to repeat, but he can only ask him to repeat once or twice. To ask more often than that would make the speaker angry. Or a listener closer to the speaker. But only in very unusual cases is a listener's lack-of-confidence actually improved by his sitting somewhere else. Hence, on every variable there is a critical zone. Towards the left of this zone are listeners who more readily blame themselves for failures of others. Towards the right are listeners who more readily blame speakers rather than themselves for any lack-of-confidence they feel. Incidentally, on each variable those listeners on the right end of the critical zone generally maintain more confidence by control of that variable when they themselves are speakers.

Now look at the curve that describes the general relationship between eye contact and listener confidence. Notice that listener confidence generally increases as the speaker revises to restore his listener's lack of confidence.

Now complete the four items under eye contact on the Response Form. Item Eleven A: The listener gives a SIGNAL to mean that he lacks confidence. Eleven B: The speaker with eye contact can DETECT this. The speaker with eye contact will then REVISE. This will give the listener CONFIDENCE.

Variable One is Loudness. Notice on Page 0-4 of the Response Form that Variable One, Loudness, is the degree to which the speaker will "maintain variety in loudness within his listener's hearing range." This does not mean merely that every syllable, even the least important syllable of the least important word, will be heard. Not only must all the syllables be heard for a listener's confidence to be maintained, but the syllables should be varied in loudness above that level. Listen to an example of insufficient variety in loudness first. "Mr. Lee, I'm interested in applying for that job you advertised in the newspaper. I've had about ten years' experience in that kind of work and I think I can really do a good job for you." You are confident that you heard every word, but are you confident in him?

Now, listen to those same words with variety in loudness, but not all of that variety will be within your hearing range. Do not change your volume control. "Mr. Lee, I'm interested in applying for that job you advertised in the newspaper. I've had about ten years' experience in that kind of work and I think I can really do a good job for you."

Now complete Number Twelve on your Response Form. Loudness is maintained when the speaker's syllables vary in loudness, and the listener can easily hear the speaker's least loud syllable. This concludes Part I of Program Zero. If this tape is not on a cartridge,

please rewind this tape and then go on to Program Zero, Part II.

Thank you.

The next variable, Variable Number Two, is Voice Quality. Notice on page 5 your Response Form how voice quality is defined. It is the degree to which the speaker will "maintain a voice quality that varies from the middle on five dimensions to signal special meaning for certain words." Now look at the chart directly under the words, "Variable Two, Voice Quality." Notice the five dimensions listed in the center region marked "Confidence Zone." As you can see by the labels listed on either side of these dimension numbers, the first dimension is called the breathy--tense dimension, the second is called the flat-thin dimension, the third is called the throaty-fronted dimension, the fourth is called the denasal-nasal dimension, and the fifth is called the clavicular-orotund dimension.

Any human with normal hearing and a normal speech mechanism can produce all then of these extremes listed in the lack-of-confidence zone. He can also produce any voice anywhere between these extremes.

The first dimension, as shown on the chart on Page 0-5, is the breathy-tense dimension. This dimension refers to the amount of force a speaker puts on his vocal folds or as they are sometimes called, vocal cords or vocal bands. This force he puts on his folds to keep them closed against the air pressure he applies below the folds. If he uses very little force to keep his vocal folds closed against the air pressure from below, a breathy voice is produced. A breathy voice sounds like this: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. This is not whispering. In whispering the folds never come together at all. Notice that every odd number is whispered in the following sequence,

and every even number is breathy: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. You can produce a voice like this by slumping in your chair and relaxing your neck. Try counting from one to ten with a breathy voice. One, two, three, four, _____, six, seven, _____, _____, ten.

At the opposite extreme on this dimension is a tense voice quality. This means that the force the speaker uses to keep his vocal folds closed against the air pressure from below is extremely great. Listen as tension increases from one to ten: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

The dimension from an extremely breathy voice quality, such as this one, to an extremely tense voice quality, such as this one, is the first dimension of the five dimensions of voice quality. The breathy-tense dimension refers to the degree of vocal fold tension a speaker uses.

Notice on the chart in your Response Form that a listener lacks confidence in a speaker when he uses a voice quality that is either breathy or tense. Yet, remember that no one is breathy or tense because he was born to speak that way. He learned to speak that way. And he did not learn to speak that way because he behaves in certain ways. He learned to speak that way merely because he did not detect any lack of confidence among his listeners when he happened to speak that way in early childhood.

If a speaker uses a breathy or a tense voice quality on most of his words, he will be perceived as being a certain kind of person. Remember, even though these perceptions are accurate only by chance, they are the perceptions nearly all of us have. For example, a breathy speaker, according to research, is perceived as one who is weak, weak physically, weak mentally and weak morally. One explanation of that perception,

and indeed of all perceptions about personality based on speech, is that we think that is how we would sound if we, who don't use that voice quality, were very weak.

A person with a tense voice quality, at the other extreme from a breathy voice quality, sounds like this: He tries very hard to hold his vocal folds closed against the air pressure from below. Such a speaker is judged to be very nervous, and unstable. One lacks confidence in a breathy speaker because he seems too weak to be trusted; one lacks confidence in a speaker with a tense voice quality because he sounds too emotionally unstable to be trusted.

Notice in the voice quality chart in your Response Form that certain words are listed alongside the words "breathy" and "tense." These words do not describe how speakers with these voice qualities are perceived. They describe what is perceived when speakers use these voice qualities very seldom and only on certain words. For example, we could say, "The kitten's fur is very soft" or we could say, "The kitten's fur is very soft." In the second case a breathy voice is used, but only on the word "soft." However, if a person talks like this all the time and he talks about atomic energy and movies and kittens with this breathy voice quality, then he can't really convey softness by saying, "The kitten's fur is very soft."

A tense voice quality used to emphasize a special word makes that word suggest anger, as in "Don't!" or importance as in "The principal ingredient is confidence." But again, a speaker can't be tense on all words and convey these connotations. Now listen to a female with these voice qualities. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

The second dimension of voice quality is the level at which the vocal folds are positioned in the neck. If the vocal folds are held too high, it sounds like this. This is a thin voice quality. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. A thin voice quality is not high pitched. It can be thin at any pitch. For example: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. You can sound like this by raising your vocal folds in your neck and counting like this: 1, 2, 3, , 5, 6, , 8, , 10.

At the other extreme on this dimension is a flat voice quality. A flat voice quality is produced when the vocal folds are pulled down too low in the neck. A flat voice quality sounds like this: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Again a flat voice can be produced at any pitch. For example: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. A speaker can use a flat voice quality on certain words to suggest dullness or boredom. For example, "You want to go to the show? All right." And a thin voice quality on certain words when the speaker's usual voice produces listener confidence will suggest doubt or insincerity. For example, "We could do it" or "That's just fine."

A female with these voice qualities sounds like this: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

Every one of the five dimensions of voice quality is independent, so that any voice on one dimension can occur with any voice on any other dimension.

Hence, thus far we have a breathy voice, A, B, C, D, E, and a tense voice, A, B, C, D, E, and a breathy, flat voice, A, B, C, D, E, and a tense, flat voice, A, B, C, D, E, and a breathy, thin voice, A, B, C, D, E, and a tense, thin voice, A, B, C, D, E.

Now turn to Page 6 on the Response Form. Notice the matching. Now match the first part and last part of the first four statements, by filling in the letter that identifies the correct completion of each statement. For example, a breathy voice quality is produced with.....C, very little effort to keep the vocal folds closed. Hence, you place the letter C in the box at the end of the first statement. A tense voice quality is produced with....H, very much effort to keep the vocal folds closed. You should now have the letter H at the end of the statement about a tense voice quality. The third sentence is: A flat voice quality is produced with (remember, a flat voice quality sounds like this)A flat voice quality is produced withK, vocal folds too low in the neck. And the fourth statement, a thin voice quality is produced withG, vocal folds high in the neck. Hence, you now have these letters in the first four boxes: C, H, K, G. The breathy-tense dimension refers to the amount of effort to close the vocal folds against air pressure from below. The flat-thin dimension refers to the low or high positioning of the vocal folds in the neck.

The third dimension of voice quality is the degree to which the base of the tongue is generally positioned in the mouth toward the front or toward the rear. When a speaker pulls his tongue towards the rear, it is a throaty voice quality. This is how a speaker sounds who has a throaty voice quality, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Pull your tongue back, open your mouth wide, and count with a throaty voice quality: 1, 2, 3, ____, 5, ____, 7, 8, ____, 10. A speaker with a throaty voice quality such as that produces lack of confidence. However, when a voice quality that maintains the listener's confidence is throaty on a word, it gives the listener a special connotation that the speaker is

tentative; he hasn't made up his mind. Or he is ridiculing it. For example, "I'm not sure I want to hurry" or even "Oh?"

At the other end of the throaty-fronted dimension is a fronted voice quality. A fronted voice quality is produced by shifting the base of the tongue far forward in the mouth. It sounds like this: This is a fronted voice quality. Principles of political economy. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Now listen to counting with a throaty voice quality on the odd numbers and a fronted voice quality on the even numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Now say, "principles of political economy." Now count along with a fronted voice quality. 1, 2, ____, 4, ____, 6, ____, 8, 9, _____. When a voice quality that maintains listener confidence varies on a word towards the fronted extreme on the throaty-fronted dimension, the listener will receive a connotation of precision or irritation. For example, "I want this done precisely that way."

This is a female with a throaty and a fronted voice quality. First, the throaty voice quality as she counts, and then the fronted voice quality. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

Now fill in the two boxes on your Response Form pertaining to the throaty and fronted voice qualities. A throaty voice quality is produced with ...A, the tongue base far to the rear. A fronted voice quality is produced with ...F, the tongue base far forward.

Now listen to some voice quality combinations.

This is a breathy-throaty voice quality.

This is a tense-fronted voice quality.

This is a flat-throaty voice quality.

This is a thin-throaty voice quality. This is a flat-fronted voice quality. This is a thin-fronted voice quality. This is a breathy-thin-throaty voice quality. This is a tense-flat-throaty voice quality. This is a tense-thin-fronted voice quality.

The fourth voice quality dimension is the denasal-nasal dimension. This refers to the degree of nasal cavity reinforcement.

The nasal cavity is an open area above the roof of the mouth, that extends from the rear of the mouth to the nostrils out at the end of the nose. Anytime sound reaches the mouth from below, it must enter the nasal cavity to some extent. If very little enters, it sounds like this: This is a denasal voice quality. Sometimes we speak this way when we have a cold. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. If a very great amount of sound enters the nasal cavity, it sounds like this: This is a nasal voice quality. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Now count along with a nasal voice quality. 1, 2, ____, 4, ____, 6, ____, 8, ____, 10.

When a speaker with a voice quality that maintains listener confidence shifts to a denasal voice quality to emphasize a word, he connotes unimportance. For example, "Don't." When he uses nasality to emphasize a word, it connotes complaint. For example, "Oh, why?" or just the one word, "No." This is a female who varies her voice quality on the denasal-nasal dimension. First she will count with a denasal voice quality, and then with a nasal voice quality. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

Now complete the next two statements on your Response Form. A denasal voice quality is produced with ...J, very little sound energy in the cavity above the mouth. A nasal voice quality is produced with ...E, lots of sound energy in the cavity above the mouth.

Now for a few voice quality combinations. This is a breathy-nasal voice quality. This is a tense-denasal voice quality. This is a flat-nasal voice quality. This is a thin-fronted-nasal voice quality. This is a breathy-throaty-denasal voice quality. This is a tense-flat-throaty-nasal voice quality. The fifth and last dimension of

The fifth and last dimension of voice quality is the clavicular-orotund dimension. This dimension refers to the degree to which the speaker uses his chest cavity as a kind of sounding board. A human goes beyond orotundity when he sings. Hence, the orotund end of this dimension sounds a little like a speaker almost singing his words. He must speak slowly to do this, but not all slow speech is orotund. This is slow speech. This is an orotund voice quality. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

At the opposite extreme is a speaker who sounds like he is talking from his shoulders upward, as if he is standing in water up to his neck. It sounds like this: This is a clavicular voice quality. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Count along very fast: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. All fast speech is clavicular because there is not enough time to build up sound energy in the chest. All fast speech is clavicular, but not all clavicular speech is fast. This is fast clavicular speech, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. This is slow clavicular speech, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

A speaker whose voice quality maintains confidence may use a clavicular voice quality on a word to suggest weakness or haste. For example, "He rushed right by me." "I hate sickness." And a speaker whose voice quality maintains listener confidence can use orotundity on a word to suggest very great importance. For example, "The sign read, 'Danger'." "There was only one word to describe his feeling,

loneliness." Listen to a female vary her voice quality along the clavicular-rotund dimension. First the clavicular and then the rotund voice quality. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

Now complete the last two boxes on your Response Form. A clavicular voice quality is produced with...B, very little sound energy in the chest. An rotund voice quality is produced with ...D, lots of sound energy in the chest.

