

LISTENING POST

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From The President



ILA President William E. (Bill) Arnold

Listening made a difference at the 1988 Convention and on the Today Show. As we look forward to celebrating our tenth anniversary in Atlanta next March, we must reflect on our history and plan for the future. I am asking each of you to participate in this process.

When we turn on televi-

sion or radio, or open a magazine or newspaper, we are reminded of the importance of listening in our lives. "Come to our bank because we listen to you." "Our customers are more importance than our product, and we listen to you." We must seize this opportunity to promote the goals of the International Listening Association. What can we do? Each of us can make a concerted effort to:

- a. be an effective listener.
- b. praise effective listening by those around us.
- c. teach effective listening in the classroom or anywhere the opportunity presents itself.
- d. promote efforts to understand the listening process.
- e. promote and conduct research and training for more effective listening.
- f. actively seek public awareness for effective listening and the International Listening

Association.

g. support the efforts of the ILA by participating in its activities.

h. promote membership in the ILA.

At every convention we talk about the importance of retaining old members and adding new ones. As an organization we need to decide what we want our Association to be when it is ten years old. Are we seeking to grow to the size of the American Psychological Association (35,000 members) or even the Speech Communication Association (9000 members)? Would we like an extended family of 300-400? Maybe we would like a small family of 150 or less. I cannot answer this question for you, but I have my own ideas. I would like to see the Association grow to about 1200 members. We need to be large enough to have some clout with other associations, government, industry, and the hotel convention market. We don't need to be so large that we don't know the majority of the members.

Frankly, size is less important than impact. If we can influence society's thinking about effective listening, we don't need thousands of members. What we need are members who are articulate, caring, and motivated. We need people like you. I am asking each of you to commit to the goals of the ILA. Let's make 1988-1989 not the end of a decade but the beginning of the next generation. What can you do specifically? (Please check when completed)

- ___ 1. Submit a paper or program to Kittie Watson for the 1989 convention.
- ___ 2. Attend the 1989 Atlanta Convention.
- ___ 3. Bring two friends to the Convention and get them to join the ILA.
- ___ 4. Volunteer to serve on a committee of the ILA.
- ___ 5. Plan and obtain national, state, or local media coverage for something that

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From The President

(continued from page 1)

promotes effective listening.

6. Talk to education officials (at all levels) about incorporating listening in the curriculum.

I am not asking lightly that you try to accomplish the above. I, too, will commit to the same list. I will also do what I can to help you accomplish these objectives. As I told viewers of our public television station during pledge drives, you have taken the first step by watching; it is time for the second step through financial support. You are a member of the ILA because you have received this message. Take the second step by actively promoting the goals of your organization—the International Listening Association.

ILA Research Committee News

What do you think of this idea—a mini-conference focused specifically on research in listening? The ILA Research Committee thinks it's not only a good idea, but a feasible one as well. Belle Ruth Witkin, Michael Purdy, Steven Rhodes, and Research Committee chair Philip Emmert have been making plans toward this goal. Their hope is to sponsor the conference as a pre-convention event in Atlanta next March. Any comments or suggestions? Belle Ruth Witkin or Philip Emmert would be pleased to hear from you.

The Research Committee is also interested in increasing the listening resources available to ILA members, and making information-retrieval easier and faster. In the near future, the Committee hopes to establish data-bases that will enable researchers to share information and to network with colleagues who are interested in common topics in the field. The committee is thinking about the future, and welcomes your input.

Raising Listening Awareness

A "discussion generator" by Carole Grau

How often have you been told during your lifetime . . . "You're not listening!" If you are human that accusation has been made often. But what, exactly does that statement mean? Obviously it means different things to the different people using it.

To the teacher:

You are not thinking along with me. (listen=think about)

To the parent:

You are not doing what I tell you. (listen=obey)

To the advocate:

You are not adopting my viewpoint. (listen=agree)

To the intimate other:

You are not recognizing my emotions. (listen=identify feelings)

And there are other possible intended meanings for the statement "You're not listening to me.":

You're not giving me your entire attention.

You're not looking at me.

You don't understand what I've been saying.

Can you think of other possible intended meanings?????

How difficult to grasp the challenge of listening when that one word signifies such different meanings and ideas.



ILA LISTENING POST

Listening Post Deadlines

The Deadline for all Listening Post materials (Includes articles, ads, photographs to appear in the next issue) is October 1, 1988

ILA LISTENING POST

NOW ACCEPTING ADVERTISING

To provide service to ILA members and suppliers, the ILA Listening Post will accept advertising. Acceptance of all advertising will be subject to editorial approval.

1988 RATES

Full Page \$250.00

1/2 Page \$150.00

1/4 Page \$75.00

1/8 Page \$40.00

All ads must be camera-ready and pre-paid. Send all material and ads to:

ETHEL GLENN, Editor
Communication Department
University of North Carolina
Greensboro, NC 27412

ATTENTION . . . A REMINDER

× REQUEST FOR PROGRAM IDEAS

Our 10th Anniversary Program (March 1-4, 1989) is being planned now. Be sure to be included as a part of the Atlanta program by submitting your program and paper ideas NOW! To design a program to meet ILA member needs and interests, we need submissions from Business Professionals, Educators, and Consultants. We need ideas from:

Elementary Educators
Consultants
Secondary Educators
Business Practitioners
Community College Professors
Higher Education Administrators
Research and Development Practitioners
Special Education Instructors
Trainers
Special Interest Groups
Allied Association Groups

In other words, we need involvement from ALL our members and that means YOU. Make a vital contribution to the "NEXT GENERATION."

Remember, the Program Planning Committee needs your help with program ideas, presenter suggestions, and short course topics. We also need volunteers to serve as program Chairs.

Please send your suggestions, proposals, and requests to Kittie W. Watson, SPECTRA, Inc. P.O. Box 5031, Contract Station 20, New Orleans, LA 70118 by June 30, 1988.

CALL for LISTENING FILMS and VIDEO TAPES

We NEED to HEAR from you!

We want to include one or two sessions highlighting and previewing instructional films and videos during the 1989 ILA convention. If you have a film or video tape that you have found particularly useful and/or informative, please send the Program Planning Committee the name, publisher, address, and telephone number so that it may be considered for review. Send your information to Kittie W. Watson, SPECTRA, Inc., P.O. Box 5031, Contract Station 20, New Orleans, LA 70118.

ANNOUNCEMENT: Program Preview

Patricia S. Koppman, President Elect of the International Reading Association, has agreed to speak at the 10th Anniversary Convention in Atlanta.

A Past President's Luncheon will honor ILA leaders and feature their contributions.

A new TRAINERS Training TRAINERS track will provide advanced information and techniques for seasoned professionals.

Special Interest Groups have agreed to provide program proposals addressing the unique needs of their members.

Call for Papers and Programs

1989 International

Listening Association Convention

"LISTENING: THE NEXT GENERATION"

Atlanta, GA

March 1-4, 1989

The ILA Program Planning Committee invites members to submit program proposals for the 10th Annual ILA Convention. The program theme is "LISTENING: THE NEXT GENERATION." Five copies of each proposal or paper should be submitted by AUGUST 30, 1988 to:

Dr. Kittie W. Watson

First Vice President, ILA

Department of Communication

Tulane University

New Orleans, LA 70118

Program submissions should include the following:

Target Audience (e.g., business, secondary):

Title of Program/Paper:

Program/Paper Presenter(s):

Name:

Affiliation:

Street Address:

City/State/Zip:

Business Telephone:

Home Telephone:

Credentials for Program Content:

Abstract of Program or Paper Content:

Program Outline or Completed Paper:

Program Objectives:

Program Format (e.g., workshop, lecture, panel):

Desired Program Length:

Optimum Number of Participants Desired:

Room Arrangement Preferences:

Audio-Visual equipment (if necessary):

WHAT'S HAPPENING News & Notes About ILA Members

Belle Ruth joins Matrix Table . . . Belle Ruth Witkin has been asked to join Matrix Table, described as "the oldest and most prestigious gathering of its kind in the Seattle area". Founded in 1931 by seven women students at the University of Washington, the society is now known as Women in Communications, Inc. The name "matrix" derives from a brass mold or matrix formerly used by printers to cast a letter or other character in molten metal. Belle Ruth reports that the first meeting was very exciting. The speaker was Cathy Douglas Stone, who was Justice William Douglas' wife. Her topic was "Room at the Top: Are We Kidding?" about the dearth of women in top positions in the corporate and educational world. Congratulations, Belle Ruth!

A new book by Diane Bone . . . "The Business of Listening" is a new addition to the Fifty-Minute Books by Crisp Publications. Communication Consultant Diane Bone has written the book, which she calls a "friendly, hands-on book for self-study, company training programs or pre-training for the classroom". Designed to be read with a pencil in hand, the book includes many

check lists and questionnaires. Entertaining listening stories, easy "how to" tips for better listening, and a personal action plan for listening improvement are also included. For further information, call Diane at (415) 326-2277.