This is the end of Part II. If this tape is on a reel and not a cartridge, please rewind the tape. Then go on to Program 0, Part III. Thank you.

This is Program Zero. Part III.

All ten boxes should now be filled in. Reading from the top down, the letter in each box should be: C, H, K, G, A, F, J, E, B, D.

Now for a few voice quality combinations. This is a breathy-thin-clavicular voice quality. This is a flat-clavicular voice quality. This is a tense-rotund voice quality. This is a thin-rotund voice quality. This is a brathy-throaty-rotund voice quality. This is a breathy-thin-fronted-denasal-clavicular voice quality. This is a tense-flat-throaty-nasal-rotund voice quality.

You have now learned to identify the variable of voice quality. Now complete Number 14 on the Response Form. A speaker with listener CONFIDENCE will maintain a voice quality that varies from the MIDDLE of five dimensions to signal special meanings for certain words.

Now let's look at the third speech-communication variable that affects listener confidence, pitch.

Turn to Page 7 on your Response Form. Look at the definition

under Variable Three, Pitch. It is that, to maintain listener confidence, the speaker must "maintain variety in pitch for minimum listener confusion in identifying each sentence's key word and type.

Notice the diagram of the sentence, "He did" that appears at the right of the graph. In such a simple sentence as that two word sentence there are two possible key words, "He" and "did." There are also three sentence types. Hence, there are six alternatives that a listener must discriminate among. Listen to each of the six possible sentences. First, the key word "did" as an unemphatic statement. An unemphatic statement is the kind that we put a period at the end of when we write it. As an unemphatic statement with the emphasis on the second word, then, it would be, "He did." An emphatic statement is the kind we end with an exclamation point when we write it. With the second word as the key word, this would be, "He did!" As a question with "did" as the key word, this would be, "He did?"

The other three sentences would be an unemphatic statement, an emphatic statement and a question with the first word, "He," as the key word. These sentences would be, "He did." "He did!" "He did?" Hence, anytime a speaker says the two words "He" and "did" as a sentence, the listener will lack confidence if he cannot instantly detect which of the two words is the key word and whether the sentence is a mere statement, an emphatic statement or a question.

Research indicates that this confusion among English sentence alternatives is reduced most when the speaker's pitch changes are used to signal the speaker's choices of key word and type. These pitch changes can also occur together with loudness changes or duration changes or both loudness and duration changes, but these choices cannot be signaled nearly as well by loudness and duration when they are made

without changes in pitch. For example, It is much more clearly a question when we say "He did?" than when we say, "He did?"

Look at the pitch graph on your Response Form. It shows the relation between pitch and listener confidence. The percent of a speaker's sentences in which his listener selects both the key word and sentence type before he must make another selection is closely related to listener confidence. So long as the listener can decide what any sentence's key word and type are before he must make another decision, he maintains confidence. When he is confused and takes longer to decide, and he is confronted with another choice he must make before he has made his decision about the previous one, he will tend to lack confidence in that speaker. If he has already asked that speaker to make clearer what he meant on one or two sentences just before this happened, the speaker will tend to fall rapidly into that listener's lack-of-confidence zone.

Research indicates that key word and sentence type are more clearly indicated to listeners as the pitch range increases. For example, if we compare "He did" to "He did," the word "did" is more easily detected as the key word in the second case. Listen again. "He did." "He did."

But mere pitch variety in a speaker cannot enable him to maintain his listener's confidence. His pitch must vary to indicate each sentence's key word and type.

Notice the five sentences on your Response Form from 15A to 15E. In each sentence there are three words that are underlined and followed by boxes. At the end of each sentence are a period, exclamation point and question mark. First, listen to the five sentences with pitch variety which tends to produce lack-of-confidence.

- 15A. You saw that movie.
- 15B. Many went home before noon.
- 15C. I saw him today?
- 15D. She loves him?
- 15E. You did that!

Now listen to each one again and put an X in one square after the one of the three possible key words. Also put an X to select one of the three forms of punctuation.

- 15A. You saw that movie.
- 15B. Many went home before noon.
- 15C. I saw him today?
- 15D. She loves him?
- 15E. You did that!

You have now made ten selections. They are all correct because they are your selections. No listener for whom these sentences were intended can select incorrectly; he can only select with some degree of confidence or lack-of-confidence. It makes no sense to talk about what was really sent. If it did, we could ask, "When do children really begin to communicate, even though no one understands them?" Indeed, your ability to make selections determines your confidence, not what some speaker says he meant to say. Let's look at that again. The ability of a listener to make selections determines his confidence, not what the speaker says he meant to say.

Now complete Number 16 on your Response Form. A speaker with listener confidence will maintain variety on any sentence to enable his listener to select that sentence's KEY--K-E-Y--key word and sentence TYPE--T-Y-P-E--before he must select again.

Variable Number Three, Pitch, refers therefore to signals to the listener which enable him to select one of several meanings for the same sentence before that listener must make another selection.

The next variable, Variable Number Four, is rate. Rate refers to the speaker's control of output of sentences which enables his listener to select on any sentence from among all alternative sentences considered by that listener before he must select again. The definition of rate on the Response Form is that to maintain listener confidence the speaker will "maintain variety in rate of sentence production to enable his listener to select among those sentences he considers before he must select again." Look at sentences 17A through 17H on your Response Form. Listen to a reading of each of the eight sentences with a rate which tends to produce lack of confidence. Do not fill in the boxes. But think which of the two sentences in each case you would select.

- 17A. Mr. Smith, our milkman is ill.
Mr. Smith, our milkman, is ill.
- 17B. Miss Lee, his secretary, will see you now.
Miss Lee, his secretary, will see you now.
- 17C. "Which" is the word you want?
Which is the word you want?
- 17D. He said, "I can go."
He said I can go.
- 17E. He bought some salt, pork and eggs.
He bought some salt pork and eggs.
- 17F. He said to my brother, Sam, "I'm a fool."
He said to my brother, "Sam, I'm a fool."
- 17G. You should; try again.
You should try again.
- 17H. Mary, the lady on your right, is leaving.
Mary, the lady on your right is leaving.

Now listen to these same sentences again. This time put an "X" in one of the two boxes to select one of the two sentences in each case.

- 17A. Mr. Smith, our milkman is ill.
Mr. Smith, our milkman, is ill.
- 17B. Miss Lee, his secretary, will see you now.
Miss Lee, his secretary will see you now.
- 17C. "Which" is the word you want?
Which is the word you want?
- 17D. He said, "I can go."
He said I can go.
- 17E. He bought some salt, pork and eggs.
He bought some salt pork and eggs.
- 17F. He said to my brother, Sam, "I'm a fool."
He said to my brother, "Sam, I'm a fool."
- 17G. You should; try again.
You should try again.
- 17H. Mary, the lady on your right, is leaving.
Mary, the lady on your is leaving.

The point here is that every selection you have made is correct. The only question is the extent to which you had difficulty in deciding between the two alternatives. And this is not your fault, but some lack-of-confidence produced by the speaker.

Now complete Number 18 on your Response Form. A speaker with listener CONFIDENCE will maintain variety in rate of SENTENCE production to enable his listener to SELECT among those sentences he considers before he must select again.

As the graph on your Response Form shows, when the listener is still trying to figure out which sentence a speaker meant, and he is presented with another decision he must make before he has decided which one was said, he will tend to lack confidence in that speaker.

A rate which tends to produce lack-of-confidence may be fast or slow, with lots of pauses or with none. The only answer about what kind of rate maintains listener confidence depends on what specific sentences are being said to what listener for what purposes. And only a particular speaker and a particular listener in a particular situation can ever determine that. But in every situation a speaker must maintain a rate that enables his listener to engage in detection of his sentences without feeling rushed.

The last variable to be considered in this Preliminary Program Zero, Variable Identification, is the variable called articulation. Articulation refers to the degree to which the speaker maintains listener confidence by enabling him to select any word from among alternative words considered by that listener before another listener's decision point is reached. Let's look at that again. Articulation refers to the degree to which the speaker maintains listener confidence by enabling his listener to select any word from alternative words he considered before he must make another decision.

Turn to Page 10 of Preliminary Program Zero on your Response Form. Notice the definition of Variable Five, Articulation. It is that to maintain listener confidence the speaker will "maintain variety in syllable production to enable his listener to select among those words he considers before he must select again." Look at the example to the right of the graph. The two sentences are I scream and Ice cream. The rate on each sentence and on each word is the same. But the difference is that the sound of I in Ice and the sound of I in I are actually physically different sounds. Listen again. I scream. Ice cream. As another example, consider the four words listed on your

Response Form under "Ice cream." They look like they differ in that three of them end in a p, t, or k. But very seldom do you hear persons blast those sounds in seep, seat, seek. Let's leave the explosion off completely and you can still tell in many cases which of the four words is said. See. Seep. Seat. Seek. Seep. See. Again, the secret is in the way the vowel is said. It is said four different ways. Articulation, then, clarifies syllables and words, and pitch and rate clarify sentences. And of course voice quality can also clarify words, as in soft, nasty, strong, stupid, hard.

Now listen to sentences 19A through 19H. Again, do not mark any X's in boxes on this reading. First, they will be read with an articulation that leads to lack-of-confidence. They (There) are strangers in town. Is it tin (thin)? It's his fodder (father). Are they deceased (diseased)? I don't want the latter (ladder) to be used. Bill earned (learned what he needed. Are they Thursday (thirsty)? He used some mice (ice) in the experiment.

Now they will be read with improved articulation. This time place an X in each box to indicate each of your selections.

- 19A. There are strangers in town.
- 19B. Is it thin?
- 19C. It's his father.
- 19D. Are they diseased?
- 19E. I don't want the latter to be used.
- 19F. Bill earned what he needed.
- 19G. Are they Thursday?
- 19H. He used some mice in the experiment.

Again, as in the exercise on rate, every one of your responses is correct because your ability to make selections determines your

confidence, not what some speaker says he intended for you to receive.

Now complete Statment Twenty. A speaker with listener confidence will maintain variety in SYLLABLE--S-Y-L-L-A-B-L-E--syllable production to enable his listener to SELECT among those WORDS he considers before he selects again.

On Variable 3, Pitch, on Variable 4, Rate and on Variable 5, Articulation the listener is involved in making selections. He must select syllables, words, and sentences, and the speaker who maintains listener confidence enables his listener to make one selection before he must cope with making another. And the next selection in each case may be another syllable, or word or sentence. The listener, then, goes from decision point to decision point. When one lives with certain persons for a long time, he learns that he has to make selections very rarely and he can make them with great confidence. But most of the affairs of the world are not conducted by persons who live and work together closely. In these more everyday speech-communication activities dozens of selections are made each minute and lack-of-confidence can easily occur. It is the purpose of this and other programs to follow to enable you to learn better how to alter the speech-communication behaviors of others to whom you listen so that you can listen with greater confidence, and to enable you as speaker to learn better how to detect lack-of-confidence in your listeners and how to alter your speech-communication behaviors to maintain his confidence in you and what you say.

Now turn to the Checkout of Program Zero in your Learner's Handbook. Complete each blank on the Checkout after you turn off this machine.

Then, after you have filled in every blank, turn the tape on again. Do this now.

Welcome back. The words you should have filled in are: Number 1, confidence; Number 2, says and is; Number 3 (in any order), eye contact, loudness, voice quality, pitch, rate, articulation, and diction; Number 4, revises; Number 5, vary and least; Number 6, middle and words; Number 7, key and type; Number 8, sentence and sentences; Number 9, syllable and words?

This completes Program Zero, Variable Identification. The next program, Program One, is Variable Modification. In that program you will learn how the changes in speech-communication behavior in each of these six variables is brought about.

If this tape is not in a continuous loop cartridge, please rewind this tape before you go on to the next program. Thank you very much.

SPEECH COMMUNICATION LEARNING SYSTEM

1--Variable Modification

(AUDIO SCRIPT)

You have now completed Program Zero, Variable Identification. This is Program 1, Variable Modification.

Now open your Learner's Handbook to the first page of Preliminary Program One. Under Variable Modification are listed the specific objectives of this program. These specific objectives are to: (1) Sensitize the learner to the dynamics of variable change in the Speech-Communication Learning System; (2) Convince the learner that he should reject all critical zone speech-communication behavior regardless of extent of improvement; (3) Inform the learner about rate of behavioral change under these conditions.

These three objectives will not be achieved in the order in which they are listed. Rather, all three objectives will tend to be achieved at the same time. First you will be provided with information that will be needed to understand some brief samples of Performance Sessions. Performance Sessions are those that you will participate in after these Preliminary Programs have been completed. After this introduction to those samples of Performance Sessions, you will listen to those samples. You will hear each of the variables zero through five being modified. Then, to conclude this program, some statements about those samples of variable modification are to be completed.

This is a program, then, to describe how speech-communication behaviors are changed within this learning system.

A change in speech-communication behavior--or indeed in any other kind of human behavior for that matter--is not very difficult to bring about. First of all the person must behave. Giving him lectures about behaving differently won't make him behave differently. For a person to behave differently he must behave. Now, once he behaves, and that behavior is the kind that produces lack-of-confidence, he needs to be notified that he has produced lack-of-confidence right after he has behaved that way. To review then; we've got to have behavior, and we've got to have notification of lack-of-confidence instantly, the moment that behavior occurs.

Now complete Statements One, Two and Three on your Response Form. Number One. For someone's speech-communication behaviors to change, he must BEHAVE. Number Two. For someone's speech-communication behaviors to change, must be NOTIFIED the MOMENT any behavior produces lack-of-confidence. Number Three. For someone's speech-communication behaviors to change, he must behave, and he must be notified the moment any behavior produces LACK-of-confidence.

What is needed, then, is a situation with certain special requirements. The situation should tend to provoke behavior of a kind that needs to be modified, and that serves as much as possible like the situation in which the modified behavior should be used, and a signal is needed to indicate when lack-of-confidence occurs.

In the Speech-Communication Learning System, the situation that provokes speech-communication behavior is called a dyad. D-Y-A-D. Every dyad occurs in a special area called a Performance Session

area. In every dyad there are at least two learners and usually three. One and only one of these learners is a speaker. The other learners are listeners.

In every Performance Session, three things account for the speed at which the learners work. One is that they work on one and only one variable at a time. This is so that, when the learner-as-speaker produces lack-of-confidence in his listeners, he will know which variable he must modify to produce confidence in his listeners. Otherwise, the learner-as-speaker may try to modify his speech-communication behaviors in terms of any one of the six variables, and this will consume a great amount of time needlessly while he modifies variables that are not related to the lack-of-confidence he produced.

A second thing that speeds the learners through their tasks in Performance Sessions is that the learner-as-speaker has already learned some ways to modify his behavior on that speech-communication variable before he participates in these Performance Sessions. Stated simply, he knows some other things to try.

And the third thing that speeds learners through Performance Sessions, other than knowing which variable produced lack-of-confidence and knowing some other things to try, is knowing when one of these trial behaviors produces confidence again.

Now complete Statements Four and Five on your Response Form. Number Four. At the moment a speaker is notified that his speech-communication behavior produces lack-of-confidence, he must know the VARIABLE--V-A-R-I-A-B-L-E--that produced this lack-of-confidence, and he must know ways to modify his behavior on that variable. Number Five. For someone's speech-communication behavior to change, he must

behave, he must be notified the moment any behavior produces lack-of-confidence, at that moment he must know the VARIABLE that produced lack-of-confidence, he must know ways to modify his behavior on that variable, and he must be notified when any modification he tries produces CONFIDENCE.

In Performance Sessions learners-as-listeners are responsible for notifying the learner-as-speaker when any of his speech-communication behaviors produce lack-of-confidence. Then, once the learner-as-speaker has been notified that one of his behaviors has produced lack-of-confidence, and he modifies that behavior, he must know when one of his modifications produces confidence in his listeners.

Now complete Statement Number Six. In Performance Sessions, the listener is responsible for notifying the speaker when his speech-communication behavior produces LACK-of-confidence, and for notifying him when any modification of that behavior produces CONFIDENCE.

In every Performance Session the learners-as-listeners use a very simple signal to the speaker to notify him when lack-of-confidence occurs. One of them simply says, "HM' um" with his mouth closed. It merely means that the learner-as-speaker is to go back and try again. When that happens, and one of the speaker's modifications produces confidence, a learner-as-listener simply says, "um HM'," again with the mouth closed. In every dyad of speaker and listeners, then, "HM' um" signals a behavior that produces lack-of-confidence, and "um HM'" after "HM' um" signals a modification of that behavior that produces confidence. Even more briefly it could be said that "HM' um" simply means "Go back" and "um HM'" simply means "Go on."

Now complete Statements Seven and Eight. Number Seven. The two signals the listener uses are "HM' um" and "um HM'." He signals that a behavior has produced LACK-of-confidence by saying....."HM' um." Be sure to write capital H and a capital M and then a little u and a little m. The capital H and M indicates that the first syllable is higher pitched, louder, and longer, "HM' um." Number Eight. The two signals the listener uses are "HM' um" and "um HM'." He signals that a MODIFICATION of a behavior produces confidence by saying, "um HM'." Notice that your "um HM'" is written with a little u and a little m followed by a capital H and a capital M. This means that on "um HM'" the second syllable is higher pitched, louder, and longer, "um HM'."

Hence, in Performance Sessions learners-as-listeners do two things. They signal when a speaker's behavior produces lack-of-confidence, and they signal when a speaker's modification of that behavior produces confidence. In Performance Sessions the learner-as-speaker also does two things. He is responsible for speaking--for engaging in speech-communication behavior--throughout the session in which he serves as the speaker. He is also responsible for being able to modify his behavior on any of the six variables whenever lack-of-confidence is signaled to him.

Now complete Statement Number Nine. In Performance Sessions, the speaker is responsible for engaging continuously in speech-communication BEHAVIOR and for being able to MODIFY his behavior on any ...SIX variables when his listener signals lack-of-confidence.

In every Performance Session, then, the learner-as-speaker is responsible for two things--speaking and modifying--and the learner-as-listener is also responsible for two things--saying, "HM' um"

and "um HM'" at the proper times.

A meaningful question to ask at this time, then, is "With each of them having two duties to perform, which one of them, the learner-as-speaker or the learner-as-listener, is in greater control of the speaker's rate of change.

The best answer seems to be that practically every learner who has completed these Preliminary Programs has ideas of other ways of speaking on every variable, and he can produce a modification of any of his behaviors when he is called upon to do so. However, some of these learners-as-speakers change their speech-communication behaviors much more rapidly than others. And this is far more because of the signals they receive from their listeners than because of any behaviors produced by them. Some learners-as-listeners feel a lack-of-confidence and for some reason wait to see if, somehow, the speaker's behaviors might change. They may wait for many minutes before they realize that only a signal of lack-of-confidence from them can produce a change. The reason for this is that by their sitting silently, their silence has been a signal of confidence. And some listeners, when they signal a lack-of-confidence, are so astounded by the vast improvement in the speaker's first or second modification that they will then signal "um HM'" to notify the speaker that he has improved. However, the listener then realizes, too late, that the speaker interprets this "um HM'" as confidence. But to the listener he has merely graduated from lack-of-confidence into the critical zone. It was the great improvement that made him respond, "um HM'." Now he must say, "HM' um"

for the very same behavior for which he has already signaled "um HM'." And this does confuse the learner-as-speaker. And slows down his progress very much. Hence, we now have two ways learners-as-listeners affect a speaker's rate of change. They can speed up change by saying, "HM' um" early and by not saying "um HM'" until confidence is produced. And a third way that learners-as-listeners slow up the progress of learners-as-speakers is by taking too much time to signal "HM' um." The reason for this is not that the listener can't make up his mind whether he is confident or not. As the speaker continues to talk, the listener knows at every moment whether he is confident or not. However, some learners-as-listeners want to ask themselves precisely why they aren't confident before they signal, "HM' um." And this search for reasons before saying "HM' um" takes time. Hence, by the time "HM' um" is said, the speaker may be in the middle of another sentence. Then he tries to modify a speech-communication behavior that was not the one that produced lack-of-confidence in the first place. And this confuses both the speaker and his listeners, and the rate of progress slows down.

In sum, then, the listener must signal "HM' um" quickly, not waiting to figure out why he said it, he must say "HM' um" to produce any change whatsoever on any speech-communication variable, and he must not say "um HM'" when a modification increases confidence but is still in the critical zone.

But the listener is not entirely in control of the rate at which a speaker's behavior changes. The speaker who knows several ways to try discovers the way that produces confidence faster than a speaker who has to sit and think of another way to try.

Now listen to several samples of Performance Sessions in which each of the six variables is modified. Try to keep in mind how the speaker sounds as he begins working on a variable, and try to compare that with how he sounds three or four minutes later. Also try to listen to the rhythm of change. Notice how the chart on Page 1-3 of your Response Form describes a general pattern of change. Across the bottom of the graph is time. Reading from bottom to top is increased confidence. The line represents the listener's level of confidence on every one of the speaker's sentences. Each small slash across the line is a sentence said by the speaker. A large black dot means the listener said "HM' um." A large white dot means the listener said, "um HM'." Hence, this speaker said 3 sentences that lacked confidence before the listener said, "HM' um." Then the listener said, "HM' um" twice more, and then he said "um HM'."

This graph does not represent any of the samples you are about to hear. Do not try to follow the graph to count number of sentences or level of confidence. Merely listen to detect the rhythm of change that occurs on every sample.

You will hear eight samples, one on each of the variables of eye contact and loudness, then three on voice quality and then one on pitch, one on rate, and one on articulation, in other words one on each variable except voice quality, and three on the voice quality variable. After you hear all eight samples, you will be asked to respond to two questions. Then, after you complete the Checkout, this program will be completed. Listen now to how change occurs in Eye Contact, Variable Zero.

(Each sample introduced with:)

The next sample involves a listener and a speaker working on Variable Number _____.

(At end of second sample:) This concludes Program One, Part I. If this tape is on a reel and not a cartridge, please rewind the tape and then go on to Program One, Part II. Thank you.

This concludes the eight Performance Session samples. Now complete Statements Eleven and Twelve on your Response Form. Number Eleven. Variable modification usually occurs in less than ten MINUTES. Number Twelve. Variable modification occurs faster when the listener says "HM' um" FASTER, when the listener keeps saying "HM' um" regardless of improvement until CONFIDENCE is produced, and when the speaker does not lack ways to MODIFY his behavior when "HM' um" is signaled to him.

Now turn to the Checkout of Program One. Complete each blank on the Checkout after you have turned off this machine. Then, after you have filled in every blank, turn the tape on again. Do this now.

Welcome back. The words you should have filled in are: Number 1, variable and confidence; Number 2, lack and confidence; Number 3, behavior, modify, six and lack; Number 4, faster, not, and critical zone; Number 5, faster, confidence, and modify.

This completes Preliminary Program One, Variable Modification. You are now ready to learn how to perform in each of the three roles in Performance Program sessions. Program 2, Speaker's Role. If this tape is on a reel and not a cartridge, please rewind the tape before you go on to the next program. Thank you.

SPEECH COMMUNICATION LEARNING SYSTEM

2--SPEAKER'S ROLE

(Audio Script)

Speech Communication Learning System. This is Program Two, Speaker's Role. As you begin this program, you should have the Learner's Handbook open to Page 2-1.

You will observe at the top of the first sheet the listing of specific objectives for the Speaker's Role Program. Objective Number 1 is: describe the basic Speaker task. Objective Number 2: describe listener-oriented sentences. Objective Number 3: describe the process of sentence modification.

In this program you are particularly concerned with sentences spoken to persons you do not know, sentences which are technical, that have one or more technical words in them, and sentences that must be acted upon by the person who hears them. You are concerned in this program then, with saying sentences to a stranger. You are concerned with sentences which are technical, sentences that have technical words in them. You will make technical sentences. You are concerned with a situation in which a listener must act on what you tell him. You are particularly concerned with sentences that cause a listener to do something, to act. As you know now, it is relatively easy to change the way any particular sentence is said. We often say speech is flexible, that it can change easily. And this, each of us knows from his own experience, is indeed the case. Every person talks one way to a child. He talks still another way to someone his own age. And he talks in still another way to a person

much older than himself. We are concerned here, as we said before, with a particular communication situation. Will you look at Item 1 in the Response Section on Page 2-1. The situation of interest is the one in which we do not know, we do not know the person. We speak sentences with technical words in them. A man speaks sentences with technical words. And, thirdly, we are interested in the listener who must act, who must act on what he hears. So, on the Response Section in this program, the concern centers on sentences spoken to a stranger--S-T-R-A-N-G-E-R--sentences with technical words in them--T-E-C-H-N-I-C-A-L--and sentences which the listener must act on--A-C-T.

The basic problem then, is fitting a sentence to the capacity of a particular listener at a particular time and in a particular place. The basic task of the Speaker most simply is to fit his sentences to his listener or a particular set of listeners, an audience if you wish. And this is part of what makes the matter of saying technical sentences difficult. On the Response Form, will you please write in the basic task of the Speaker is to fit his sentences to the capacity--C-A-P-A-C-I-T-Y--to the capacity of his listener.

In the Speech-Communication Learning System there are three roles. Each of these roles gives a special point of view in the general problem of fitting sentences to the capacity of listeners. The Evaluator sees both the problem of Listener and Speaker. The Listener becomes most aware of the problem of the Listener, of course, and the Speaker most aware of the problem of the Speaker. The amount of learning is approximately equal for each of these three roles. In addition, there are six essential variables mastered in the Preliminary

Programs. These Six essential variables are eye contact, loudness, voice quality, pitch, rate, and articulation. Again, each of these six variables contributes equally to listener confidence.