Honors for Mary Louise . . . Mary Louise Shannon has received not one, not two, but three special honors this spring. First, she was one of the five finalists for the 1987/88 Outstanding Faculty Member at Florida Community College at Jacksonville, an award carrying with it \$1,000 cash. Second, she has been selected for inclusion in the International Directory of Distinguished Leadership. And third, she was chosen to receive the Hellenic Jewel Award, exemplifying sustained service to the Greek Sisterhood. She has served in a number of leadership capacities, from President to Secretary to a variety of committee chairmanships, over the past twenty years.

(If you think that What's Happening is much shorter than usual this edition, you're right! Your editor does not believe this is because our members aren't doing things, but merely because they forget to send in notices. Please mail your honors, awards, and special activities to Ethel Glenn, Univ. of North Carolina at Greensboro, NC 27412)

Books on Communication, Listening, Leadership FOR CONSULTANTS, WORKSHOP LEADERS, AND OTHERS.

_____ **Effective Listening for Supervisors and Managers. (70 pp.)**

_____ **Management Skills for Supervisors and Managers. (80 pp.)**

_____ **Effective Communication for Supervisors, Managers, and Staff. (47 pp.)**

_____ **Managing Time and Stress. (92 pp.)**

Authored by Dr. Gib Whiteman (ILA Life Member) Price reduced for ILA members from \$9.50 each to \$5.00 each (plus 50¢ per book shipping). All four titles \$17.50 plus \$2.00 shipping. No C.O.D.'s

Dr. Gib Whiteman, President (203) 453-4079

The Whiteman Resource

P.O. Box 224, Guilford, CT 06437

Enclosed is personal check or VISA/Mastercard

No. _____ Exp. Date _____
for the number of books marked above, with appropriate shipping costs. Send to (No. P.O. Box):

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

SPEAKING OF LISTENING

"As you are master of your tongue, I am master of my ear." Sign in Latin on a wall across from Robert Burns' graveyard.

"Lingerie says a lot about a woman. I listen as often as possible." Actor Omar Sharif, in a Maidenform magazine ad.

Do you have favorite quotations about listening? Your editor needs help to keep this column going! Send your quotations with their source to Ethel Glenn (see page 2 for the address).

Listening Activities For Teachers and Trainers

Reprinted from The Listening Post, newsletter of The International Listening Association.

The following activities, designed by members of the ILA, are useful in teaching secondary students through adults in training workshops to understand and to have better listening skills.

THE UGLY BEAST

by Inga H. Smith
Columbus, Ohio

This is a fun activity that demonstrates the effectiveness of transitional words and phrases used correctly. It also encourages careful listening because students must pay attention to what has been said. It is played in the following manner:

Begin by explaining that the class is going to make up a story about "The Ugly Beast," connecting the story through the use of transitional words/phrases. Students may use a transitional words list to help them with the meanings.

The teacher may wish to start the game. Go up and down the rows, having one student at a time add to the story using the transitional word or provided by the teacher. The story must connect and make sense. Students must use the transitionals correctly. If they don't, it's a good opportunity to explain how the word should be used. The results are often very humorous, the students always want to do another. Any topic or title can be used as story line and made up as you go along.

1. Once upon a time, there was an Ugly Beast who . . .
2. Whenever it made an appearance, it . . .
3. Also, it . . .
4. That's why . . .
(Announce, "New paragraph.")
5. On almost any day, . . .
6. For example . . .
7. One the other hand, . . .
8. Nevertheless . . .
(Announce, "New paragraph.")
9. Not only did the Ugly Beast . . . , it also . . .
10. However, . . .
11. In spite of this, . . .
12. Furthermore, . . .
13. To illustrate, . . .
(Announce, "New paragraph.")
14. Consequently, . . .
15. In response, the Ugly Beast not only . . .
16. It also . . .
17. That's why . . .
18. And that's why . . .
19. In other words, . . .
20. So, . . .
21. To sum up, the Ugly Beast . . .

The story may be as long or as short as is appropriate to the age group. Encourage students to offer additional story lines and transitional words and phrases.

LISTENING TO ROLES

by Dean Thomlison
University of Evansville

OBJECTIVE: To sensitize students to the roles operating in every conversation and to become more aware of adapting our listening/speaking to increase role congruence.

ACTIVITY: Prepare four 3 x 5 cards with short role play assignments. The roles should be titled "Role 1-A", "Role 1-B", "Role 2-A", and "Role 2-B". Any contemporary situation will work, but the key is to develop two role plays (2 students per role play) with incongruent roles. For example:

ROLE PLAY ONE:

Role 1-A: "You are very upset and angry about something (you can assign them a hypothetical subject or let them make up one of their own or tell them to pick a problem which really is making them upset). Tell your friend (1-B) about the difficulty you are having and ask for SPECIFIC ADVICE. Keep pushing for your friend to give you an answer to your problem."