Please turn to Page 2-2 in your Learner Handbook. You will see a flow chart for the Performance Program. If you start at the top, you will see the words LEARNER ENTERS PERFORMANCE PROGRAM. Immediately below that, notice the rectangle which says that the LISTENER INSTRUCTS THE SPEAKER TO WORK ON THE NEXT VARIABLE. Please write in the words ASSIGN NEXT VARIABLE. Right under the word Listener, write down the words assign--A-S-S-I-G-N--NEXT VARIABLE. Variable is spelled V-A-R-I-A-B-L-E. In an actual Performance Program, the Listener would probably say, "We shall begin on Variable 0 which is Eye Contact." Later, at the appropriate time, he would say, "We shall now move to Variable 1, which is Loudness." So, in the rectangle you ought to have written LISTENER ASSIGNS NEXT VARIABLE.

Following the arrow down to the next rectangle. The word Speaker appears. Right under the word Speaker, will you please write down SAYS ONE COMPLETE SENTENCE. You should have SPEAKER SAYS ONE COMPLETE SENTENCE. The material the Speaker uses to form his sentences is very important. We have found the most useful materials from the Speaker point of view are lecture notes or other fragmentary material. By other material, we mean technical notes in an area of interest to the Speaker. It helps rather little to read complete sentences out of a textbook. It helps very much to take one word or a phrase written on a sheet of note paper and to decide how to make this a complete sentence. It is probably that a person stores information in his

brain in a kind of fragmentary way, and that part of the process of talking involves making complete sentences out of the words, and phrases and concepts that are stored in the brain. At any rate, we find that sentence fragments or notes are very useful material to practice with in forming sentences which are well adapted and well suited to the Listener. It should take a very short time for a Speaker to look at his notes and make a complete sentence. By a very short time, we mean on the average of under two seconds. This means the Speaker looks down at his notes, plans a sentence, looks up, and says it. The Listener signals within one second whether or not he is confident that many other persons will find this sentence both intelligible and acceptable. This means exactly that the Listener estimates or judges, as quickly as he can, whether or not a person of the kind we have described a moment ago, the stranger, the person who is unfamiliar with the technical content of the sentence, whether that person can use or act on the content of that sentence. It is this kind of person the Listener represents as he sits in the Listener chair. His indication to the Speaker is whether or not he is confident that such a person would be able to repeat back, that is he could find the sentence intelligible or that he found the sentence acceptable, to find it said in such a way that it is agreeable for him to hear.

It is important here for the Speaker, from the Speaker's view, to recognize that the Listener's job is to very quickly signal whether a sentence, a sentence with technical words in it, is said in such a way that a stranger has a good chance of understanding it easily and acting on it confidently. So the Listener's job is to signal the Speaker very quickly. He signals him by saying, "HM' um" if he is

not confident. If he is confident, he simply says nothing.

Return now to the flow chart, in the first diamond, the diamond with the word LISTENER in it, will you please write signals--S-I-G-N-A-L--CONFIDENCE--C-O-N-F-I-D-E-N-C-E--the Listener signals to the Speaker whether or not he is confident. He signals confidence. From this diamond follow the arrow to the left and up to the rectangle with the word SPEAKER in it. Beneath the word SPEAKER, write REPEATS AND MODIFIES SENTENCE. The Speaker says those same words again that he has just spoken and he changes the way he says them. He does not change the actual words but he changes the way in which he pronounces them. It is at this point that the Speaker does his most important work. It is at this point that the Speaker develops his ability to be flexible, to modify the way that he's just said a sentence without changing the actual words that he has just spoken. To modify it in the direction that makes it easier for the Listener and for all those persons that the Listener represents to understand.

Usually within one or two trials, the Speaker is able to modify the sentence so that the Listener will signal confidence. Very soon in the Learning Session the Speaker learns to anticipate, to guess what the Listener will do. We all have a great deal of practice in this day by day exercise by watching facial expressions of persons we talk with. This is why the variable of eye contact is so very important. As soon as you are able to anticipate the reaction of your Listener, you are then ready to modify a sentence before you have finished it. That is, you can say only part of a sentence, start over, and very likely say it in such a way that your Listener will find it acceptable and intelligible for those persons he represents. He will signal

confidence. The next stage beyond this that you should work toward as quickly as you can is the stage of planning a sentence completely before you say it, in a way that you are quite sure that it will get a signal of confidence from your Listener the first time. That is, that your Listener will be confident that the sentence is intelligible and acceptable for those he represents. And this of course is the basic thing that you are trying to learn, and learn it quickly enough to be able to do it regularly. To be able to plan a sentence quickly, within a second or two, to be able to say it and to be confident as you are saying it that the person who listens to you will find the sentence both intelligible and acceptable.

These, then, are the important stages in the learning session from the Speaker's point of view. The first stage is the shaping or forming of complete sentences from sentence fragments. The task here is to be able to do this quickly. In normal conversation, one does not have a lot of time to stop and think and plan and go back over what it is he plans to say. In a job interview, for instance, if one takes 15 seconds to plan a sentence, the interviewer would probably wonder about how much the person really knows. One can plan it well, but for many of us, particularly with technical subject matters, a little practice is required. This practice of course will be obtained in the later Performance Program. The second stage of this is the modification of a sentence that has already been said. To be able within a second to modify and make better the sentence that has just been spoken. It is another important stage. The stage beyond that is that of anticipating or estimating the reaction of the Listener and when this is fully perfected the final stage is not far away. That is being able to plan sentences so that the way they are

said the first time makes it highly probable at least 9 times out of 10 that the Listener will be confident, that the persons he represents will find that sentence intelligible and acceptable. Will you turn now to Page 2-3? Let us summarize what we have just said about the four stages in sentence modification. The four stages are forming a sentence from sentence fragments--F-R-A-G-M-E-N-T-S; to repeat and modify a sentence--M-O-D-I-F-Y; to estimate the confidence of a Listener, in other words to be able to guess or predict how confident a Listener will be and, finally, to plan sentences that are received with confidence, to P-L-A-N, to plan sentences which are received with confidence.

It is now time to very quickly check to see whether or not you have learned those things from this Speaker Role Program necessary for you to serve in the Speaker Role in the later Performance Program.

Will you please turn to the Checkout on Page 2-3 for the Speaker Role Program and complete the material on that sheet. It will take you probably under two minutes so, in the meantime, will you stop the playback device.

Welcome back. Very quickly let us go over your answers on the Checkout for the program. Objective Number 1, you should have indicated that the basic task for the student is to fit sentences to the capacity of the Listener. For Objective Number 2, you should include the words INTELLIGIBLE and ACCEPTABLE. A sentence which is listener-oriented is a sentence which is both intelligible and acceptable for that listener and for all of those listeners that he represents. You remain particularly concerned with listeners who do not know you, who are not familiar with your specialized vocabulary but

still who must under these circumstances act on what you tell them. For Objective Number 3, describing the process of sentence modification, you ought to indicate that there are several stages that you can recognize. The first, the very simple one of forming complete sentences from note fragments. The reacting to the Listener's signal of lack-of-confidence by modifying a sentence, and the anticipating what the Listener's reaction will be, and then the careful planning of the sentence initially, the first time, so that it has a high probability of being judged confidently by the Listener. The Listener assigns the Speaker six different tasks to work on, six different assignments. The first of these, the first five actually, relate to the essential variables. The final assignment deals with working with all of these variables at the same time.

The Speaker terminates his work in the Performance Program when he has completed Assignment Six successfully. By now it should be apparent that the role of the Speaker is both very simple and probably relatively very short. The learning stages are important. It is important to be able to construct or to make a complete sentence from fragments such as lecture notes. It is important to be able to modify a sentence on a signal from a Listener and to be able to do so quickly and well. It is important to anticipate what the reaction of a Listener will be. And, finally, beyond the very important and last stage of being able to plan sentences quickly, in such a way that they have a very high probability of being reacted to confidently by many listeners.

This completes Program Two on the Speaker Role. The next Preliminary Program is Program Three on the Listener Role. If your tape is on a reel and not a cartridge, will you please rewind the tape and turn off this machine. Thank you.

SPEECH COMMUNICATION LEARNING SYSTEM

3--LISTENER ROLE

(Audio Script)

Program 3, Listener Role. Speech Communication Learning System. This is Learning Program 3, Listener Role. Please open your Learner's Handbook to Page 3-1 on the Listener Role. This program is designed to enable you to accomplish four specific objectives. There will be a short Checkout over these objectives at the end of the program.

The first objective is: describe the persons the Listener represents. Second, describe the process of sentence modification. Third, demonstrate fast and clear reaction to the six essential variables. Fourth, describe the four Listener decisions: when the Speaker says one complete sentence; when the Speaker maintains a variable for two minutes; when the time to end the session arrives; and, when Assignment Six is completed. These are the four objectives this program is designed to enable you to achieve.

Let us begin with Objective 1: to describe the persons the Listener represents. The Listener in the Speech Communication Learning System represents a person or many persons. He represents an audience whom the Speaker does not know, who are unfamiliar with the technical content of the sentences the student speaks, but who must still act upon the information contained in those sentences. So there are three important parts of this representations: the person represented is a stranger, he is unfamiliar with the technical content of the sentences he hears and he must yet act with confidence on the basis of the information contained sentence by sentence in what the Speaker does say.

For Item One in the Response Section will you please write down the following words: THE LISTENER REPRESENTS AN AUDIENCE. The Listener represents--R-E-P-R-E-S-E-N-T-S--an audience--A-U-D-I-E-N-C-E. His audience of course is composed of persons the Speaker does not know.

So much for Objective One. The Listener represents himself, yes, because the chances are very good he always does not know the Speaker. The chances are also quite good he is not familiar with the content of all of the sentences that the Speaker does say, that he must act upon the sentence as it is presented. So the Listener represents himself at the same time that he represents many other persons, an audience, at the same time when he serves in the role of Listener.

Now on to Objective Number Two, to describe the process of sentence modification. You will recall from the earlier flow chart that the Speaker says one complete sentence. The Listener immediately and within one second signals whether is confident that sentence would be intelligible and acceptable for many other persons.

Will you complete Item Two on the Response Section. The Listener signals within ONE second if he is confident. One--O-N-E. If the Listener signals no confidence or lack-of-confidence through the "HM" um," the student immediately repeats and modifies that complete sentence. The Listener again decides, once again, when he hears the sentence once more whether he is confident or not. If he is this time, he will say "um HM" and the Speaker then would go on to say one more complete sentence. So, very simply, the process of sentence modification begins when a Speaker says one complete sentence.

The next stage requires that the Listener signal whether he is confident or not confident. And, finally, when the Speaker improves his sentence, the Listener at the appropriate time signals confidence and the Speaker goes on to make a new sentence.

Will you turn to the Item 3 on the Response Form. The process of sentence modification--M-O-D-I-F-I-C-A-T-I-O-N--the process of sentence modification begins when the Speaker says one complete sentence--S-E-N-T-E-N-C-E. The Listener signals confidence--C-O-N-F-I-D-E-N-C-E. "HM' um" signals no confidence or lack-of-confidence. No confidence--N-O--confidence. The Speaker repeats and modifies--M-O-D-I-F-I-E-S--the sentence. When the Listener changes from "HM' um" to "um HM'," he signals he has become confident--B-E-C-O-M-E--confident.

We move now to Objective Number Three: to demonstrate fast and clear reaction to the six essential variables. Notice that the six essential variables are listed down the left side of Page 3-2. These variables are 0, eye contact; variable 1, loudness; 2, voice quality; 3, pitch; 4, rate; and 5, articulation. Returning again to the top of the page, let us read these definitions over very quickly and then work on them for a little while.

The definition for eye contact which you covered earlier is to maintain readiness to modify on the basis of Listener's lack-of-confidence signal. In the Performance Program these will be made very easily. In situations outside of the Performance Program, of course, the signals may not be so clear but they are certainly as important. Loudness. The problem of loudness is to maintain variety in loudness within a listener's hearing range. In other words, one adjusts the loudness with which he talks to the requirements of the Listener and not to the requirements of his own ears. Variable Number Two, voice quality. The problem is to maintain a voice quality which

varies from the middle of the range on five dimensions to signal special meanings for certain words. In other words, if one varies voice quality, the Listener finds some particular meaning in that variation. The problem for the Speaker is to intend to have the Listener understand what he indeed does understand. Number Three, pitch to maintain pitch variety on each sentence to enable a Listener to select each key word and sentence type before he selects again. This means that the Listener has to figure out what the key words in a sentence are and when a sentence comes to an end, and what type of sentence indeed he has heard. A Speaker who uses a monotone continuously places a tremendous burden on the Listener. He has to do a lot of guessing and sooner or later he will make some serious mistakes. Variable Number Four is rate. The problem is to maintain variety in rate of sentence production to enable a Listener to select among those sentences that Listener has to consider before he must select again. Variable Five is articulation. The problem is to maintain variety in syllable production to enable a Listener to select among those words he must consider before he must select again. The Listener needs now to learn to operate with these six variables so that he can react within one second as he assigns each of these variables to the student. At the beginning of the Performance Program, the Listener would say, "We shall now begin on Variable 0 which is eye contact." The Speaker would follow immediately with his first sentence. After the Speaker had maintained eye contact without interruption for two minutes, the Listener would then say we shall move on to Variable One which is loudness. As the Listener works on Variable One, the Listener would be careful to see that he continues to maintain good eye contact while working on loudness. Following on to the other variables, as

the Listener assigns Variable Two, he continues to observe for Variable Zero and Variable One. The final assignment, Assignment Six, made by the Listener requires that the Speaker consciously maintain all of the variables within good limits for two minutes. Part of the problem that the Listener identifies and works on is related to the matter of maintaining six variables for a considerable period of time. It is quite easy to maintain good eye contact for 15 seconds but to let loudness, or pitch, or articulation suffer in the meantime. So the problem the Listener works with is to get the Speaker to maintain the six variable within functional ranges or limits for a considerable period of time. Moment by moment in the learning session the tutor faces the decision of "yes" or "no" or "um HM'" or "HM' um" and he faces it at each time the Speaker says one sentence or often some part of it.

A bit of practice for the Listener appears in order right now. The Variable Zero, eye contact, is rather easy to operate within the learning session itself so we will pass that up. We shall pass quickly on to the variable of loudness. In the learning session, you might hear a sentence said in this way: "Name a prominent millionaire of this country." You would immediately say, "HM' um," because the last part of the sentence simply fades away and you as a Listener would not have very much chance guessing what the words are. The next time around it comes out, "Name a prominent millionaire of the country." And you would again say, "HM' um" simply because the first part is not in equal proportion to the last part in loudness. Maybe the third time around you would hear it this way, "Name a prominent millionaire of the country." And you would say, "um HM'."

Now let us speed this up to a normal rate. The same three sentences again, "Name a prominent millionaire of the country." "HM' um." "Name a prominent millionaire of the country." "HM' um." "Name a prominent millionaire of the country." "um HM'." Timing of the Listener signal of confidence or no confidence is very, very important. It must come within one second after the student finished his sentence. This is true both of the negative and positive Listener responses. Remember, the "HM' um" or negative response is said with the mouth closed, basically a nasal sound with the stress on the first syllable. The "um HM'" is also said with the mouth closed and with stress on the second syllable. The second part is louder. The reason for saying it this way is simply that a Listener can make the sound quickly and consistently over the 20 or 25 minutes of the learning session and it's easy for the Speaker to hear and to identify which one was said. So it is important that the Listener be fast with his responses and it is important also that he be quite clear in terms of signaling the Speaker correctly. Let us take one more series on the variable of loudness. There will be several sentences with the Listener response after each sentence. Your task is to say at the same time the Listener says "um HM'" and "HM' um." Be sure you change from the negative to the positive, from the "HM' um" to "um HM'," on the appropriate sentence. For each switch at the appropriate time, will you score a plus in one of the boxes at the right side of Page 3-2 across from the particular variable that you are working on. So for the loudness variable, if you switch at the right time, mark a plus in the box to the right of the variable loudness. If you switch at the wrong time, record a minus.

Here we go! "How large is the sun compared with the earth?"
 "HM' um." "How large is the sun compared with the earth?" "HM' um."
 "How large is the sun compared with the earth?" "um HM'." If you
 switched on the appropriate sentence, give yourself a plus on the
 right hand side; if you did not, give yourself a minus. We will
 count these plus and minus scores when you complete the program so
 be sure and keep careful track. Let us move on again to another
 example on loudness. "Today is Friday." "HM' um." "Today is
 Friday." "um HM'."

Now to Variable Number Two, voice quality. Again, you'll hear
 a series of sentences. Your task is to switch from the minus
 "HM' um" to "um HM'" at the same time the voice on the tape does so.
 "Why are the flagpoles surrounded by lightning rods?" "HM' um."
 "Why are the flagpoles surrounded by lightning rods?" "HM' um."
 "Why are the flagpoles surrounded by lightning rods?" "um HM'."
 Another example from voice quality. "Give the abbreviations for
 January and February." "Hm' um." "Give the abbreviations for
 January and February." "HM' um." "Give the abbreviations for
 January and February." "HM' um." "Give the abbreviations for
 January and February." "HM' um." "Give the abbreviations for
 January and February." "HM' um." "Give the abbreviations for
 January and February." "HM' um." "Give the abbreviations for
 January and February." "um HM'." If you switched on the appropriate
 sentence, give yourself a plus, if not, give yourself a minus over
 on the right hand column.

Let us move on to the variable pitch. The problem here is to
 maintain a variety of pitch that clearly signals key words and
 sentence types. Here is an example, "How often does the century plant

a bicycle tire?" "umHM!" A plus for the right and a minus for the wrong time in switching. Move now to Variable Five. In the Learning Session, you would say at this stage, "We will now work on Variable Five which is articulation." Your Speaker would say a sentence perhaps in this way. "Name a famous Indian tribe." "HM' um." "Name a famous Indian tribe." "HM' um." "Name a famous Indian tribe." "HM' um." "Name a famous Indian tribe." "um HM'." Plus or minus, give yourself a score on the right side across from the variable articulation. Another example from articulation. "Explain why a cork bottle floats." "HM' um." "Explain why a cork bottle floats." "HM' um." "Explain why a cork bottle floats." "HM' um." "Explain why a cork bottle floats." "um HM'." Plus for right switch, minus for wrong. You now have some practice in reacting in the way that you would react as you listen and as you signal a Speaker whether or not his sentence as he said it that particular time was or was not intelligible and acceptable to the many persons in the audience that you represent as a Listener. If you are not immediately and fully confident that the sentence would be both intelligible and acceptable, the best thing to do is simply to say, "HM' um." Your Speaker then will repeat and modify the sentence one more time and the chances are always very good that it will be much improved the next time around. This, you should expect, and this indeed you will find as other Listeners before you have found. The remarkable thing about the role of the Listener is that after you listened to other persons for a period of time you will discover, perhaps discover rather suddenly at some moment, that you also hear yourself for the first time in a very different and a much more complete

way. It is this aspect of the role of Listener which is most valuable to you as a person. If you listen to a Speaker for a session or for several sessions, you'll start hearing yourself in a way that permits you to change your own speech as you are talking. This is one of the major goals of the Listener Program.

We now leave the six essential variables and turn to the flow chart for the Performance Program. Will you please turn to the next page, Page 3-3. Notice the now familiar flow diagrams starting at the top center where you begin the Performance Program, the first rectangle with the words LISTENER ASSIGNS NEXT VARIABLE. You of course now know how to do that. You know how to read the rectangle below that where the Speaker says one complete sentence. The diamond below describes the hardest work and the most important work that the Listener performs. Below the word Listener, will you please write in the word confident-- C-O-N-F-I-D-E-N-T. The decision of confidence on the part of the Listener signaled to the Speaker is the single most important decision that the Listener has to make. He has to decide whether or not a particular sentence as it was said at that particular time was or was not intelligible and acceptable for the audience that he represents.

Will you draw a line out from the left of the diamond, the Listener confident question. Draw a line out to the left; join it to the arrow. The bottom block says: SPEAKER REPEATS AND MODIFIES SENTENCE. On that line that you've just drawn, will you write the negative response "HM' um." Spelled simply "H-M' u-m", "HM' um." This is the most critical reaction that the Listener makes. Occasionally, in relation to this decision of confidence or no confidence, he will receive guidance from the Evaluator. This probably will not happen more than three or four or perhaps half dozen times per session.

So when you serve as Listener, you should expect once in a while, not often, but once in a while, that you will receive a signal from the Evaluator in relation to your vote of confidence on a sentence that the Speaker has just said.

Returning now to the main line of the flow chart, draw a line from the bottom of the first diamond to the top of the second diamond. From the Listener confident diamond to the Listen-two-minute diamond, the one in which he decides whether the Speaker has gone two minutes without modification on the particular variable. So will you write in TWO-MINUTES WITHOUT MODIFICATION in the second diamond. Beside the Listener's chair in the Performance Program Session you will find two clocks. The first of these clocks is set at two minutes to help you in keeping track of the time a Speaker has been on a particular variable without having to modify any of his sentences. Each time you make the negative response, each time you say, "HM' um," you reset the clock to two minutes so every time you say "HM' um " with your right hand reach out and reset the clock. This is the clock dealing with the change from one variable to another, from going from Variable Zero to One, from One to Two, and from Two to Three and so on. It requires that the Speaker spend two minutes on a variable without error, without having to modify a single sentence. It is very important to the progress of the Speaker that you keep accurate time and accurate account of how long he has worked on each variable without having to modify a sentence. You'll find this is something you can do very easily. You will notice that, as the two minutes elapse, a light turns off so that both you and the Speaker know immediately that you are to shift to the next variable.

There is another clock. This one has to do with timing the entire Performance Program session. The session normally runs about 25 minutes. So, when you begin the session, set the session timer. When it turns out the light, you'll know you've come to the end of the session.

In the diamond to the left, will you please write in TIME TO END SESSION. Write in the word end--E-N-D--session--S-E-S-S-I-O-N--in the diamond to the left. In the bottommost diamond, you'll see again the word LISTENER and the letters A-S-C. The question here has to do with the end of the training period for the particular Speaker you are working with when he is about to complete Assignment Six. Will you write in the words ASSIGNMENT SIX COMPLETED. Assignment--A-S-S-I-G-N-M-E-N-T--s-i-x--S-I-X--completed--C-O-M-P-L-E-T-E-D. Listener Assignment Six Completed. When your Listener has completed Assignment Six, he has completed his work in the Performance Program and is then prepared to go on to the next program, the Terminal Program of the Speech Communication Learning System.

By now you should have filled in all the diamonds, drawn all the lines on the flow chart. If you have not yet done so, will you complete it now.

Will you please turn now to the next page for the Checkout for the Listener Role. The Checkout should take about two minutes. Before you begin, will you please stop the playback device.

Welcome back. Very quickly now, let us go over your answers to see that we agree on them. Number One, the Listener represents persons who are unknown to the Speaker, who were unfamiliar with the content of the sentences he says, yet who must act on what they hear.

Objective Number Two, a sentence is modified by the process of the Speaker saying a sentence, the Listener reacting quickly to it, and accurately to it. The Speaker either repeats and modifies the sentence or goes on to form a new sentence. Objective Number Three, fast and clear reaction to the six essential variables. Your score here is based on the right and wrong, the plus and minus responses you made to the examples given earlier in this program. Will you please write in the numbers now, if you have not already done so. Number Four, the Listener decisions are, first of all, when the Speaker says one complete sentence, the Listener decides whether or not he is confident, and signals that reaction to the Speaker. Second, decisions made by the Listener center on the chaining of variables. He keeps track of the time, he observes the light in the learning session room, and he moves from Variable One to Variable Two and Two to Three at the appropriate time. Decision Number Three, when it is time to end the session. Again the Listener uses the timing clock and the light device to make that decision. The fourth decision, the Listener releases the Speaker from training. This occurs when the Speaker has successfully completed Assignment Number Six.

One last reminder. You should recall what was said previously in the Variable Modification Program, Program One. The Listener is the one person most responsible for a Speaker's learning to be more effective in speech-communication. If the Listener does not signal lack-of-confidence when the Speaker tends to make Listeners lack confidence, the Speaker cannot change. If the Listener just sits there and lets the Speaker talk, the Speaker cannot change. If the Listener does not say, "HM" um," the Speaker cannot change.

For the Speaker even to try to change, the listener must say, "HM' um." When the Listener says, "HM' um" to the Speaker, he is not punishing him; he is merely giving him information. To withhold that information when it is needed is punishment.

Let us assume the worst of all possible Performance Program sessions. In that worst of all possible Performance Program sessions neither the Listener nor the Evaluator says, "HM' um" throughout the entire session. This is the worst of all possible Performance Program sessions because, first of all, it is almost inconceivable that any Speaker can inspire confidence in both a Listener and an Evaluator, in every sentence he says on six variables for such a long time. He has to produce lack-of-confidence on at least one or two sentences on one or more of the six variables over that much time. But since the Listener does not say, "HM' um" even once, the Speaker will complete Assignments Two through Six in fourteen minutes, and the session will end. The Speaker will then go on to Program Six. In Program Six he will probably need ten times or more the usual amount of sessions to complete the Terminal Performance Program compared with how long it would take if he had improved in the Performance Program. But, in this worst of all possible cases let us assume that he receives the same lack of "HM' um" in a Terminal Performance session that he received in the Performance Program. This is almost impossible because the Evaluators will be different and the likelihood is extremely low that one Speaker can get two persons in both Programs who do not signal any lack-of-confidence to him at any time. However, let us assume that this doubly worst of all possible sessions does actually occur. Now the Speaker leaves the Terminal

Performance Program and appears for a Terminal Evaluation. The Terminal Evaluation consists of three persons who are not learners in the Speech-Communication Learning System. In the Terminal Evaluation this Speaker will not produce confidence in these outside Evaluators because of his lack of control on the first six variables. So he will be sent all the way back to complete the first Performance Program all over again. The cost to the Speaker? Fourteen minutes wasted, and ten times as long to complete the Terminal Performance Program, and he must also complete that Program over again. And he is a person whose desire to do well on both the Performance Program and the Terminal Program is much lower now. And he didn't have a thing to do with it! It was the "kindness" of his Listener who wouldn't say, "HM' um" that gave him all of this trouble.

If you feel that you do not know as a Listener when to say, "HM' um," you can always repeat Program One, Variable Modification. If you still are not sure what persons ought to sound like when they make you confident of them and of what they say, you can repeat Program Zero, Variable Identification.

Finally, if an Evaluator reports that a Listener never said, "HM' um" except when the Evaluator signaled him to say it, that Listener will have to complete Programs Zero and One over again before he can attend another Performance Program session. This is because it is better for him to work another two hours than for him to cause some Speaker to work an additional ten hours or more.

The Speech-Communication Learning System guarantees change when the Listener who lacks confidence says, "HM' um." When the Listener does not say, "HM' um," the System still guarantees change, but the

Speaker will have to be in the System longer before any change occurs.

We come now to the end of the Listener Role Program. Whenever you have time, please feel free to observe the work of the Listener in a Performance Program. The next Preliminary Program is Program Number Four, the Evaluator Role Program. If this program is on a reel and not a cartridge, please rewind the tape before you go on to the next program. Thank you.

SPEECH COMMUNICATION LEARNING SYSTEM

4--EVALUATOR ROLE PROGRAM

(Audio Script)

This is Program Four--Evaluator Role Program. This is the Speech Communication Learning System Evaluator Role Program, Program Number Four. Please open your Handbook to the section on Program Four--The Evaluator Role Program.

In the Speech Communication Learning System, there are six essential variables and three essential roles. The three roles are Speaker, Listener, and Evaluator. The Learner speaks with the help of a Listener he modifies his speech and improves it. A Learner listens by paying close attention to a Speaker and thereby learns to hear himself more completely. The Evaluator observes the communication between the Speaker and the Listener as they work together.

There are two specific objectives for this program. First, to guide the Listener decision when necessary, and second, to record response data on the Performance Program.

Turn now to the Response Section on Page 4-1. The Evaluator guides the Listener--G-U-I-D-E-S--the Evaluator guides the Listener. This is indeed his main job in the role of Evaluator. On to Item Two. The Evaluator guides the Listener decision of confidence--C-O-N-F-I-D-E-N-C-E--During a normal learning program, a Listener will decide whether or not he is confident 100 or more times. During that same performance program, the Evaluator must decide whether or or he agrees with the decision of the Listener.

On to Item Three in the Response Section. The Evaluator also guides Listener decisions on changing variables--V-A-R-I-A-B-L-E-S, on time to end session--E-N-D--session and when assignment six--S-I-X-- is completed so the Evaluator also guides Listener decisions on changing variables, on time to end session, and when Assignment Six is completed.

To Item Four. Each of the four Listener decisions are no--N-O-- or yes--Y-E-S--decisions. This is very important.

Item Five. The Listener signals confidence with "HM' um" or "um HM'." "HM' um" is spelled "H-M' u-m" and "um HM'" is spelled "u-m H-M'." So the Listener signals confidence with "HM' um" or "um HM'."

Item six. The Evaluator signals agreement by silence--S-I-L-E-N-C-E. If the Evaluator agrees with the decision that the Listener has made, he says nothing and does nothing.

Item Seven, the Evaluator signals disagreement by nodding his head. Nodding is N O-D-D-I-N-G--his head--H-E-A-D.

Number Eight. The Listener changes--C-H-A-N-G-E-S--his decision when the Evaluator signals him to do so. Thus, if after a particular sentence the Listener says, "HM' um" and the Evaluator believes he should have said, "um HM'," the Evaluator would shake his head sideways indicating disagreement and immediately the Listener would change from his "HM' um" to a clear "um HM'" which would signal the Speaker to go on and form a new sentence. So the Evaluator simply has one way of signaling the Listener that he disagrees; he shakes his head sideways in a way that makes it easy for the Listener to see. The Listener then changes his decision, his yes-no decision from no to yes or from yes to no.

There is one exception to the general rule that the Evaluator guides the Listener's decisions. This exception happens when, on one of the Speaker's sentences, the Listener says, "HM' um" for the first time. In that case the Listener is saying that he lacks confidence in what the Speaker says and no guidance is needed from the Evaluator. The Evaluator must try to figure out why the Listener said "HM' um," why the Listener lacks confidence in that Speaker on that sentence. The Evaluator therefore tries to figure out why the Listener lacks confidence in the Speaker before the Speaker revises that sentence for the first time. By the time the first revision of that sentence occurs the Evaluator should be ready to guide the next decision of the Listener. That next decision, after the Listener has once said "HM' um," is subject to change by the Evaluator. If the Evaluator agrees with the Listener on a revision, he remains silent. If he disagrees with the Listener on a revision, he nods his head. If the Listener says, "HM' um" on a revision, the Evaluator will disagree by nodding his head up and down to mean "yes" or "say 'um HM'." If the Listener says, "um HM'" on a revision, the Evaluator will disagree by nodding his head sideways to mean "no" or "say HM' um." When the Speaker says a sentence and the Listener remains silent, the Evaluator may nod left to right which signals the Listener to say "HM' um." And when the Speaker revises a sentence, the Listener must say either "HM' um" or "um HM'" on that revision. And in either case the Evaluator can disagree with him.

Hence, the Evaluator can disagree with any Listener response to a Speaker's revision, and he can disagree with a Listener's silence on any sentence the Speaker says. The one and only one time the Evaluator can not disagree with the Listener is when the Listener's response is "HM' um" to what the Speaker says--not to his revision but to what he says originally.

Will you turn now to Page 4-2. You'll notice down the center of the page the flow chart that we have worked with previously and that you will work with again in the performance session. At the top it says BEGIN PERFORMANCE PROGRAM. Immediately below is the rectangle, LISTENER ASSIGNS NEXT VARIABLE, and SPEAKER SAYS ONE COMPLETE SENTENCE followed by the first decision that the Listener makes. It's also the most frequent decision that he makes some 100 or more times in each Performance Program.

The Listener decides on the basis of the sentence he has just heard whether or not he is confident. That sentence was said in a way that would be intelligible and acceptable for the audience that he represents. If he says "HM' um" or no, the Speaker repeats and, without changing the wording of the sentence, he modifies that sentence.

At this point, the Evaluator has heard the sentence at the same time the Listener heard it and he also observes the signal of confidence that the Listener sends to the Speaker. If he is in agreement, he says nothing. If he is in disagreement, he shakes his head indicating that he is not in agreement. At that point the Listener very quickly says "um HM'." In other words, he changes his vote of confidence on a particular sentence. In this sense the Evaluator has the final say so and the Listener does not argue with him.

So the normal chain of events, the Listener assigns the variables, the Speaker says one sentence, the Listener is confident or not confident, he signals the Speaker, the Speaker either goes on to produce one new sentence or he modifies the sentence he just spoken.

Now along the right hand side, one sees how the Evaluator does the work that he is supposed to do. In the rectangle to the right, the

first one, will you write in EVALUATOR HEARS SPEAKER'S SENTENCE. Evaluator hears--H-E-A-R-S--speaker--S-P-E-A-K-E-R-'S--sentence--S-E-N-T-E-N-C-E. Immediately below that Speaker hears Listener signal of confidence, will you write in EVALUATOR HEARS LISTENER--L-I-S-T-E-N-E-R--SIGNAL OF CONFIDENCE--C-O-N-F-I-D-E-N-C-E. Will you write those words in.

Immediately below is the diamond which signals the Evaluator must make his key decision. Does he agree or does he not agree with the decision that the Listener has signaled to the Speaker? So will you write in the diamond EVALUATOR AGREES WITH LISTENER, agrees with Listener--L-I-S-T-E-N-E-R. If no, the Evaluator must then guide the Listener decision. In the rectangle immediately off to the left beyond the word NO, will you write in EVALUATOR GUIDES LISTENER DECISION--G-U-I-D-E-S--LISTENER DECISION--D-E-C-I-S-I-O-N.

Now you have the complete picture of the work that the Evaluator does in relation to any single sentence that the Speaker says. In other words he does very much what the Listener does, but he has the power to guide the Listener decision.

Will you turn now to Page 4-3 and we will continue exploring the work the Evaluator must do as he guides the decision that the Listener makes. There are three additional decisions that the Listener makes during a performance program. These are indicated by the diamonds in the middle of the page. The Listener must keep track of the time, find out when a Speaker has worked on a particular variable for two minutes without having to modify a single sentence. Immediately to the left of that, the Listener must keep track of the time. He has a time clock to indicate the length of the performance program. When the time period is over, a light goes out and this is a signal to end the session. Occasionally a Listener may miss this signal and the

Evaluator would need to indicate as briefly as possible that it was time to end the session. Finally, the Listener must recall when Assignment Six is completed. This is the final assignment in the Performance Program where the Speaker is instructed to work on Variables Zero through Five at the same time and, when he maintains these variables within their limits for two minutes, this is time to end the Performance Program.

This completes the information on Objective One, to guide the Listener decision when and where necessary. This is the most important thing that the Evaluator does in the run of a performance program. In many ways it parallels with the work of the Listener but in many ways it goes far beyond that because, when the Listener makes an error, it is the task of the Evaluator to set it straight and to do so immediately. As in all of the previous programs, the emphasis here is on speed. The Evaluator must react in less than a second so that the Listener can relate this corrected signal on to the Speaker.

At the right of Page 4-3 will you write in the words OBSERVE LISTENER DECISIONS. The Evaluator observes Listener decisions. Will you please write in those words. OBSERVE--O-B-S-E-R-V-E--LISTENER DECISIONS--D-E-C-I-S-I-O-N-S. Immediately below the rectangle, in the diamond, will you write in the words EVALUATOR AGREES--A-G-R-E-E-S--WITH LISTENER--L-I-S-T-E-N-E-R. If the Evaluator does agree with the Listener, the answer is YES and he simply continues observing. The answer is NO, he take such brief corrective action as is necessary. In other words, he would very briefly, in a word or two, tell the Listener what the problem was and if necessary tell him what to do to correct it.

The job of the Evaluator is to guide the Listener to make sure that the Performance Program moves along smoothly and it is his

responsibility to see that indeed the Listener and the Speaker do profit from the Performance Program.

We move now to the second objective for the Evaluator Role Program. This is to record response data on the Performance Program. Will you please turn to Page 4-4. At the top of the page you'll notice a blank after the words EVALUATOR NAME. followed by a request for the hour of the Performance Program and the date. These are just minimal kinds of information we'll need to be able to trace back to a particular Performance Program. Below that are categories for strong points and weak points. We would like you to record response data that indicate to you the strong points in the particular performance program that you evaluate and we would also like to know the weak points in the particular performance program that you evaluate. At the end of the session we would like you to make one or more recommendations for improvement of the Performance Program as you think it could be improved.

These recommendations could be very important to the Speech Communication Learning System staff in revising future drafts of the program. After observing a particular Speaker and Listener work, after recording the strong points as well as the weak points, we would expect that it would take a very few minutes for you to make one or two very helpful recommendations for program improvement.

Please turn to Page 5-5 for the Checkout. Turn off the playback device, complete the Checkout and then turn the playback device on once again. Very quickly let us go over the items on the Checkout. The Evaluator guides the Listener. The word you should have written in is GUIDES. Number Two, the Evaluator nods or shakes his head

sideways when he does not agree. The key word is AGREE with the decision that the Listener has just made. Number Three, when the Evaluator shakes his head sideways, the Listener changes, the Listener changes his decision. Number Four, the Evaluator also makes notes on the responses of the Listener and the Speaker during the Performance Program. In other words, the Evaluator also takes notes on the responses. Number Five, from these notes he makes one or more recommendations that the staff will employ in revising the Speech Communication Learning System. These recommendations are very important to the staff and will be made good use of, so we would appreciate as much care as you would take in making these recommendations for us. One additional use is made of these Evaluator reports. If the Listener does not say, "HM' um" when he or the persons he represents lack confidence, the Speaker cannot change. When this happens, the Speaker takes much longer to complete his progress through this Learning System. To avoid causing any Speaker such extra time, would you please note on your Evaluator's report if you worked with a Listener who never said, "HM' um" except when you nodded for him to do so. And please call this to the attention of the Learning Supervisor as soon as the session ends. That Listener has not mastered Programs Zero and One and he will hold other Speakers back unless he completes Program Zero and One again.

The Evaluator has one other function to perform in every Performance Program session. At the beginning of each session the Evaluator will check to see that the Speaker sits in the Speaker's chair, the Listener sits in the Listener's chair facing him, and he as Evaluator sits just behind and to the side of the Speaker. Then he signals all of them to turn to the correct page of Section Five in their Learner Handbooks. Turn now to Section Five in your Handbook. Notice that pages 5-1 and 5-2 are the Speaker's checkout script. Pages 5-3 and 5-4 are the

Listener's Checkout script. And Pages 5-5 and 5-6 are the Evaluator's Checkout script. Now turn to Pages 5-3 and 5-5. Notice that the scripts are exactly the same, as it says at the top of the page, except that, when a learner in one role asks a learner in another role a question, the one who asks the question can see the answer he should hear, but the one who must answer that question can not see the answer he should give, if he is following his own script.

This script is to be read at the beginning of every Performance Program session. It takes a few minutes, but it saves time in the long run because it insures that every learner knows his own job before he begins. Look at the column on the right of any of the six pages from 5-1 to 5-6. Notice that, when a learner does not give the reply he should, the one who asked the question merely repeats his question. He does not give hints. Eventually, the one who gave the wrong answer will get it right, even if he has to look at someone else's script in his Handbook. When he does answer correctly, he will learn to associate his answer with the question and not with some learner's hint.

As far as the Evaluator is concerned, it is the Evaluator's job to see that every Learner brings his Learner's Handbook to the session, that each one one sits in the chair he should, that the script is read to the begin^{the} session, and that hints are not given if any question is incorrectly answered.

We've come now to the end of the Evaluator Role Program. You are now prepared to begin work in the Performance Program. You will now need to sign up for the Performance Program. In the Performance Program you'll expect to work on the six essential variables and to serve in the three essential roles. The essential variables again are eye contact, loudness, voice quality, pitch, rate, and articulation. The three

essential roles are Speaker, Listener, and Evaluator. The Speaker normally talks from fragmentary notes of one variety or another, sometimes taken in lecture courses, sometimes taken on items of interest in his area of specialization. It is important that these be note fragments from technical material. The Listener reacts to those sentences said by the Speaker. He says either "HM' um" or "um HM'" indicating to the Speaker that he should either repeat and modify the sentence or that he should go on and make one new sentence. The Evaluator guides the Listener decision and takes notes on the responses of both Listener and Speaker during a performance program.

All six variables are approximately equal in importance. All three roles are approximately equal in importance in terms of learner progress in the Speech Communication Learning System.

This is the end of the Evaluator Role Program. If this is a cartridge, please turn off the playback device. If this is a tape recording, please roll back the tape before turning off the playback device. Thank you.

SPEECH COMMUNICATION LEARNING SYSTEM

6--TERMINAL ROLE PROGRAM

(Audio Script)

For you to be qualified to begin this program, your delivery skills are well above the average of persons your age. And this is no small achievement.

This program, Program Six, is called the Terminal Role Program. This Terminal Role Program prepares you for participation in what is called the Terminal Performance Program.

Turn to Page 6-1 of Program Six, Terminal Role Program, in your Learner's Handbook. Notice the Specific Objectives listed at the top of Page 6-1. The Specific Objectives of the Terminal Role Program are (1) to describe the variable of diction, (2) to describe the two roles of Speaker and Evaluator in the Terminal Performance Program, and (3) to describe the two activities of developing and questioning in the Terminal Performance Program.

In the other Performance Programs in which you participated in some or all of the roles of Speaker, Listener and Evaluator, the objectives of those programs were to enable the persons in the speaker's role to maintain listener confidence on six different variables. These six variables were eye contact, loudness, voice quality, pitch, rate, and articulation. You may recall that in the Variable Identification Program, Program Zero, a seventh variable was mentioned. The seventh variable that was mentioned in Program Zero is the variable of diction. But it was said at that time that diction would not be discussed or worked on until the objectives of the Preliminary and Performance Program

had been achieved. Now that these Preliminary and Performance Program objectives have been achieved, let's begin to look closely at that seventh variable, diction.

For a moment imagine that you can divorce completely the meaning of any sentence or group of sentences from the particular words and word order that are used to convey this meaning. We could then refer to the possible variety in selection of words and word order that do not change the basic meaning of sentences. For example, "You threw the ball" and "The ball was thrown by you" have the same basic meaning. Both refer to the same subject, "the ball." Both identify what happened about that subject of "the ball." It was thrown and "you are the one who threw it." Hence, we could even select the following series of sentences as having the same basic meaning as "You threw the ball." They are, "The ball is what I am talking about. The ball was thrown. You are the one who threw the ball."

Now complete Statement Number One on your Response Form. Diction is related to the speaker's choices of words and their order that do not change the BASIC MEANING of sentences.

This choosing of words and word order is related to diction, but it is not diction itself. To consider the meaning of the variable diction itself, let us give a name to any basic idea that a speaker communicates that his listener could not have predicted would be communicated. Let us call this information. Information, then, does not consist of any basic idea communicated by a speaker. Information refers only to any basic idea that a listener did not know before it was spoken. For example, if a speaker says, "He's my brother, you know," and, if the listener already knew he was his brother, the sentence

provides no information. Hence, any sentence with a basic idea that the listener could have predicted completely before he heard it contains zero information, no information.

We are now ready to define diction itself. It should be recalled that Variable Four, Rate, refers to variety in syllable flow. Diction, then, refers to variety in information flow. But here the variety in information flow that is diction is controlled by the speaker's selection of particular words in a particular order.

Now complete Statement Number Two on your Response Form. Diction is variety in selection of words and word order to control the flow of INFORMATION.

This control of information flow by selecting particular words in a particular order is closely related to the listener's confidence in the speaker as a person and to the listener's confidence in what the speaker says.

What is true of Variables Zero through Five in terms of their relation to listener confidence is also true of this variable of diction. Hence, let's review these relationships for a moment.

Listeners make judgments about a speaker in the first few seconds, and these judgments about a speaker tend to be very similar regardless of which listener forms these opinions. There is no accuracy except by chance in these opinions. That is, there is no accuracy in the sense that these opinions describe how the speaker actually behaves in various situations rather than how almost everyone thinks he behaves in those situations.

The variable of diction greatly affects listener confidence in the degree of intelligence of a speaker. It seems impossible at first

glance that a listener can make a judgment about the intelligence of a speaker in fifteen second or less, in which the speaker will only say about five sentences at most. However, even one sentence tends to reveal that a huge number of selections in word usage and word order have been made.

Let's look at the first two sentences that tend to occur in a Terminal Performance session. The first sentence of the speaker is merely a statement of his name, and he is asked to give his last name first, and then his first name. However, the second sentence announces what the speaker will then talk about for at least the next four minutes. Let's look at two and only two alternatives of this second sentence for a moment. One speaker begins, "The thing I'm going to talk about isuh....stamp collecting, and I'm going to try to show you thatuh....stamp collecting is not only a lot ofuh....fun but you can have....uh.... make a lot of money too." Another speaker says, "Stamp collecting, a hobby for fun...and profit." One sentence in each case. But you have heard enough already that, if each speaker's sentence were typed and handed to you, you would judge with some confidence that the second was spoken by a person who is more intelligent than the first. Yet, it should be remembered that, as on the other six variables from eye contact through articulation, judgments about behavior based on diction are also accurate only by chance.

Let's analyze the two sentences. The first one was, "The thing I'm going to talk about isuh.... stamp collecting, and I'm going to try to show you that....uh....stamp collecting is not only a lot ofuh....fun you can haveuh....make a lot of money too." The second was, "Stamp collecting, a hobby for fun...and profit."

Certainly no one believes that the first speaker did not know the two words used by the second, "hobby" and "profit." Both words could easily be expected to occur in the first speaker's later sentence, and research indicates that almost all of the difference in listener confidence is related not to which words a speaker knows but to which words he uses.

Part of the explanation of this is that a person seldom tries to talk to someone about a subject about which he has no knowledge of the vocabulary that one must use to talk about that subject. As an example, one would not usually choose to talk about stamp collecting if he did not know many of the terms that stamp collectors use. Vocabulary building is the main objective of most courses in schools and this is especially true of introductory courses. Before anyone can consider ideas, which relate vocabulary items to one another, he must learn that vocabulary. And people just aren't tempted to talk about algebra or history until they have a considerable vocabulary in the area that equips them to talk about algebra or history. Hence, as one looks at speech-communication processes that produce lack-of-confidence in listeners, one seldom finds a case in which lack-of-confidence is due to the speaker's selections being limited because the speaker did not actually know certain words. And in most of those few cases when the speaker does not know a word that is part of the vocabulary of the subject of their communication, the listener will generally mention that word to the speaker and define it so that they can communicate efficiently. And the listener will not generally tend to lack confidence in the speaker because this happens.

A speaker who is just learning about football, and, therefore, lacks a complete vocabulary of football terms, will be perceived by listeners as uninformed rather than as having poor strategies for selecting words.

Diction, then, is not related to the size of one's vocabulary. It refers to which words a speaker chooses of those he knows.

Word usage, then, the selection of particular words in a particular order is how the variable called diction is manipulated. And this process of selecting and ordering words greatly affects a listener's confidence in a speaker and in what that speaker says. Look at the graph of a relation between confidence and diction shown on your Response Form. Notice that listener confidence is related to the percent of the speaker's selections of words and word sequences that the listener does not revise.

The more the listener engages in revision of the speaker's sentences, the less is the confidence of the listener in that speaker and in what that speaker says.

One kind of listener revising might be called substitution. The listener substitutes his word for the speaker's word. The speaker says, for instance, "I feel..." and the listener reacts to this beginning of a statement by placing himself in readiness to receive a statement about the speaker's feeling, expecting a word to follow "I feel" such as tired, disgusted, disturbed, miserable, or some other label of an emotion. But the speaker who said, "I feel..." concludes with, "that there is another topic that we should explore." "Oh," the listener says, "He means he thinks, not he feels." Or, a speaker says, "We must expedite this deliberative process" and his listener translates, "Oh, he means we're got to decide faster."

The listener in these examples assumes that he has a better chance of understanding the speaker if he substitutes his own words for those

the speaker says. To the extent that his strategy of substitution does indeed improve his ability to grasp what was said, he tends to lack confidence in the speaker, and in what that speaker says.

Now complete Statement Number Three on your Response Form. A listener must sometimes revise a speaker's information by **SUBSTITUTING**.

But this substitution of words by the listener for words said by the speaker is not the only way the listener revises. Consider the following example. The speaker says, "There are many people on this earth who happen to believe it." The listener revises with, "Oh, many believe it." He condenses twelve words into three, from "There are many people on this earth who happen to believe it," to "Many believe it." A speaker is wordy when his listener must revise by summarizing. He summarizes because he doesn't need that many words to get that information.

Now complete Statement Number Four on your Response Form. A listener must sometimes revise a speaker's information by **SUMMARIZING**.
S-U-M-M-A-R-I-Z-I-N-G. Summarizing.

The opposite extreme of a listener's revising by summarizing occurs when a speaker is too succinct. That is, he packs his information into too few words. Suppose we have a person who has mastered ideas in an area after a lot of learning has taken place. Then he may tend to speak to listeners who do not have his degree of mastery of those ideas as if they do. This "speaking over the listeners' heads" does not necessarily make them lack confidence in him, but it does lay the foundation for it. Lack-of-confidence sets in when the listener can and does signal the speaker that it is over his head, and then the speaker merely repeats what he said, in much the same words as before.

Consider the following example. Two speakers say the same sentence. It is, "Logarithms are exponents of a common base." Both speakers are skilled in eye contact and each receives his listener's signal to revise. Remember the original sentence. It was, "Logarithms are exponents of a common base." The first speaker adds, "That is, you take all the exponents of a common base and those are logarithms." The second speaker revises with, "That is, you decide on any fixed number, some constant, and then any number at all can be specified as some power to which you raise that number you decided on." The first speaker's revision is as likely to need revising as his original sentence. In the case of the second speaker, the revision would tend to make the listener confident. If not, it would tend to make the listener more confident, so that he would then ask for an example. Briefly, then, diction produces lack of confidence when a listener signals the speaker to elaborate and he does not.

Now complete Statement Number Five on your Response Form. A listener must sometimes revise a speaker's information by ELABORATING.

Now let's summarize various kinds of diction that relate to lack-of-confidence. Lack-of-confidence tends to occur when the listener signals for revision, and the speaker merely repeats, or the speaker revises in some way other than the way the listener requires.

If the listener actually does need the speaker to repeat, it is the speaker's rate that needs revision (Variable Number Four) and not the speaker's diction (Variable Number Six). Diction does not refer to the rate at which the speaker produces words, but to the rate at which he produces information.

Hence, if the listener signals lack-of-confidence because of the speaker's information flow, and the speaker interprets this signal to mean lack-of-confidence because of the speaker's word flow, the speaker will merely repeat when he should revise, and confidence will not be gained.

Now complete Statement Number Six on your Response Form. A speaker does NOT revise information when he REPEATS.

Many times when the listener signals lack-of-confidence, the speaker does provide revision of his information flow, but it is a type of revision that the listener does not require. For example, the listener may need the speaker to elaborate, and the speaker summarizes. Or he may need the speaker to summarize and he substitutes. Hence, the speaker who does not produce the kind of revision the listener needs fails to satisfy his listener's needs.

Now complete Statements Seven and Eight on your Response Form. Number Seven. A speaker with listener confidence maintains variety in DICTION by selecting words and word orders that his listener does not tend to REVISE. Number Eight. When the listener needs to revise a speaker's information, the speaker with listener confidence will maintain variety in diction by SUBSTITUTING, SUMMARIZING, or ELABORATING to his listener's SATISFACTION.

This then, is how a speaker varies his information flow to maintain his listener's confidence.

Now let's look at the Terminal Performance Program in terms of the two roles you will play in any Terminal Performance session. These two roles are the roles of speaker and evaluator.

Now complete Statement Number Nine on your Response Form. In the

Terminal Performance Program the two roles are the SPEAKER'S role and the EVALUATOR'S role.

Since you have previously learned about both roles in Preliminary Program Two and Four, at this time there is only the need to find out what special tasks that learners in these roles have in the Terminal Performance Program.

Any Terminal Performance session involves three learners, just as in the Preliminary Performance Program. However, in the Terminal Performance Program one learner is the speaker and the other two are both Evaluators.

Now complete Statement Number Ten. In any Terminal Performance session ONE learner is the Speaker and TWO learners are Evaluators.

Every learner comes to each Terminal Performance session prepared to speak about something that he will probably know more about than his Evaluators will know. He comes with information to present. He knows enough about what he will say that he is prepared to talk for at least four minutes on that subject. And he is prepared to answer questions. He makes no notes to bring to the session, and he does not memorize any sentence he will say. To review, then, each learner prepares for a Terminal Performance session by selecting a subject to talk about that he feels qualified to answer questions on, and by deciding upon at least four minutes of information that he will develop or elaborate upon before he replies to questions.

Now complete Statements Eleven, Twelve and Thirteen on your Response Form. Number Eleven. The learner prepares for each Terminal Performance session by selecting a subject to talk about that he feels able to ANSWER -- A-N-S-W-E-R, to answer questions about. Number Twelve. The learner prepares for each Terminal Performance session by deciding upon

at least FOUR ~~F-O-U-R~~ four minutes of information that he will develop or elaborate on before he answers questions. Number Thirteen. The learner does NOT memorize his information or bring notes on his information to any Terminal Performance session.

In the Terminal Performance Program one task of the learner in the Speaker's Role is to maintain variety in diction so that his Evaluators very seldom have to revise the information he develops or provides. When the Evaluators lack confidence because of his diction, and signal him to revise, then his other task is to revise -- not repeat, but revise -- by substituting, summarizing, or elaborating to satisfy his evaluators.

Now complete Statement Number Fourteen on your Response Form. The two tasks of the learner in the Speaker's Role in a Terminal Performance session are (1) to maintain little need for the Evaluators to REVISE what he says, and to revise when he is signaled to do so in ways that produce Evaluator SATISFACTION.

This concludes Part I of Terminal Role Program, Program Six. If this tape is on a reel and not a cartridge, please rewind the tape before going on to Program Six, Part II. Thank you.

Program Six, Part II. When a speaker provides Evaluators with information, the Evaluators must act upon that information or decide on the basis of that information in ways that affect themselves and others. And they must act and decide with confidence. Hence, Evaluators tend to judge the speaker who provides them with information very much as they would judge someone they had hired or would hire who would give them such information. Hence, the learner in the role of Evaluator is in the role of a person who must make rather important

decisions that affect others based on information he receives from that Speaker. He, therefore, has some ability to accept or reject this information. Hence, he has, in effect, some ability to accept or reject the person who gives him this information. Hence, an Evaluator has, in effect, a view of the person who gives him information very much the same view that a person has who is interviewing someone for a job or for a promotion.

Evaluator lack-of-confidence, then, is different from Listener lack-of-confidence. Listeners require confidence in information they receive from a Speaker because they will act on that information in ways that affect that Speaker. Evaluators require confidence in information they receive from a Speaker because they will act on that information in ways that affect persons other than that Speaker.

Now complete Statement Number Fifteen on your Response Form. A Listener must act upon information he receives from a Speaker in ways that affect that speaker; an Evaluator must act upon information he receives from a Speaker in ways that may not affect that Speaker, but they must affect OTHERS.

Hence, the learner in the evaluator's role is judging the speaker's flow of information in terms of whether he is willing to affect others on the basis of the information he receives.

One way of saying this is that the Evaluator evaluates a Speaker as if he is considering hiring that Speaker or promoting him so that he would be in charge of persons or in charge of more persons. When a learner in the role of Listener says "HM' um," he means, "Say again. I don't get it yet." When a learner in the role of Evaluator says, "HM' um," this means "Say differently; I don't buy it yet." Moreover, a Listener is not very free to ask questions and he listens to

understand the Speaker rather than to lead him in certain ways. The evaluator, having greater risks, is more free in asking questions. Hence, he does not merely listen to understand but he asks questions to increase his understanding on certain matters related to the speaker's subject that the Speaker perhaps would not have raised on his own. Hence, Evaluators listen in such a way that, while they listen, they consider questions that they want to ask the Speaker.

Now complete Statement Sixteen and Seventeen on your Response Form. Number Sixteen. The three tasks of the learners in the Evaluator's Role in a Terminal Performance session are: (1) to evaluate the Speaker's HIRABILITY and PROMOTABILITY, (2) to signal the Speaker when on any sentence lack-of-confidence in his ability to achieve these goals occurs; and (3) to consider questions he will ask later. Number Seventeen. When an Evaluator signals lack-of-confidence in the Speaker's hirability and promotability on any sentence by saying, "HM' um," the Speaker will REVISE. He does not REPEAT the sentence he has just said.

Evaluators do not ask all kinds of questions. They do not bring up new subjects the way interviewers do. And they do not usually ask questions that can be answered "yes" or "no." They tend to ask questions in such a way that the speaker must expand upon the information he has developed.

For example, they would tend to ask "Why do you like such-and-such?" rather than "Do you like such-and-such?" They would tend to ask, "What did you think you learned from that?" rather than, "Do you think you learned anything from that?" They would probably ask, "How are these things different and how are they alike?" rather than "Are these things different?"

Now complete Statement Number Eighteen. Evaluators ask questions that lead Speakers to EXPAND upon the information they have developed.

Now let us turn our attention to the last specific objective of this program which refers to the way any Terminal Performance session is run.

In any Terminal Performance session there is one speaker and two Evaluators. The two Evaluators sit side by side. On a table between the two Evaluators is the two-minute and session timer.

The two evaluators face the Speaker. One of the evaluators resets both the two-minute and session timer. Then the Speaker begins to supply his four minutes of information. Either one or both of the Evaluators may say, "HM' um" on any sentence the speaker says. When that happens, the Evaluator who says, "HM' um" resets the two-minute timer at the moment he says, "HM' um."

Now complete Statements Nineteen and Twenty on your Response Form, Number Nineteen. Both evaluators sit side by side facing the speaker, and between the two Evaluators is the TIMER. Number Twenty. Any time either Evaluator says, "HM' um," that Evaluator RESETS the two-minute timer.

When either Evaluator says, "HM' um," on any sentence, the Speaker revises that sentence. He does not repeat it. On that revision either Evaluator, and not necessarily the same Evaluator, may say, "HM' um." The Speaker may therefore revise one sentence several times. When a revision produces confidence in both Evaluators, neither one of them says, "HM' um." They do not nod. They do not say, "um HM'." The Speaker knows by their not signaling lack-of-confidence that he has produced a revision of that sentence which satisfies both Evaluators.

Now complete Statement Number Twenty-one. When A Speaker's revision of a sentence produces confidence in both of his Evaluators, NEITHER Evaluator says "HM' um." Hence, "HM' um" is a signal for the Speaker to go back and revise. No "HM' um" is a signal for the Speaker to develop his four minutes of information further.

As the Speaker continues to develop his information, if the two-minute timer light goes out, it means that neither Evaluator has said, "HM' um" in the previous two minutes. This is a signal to the Speaker that he has completed his first assignment. He has completed his developing of his subject. He is now ready for his second assignment in which his Evaluators ask him questions.

Now complete Statements Twenty-two and Twenty-three on your Response Form. Number Twenty-two. When neither Evaluator says, "HM' um" to the Speaker in a TWO-minute period, the Speaker has completed his developing assignment. Number Twenty-three. When the developing assignment is completed in any Terminal Performance session, the first QUESTIONING assignment begins.

The one Evaluator of the two who has a lower Learning System Number begins the questioning. He asks the Speaker any question that leads the Speaker to expand upon the information that he developed in his first assignment. He does not bring up any other subject.

Now complete Statement Number Twenty-four. The first questions are asked by the Evaluator with the LOWER Learning System Number.

The first Evaluator, the one whose Learning System Number is the lower, resets the two-minute timer and asks a question that leads the Speaker to expand upon the information he developed in his first assignment. The Speaker then begins to expand upon his developed information to reply to the question. Ca any sentence said by the

Speaker either Evaluator may say, "HM' um" to signal lack-of-confidence as before. And, when either of the Evaluators says, "HM' um," that Evaluator resets the two-minute timer. Each time the Speaker completes his reply to the first Evaluator's question, the first Evaluator asks another question. The second Evaluator does not ask any questions during this second assignment, but he may say "HM' um" at any time while the Speaker replies to the other Evaluator's questions.

When neither Evaluator says, "HM' um" in any two-minute period, the First Questioning Assignment is completed.

Now complete Statements Twenty-five and Twenty-six on your Response Form. Number Twenty-five. When NEITHER Evaluator says "HM' um" on any of the Speaker's replies to any of the first Evaluator's questions in any two-minute period, the second Evaluator RESETS the two-minute timer and begins his questioning. Number Twenty-six. The two-minute timer is reset each time an Evaluator says "HM' um" and to begin the DEVELOPING assignment and each QUESTIONING assignment.

The second Evaluator may asks questions that lead the Speaker to expand upon the information he developed or to expand upon his replies to the first Evaluator's questions.

When the speaker replies to questions from the second evaluator, again either evaluator may say "HM' um" on any speaker sentence, and that Evaluator resets the two-minute timer.

When the Speaker manages replies to the second Evaluator's questions to which neither Evaluator signals "HM' um" in any two-minute period, the timer light will go out. This means that the Speaker has completed his Second Questioning Assignment.

The third and final questioning assignment then begins. On this assignment, after the two-minute timer is reset by one of the Evaluators, either of the two evaluators can ask questions of the speaker that are related in any way to the information the Speaker has developed or expanded.

In this Third Questioning Assignment, as in the first two, either Evaluator can say, "HM' um" and reset the two-minute timer. And the Speaker completes this last assignment when neither Evaluator signals "HM' um" to any of his replies in any two-minute period.

Hence, the Terminal Performance Program is completed by the learner-as-Speaker when he completes four assignments. They are the developing assignment and the three questioning assignments in which he first replies to each Evaluator separately, and finally when he replies to both of them at once.

Now complete Statements Twenty-seven and Twenty-eight. Number Twenty-seven. When neither Evaluator says, "HM' um" to any of the Speaker's replies to the second Evaluator's questions in any two-minute period, the timer is reset and BOTH Evaluators begin their questioning. Number Twenty-eight. The Terminal Performance Program consists of one DEVELOPING assignment and three QUESTIONING assignments. At this time let's listen to a learner in a Terminal Performance session as he develops material on the subject of the restriction of performers in television. (3 minutes of his speech)

The Learner-as-Speaker you just heard was on his developing assignment. He still has the three questioning assignments to complete before he completes the Terminal Performance Program.

When the learner-as-Speaker completes the Terminal Performance Program, he reports to the Learning System Supervisor who will schedule him for a Post-System Interview and for Terminal Evaluation. In the Terminal Evaluation he will leave the Learning System if he has completed all criteria of both delivery and diction. If he is in need of some further work in diction he will complete the four assignments in the Terminal Performance Program again. If he is in need of some further work in delivery, he will complete the six assignments in the Performance Program again.

Now turn to the Checkout of Program Six. Complete each blank on the Checkout after you turn off this machine. Then turn the tape on again. Do this now.

Welcome back. The words you should have filled in are: in Number 1, information; in Number 2, substituting, summarizing, and elaborating (in any order) and satisfaction; in Number 3, revise and satisfaction; in Number 4, hirability and promotability (in either order); in Number 5, expand; in Number 6, developing and questioning (in that order).

This completes the Terminal Program. You are now ready to report to the Learning System Supervisor who will schedule you for a Terminal Performance session. If your tape is on a reel and not a cartridge, will you please rewind the tape before you turn off this machine. Thank you.