Role 1-B: "You are having a friendly conversation with your friend (1-A). You are in a happy mood don't want to discuss anything "heavy." You especially do not want to start telling others how to solve their problems! If your friend asks for advice on any problems she/he is experiencing, DO NOT GIVE ANY ADVICE—change subject, ask what she/he wants to do, ask about details of the problem, but do not give advice. Keep it light and fun, even if they try to spoil your happy mood!"

ROLE PLAY TWO:

Role 2-A: Similar to 1-A, except you just want to let off some steam! This role does NOT WANT TO RECEIVE ADVICE so they ignore any advice.

Role 2-B: This role is seriously concerned and wants to OFFER SPECIFIC ADVICE and is very persistent.

PROCESSING: After 4 students have role played the two scenes, lead the class in a discussion of the following:

1. What were the roles? What should we listen for to determine roles in our conversations? Why didn't these conversations work very well? What causes incongruence in roles?

2. Ask the role players how they felt at the end of their role play. Did they want to adapt their role? (many students will switch to a congruent role even though their instruction card says to stay in the assigned role)

Listening to Roles

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Discuss feelings such as frustration that develop when others don't listen to our role and adapt to our communication needs.

3. Discuss different types of listening and which listening roles would fit best for the role plays. Discuss which roles (of the 4 role played) would have worked well together (1-A with 2-B; 1-B with 2-A).

4. Discuss the importance of listening to roles and adapting our listening to those roles.

USING AND IDENTIFYING TRANSITIONS

By Carolyn G. Coakley
High Point High School, Beltsville, MD

Prior to implementing the following exercise, the instructor should teach four aspects about transitions: (1) definition; (2) purposes; (3) values; and (4) relationships (such as introducing, excepting, conceding, forward-going, countering, returning to purpose, indicating direction—spatial, indicating time—chronological, indicating cause/effect—causal, indicating similarities and/or differences—comparison-contrast, indicating support—detail, etc.) that specific transitions signify. It is recommended that a handout listing numerous transitions and describing the relationships that the transitions signal be distributed to students and studied by students. When teaching transitions, the instructor should also include a discussion of vocal and nonverbal signals that speakers use to introduce main ideas and supporting details (such as changes in rate, volume, pitch, and bodily positioning; use of gestures and eye contact; and use of visual aids, including the chalkboard).

EXERCISE:

To gain practice in using transitions (as speakers) and identifying transitions (as listeners), students—seated in a circle—will engage in creating a narrative tale. The instructor will distribute to all students large, heavily-backed (or laminated) magazine or newspaper pictures. The first student, creating a situation based upon his/her picture, will display the picture and begin the narrative. The next student, while displaying his/her picture, will smoothly continue the narrative by using appropriate transitional devices and by relating his/her picture to the previous speaker's comments. The exercise will continue until the last student has completed the narrative. The instructor should insist that overused transitions such as and, but, also, next, then, well, etc., not be used and that transitions reflect a mature/sophisticated style.

A variation of the above exercise is as follows: The instructor will distribute pictures to five or six students who will sit—in a semicircle—in front of the class and present a short narrative tale. Each student who presented in the first group will then designate another

student to take his/her place; the instructor will provide the second group of five or six students with new pictures; and the second group will present a short narrative tale. This procedure will continue until all students have had the opportunity to create short narrative tales. The instructor may want all listeners (not presenting) to list transitions used.

COMPLETING THE COMMUNICATION CIRCUIT

by Marcia Kestenbaum
Watchung Hills Regional High School, Warren, N.J.

Divide the class evenly into Listeners and Speakers. Listeners may not take notes nor have any answers to refer to. Their only resource is their capacity to listen well.

When a Speaker is called upon to answer a question on previously assigned material, all the Listeners must listen intently, for no one knows in advance which Listener will be called upon to repeat the answer given by the Speaker. (I usually call upon someone at the other end of the room to foster effective speaking, as well as listening).

After a Speaker has answered the Question, call upon a Listener to repeat the answer. If answered correctly, the communication circuit has been completed, and both Speaker and Listener receive whatever credit the instructor assigns. I use bonus points.

This strategy is effective because being designated a Listener or Speaker appeals to the students, it is adaptable to a variety of grade levels, and most significantly, it stimulates good listening because practically no one wants to a circuit-breaker.

PERSONAL LISTENING AWARENESS

by Anita P. Turner
Boston, MA

NOTE: This requires a time space of a minimum of 2 days between Sessions 1 and 2.

1. At the end of Session 1, students were given an assignment to carry out either or both of the following activities and report back to the group.

a. Continue to assess your personal listening awareness and identify significant sectors.

b. Try out a listening technique.

2. a. At the beginning of Session 2, Remembering Names was discussed and a hard-out given. (Students had requested help with remembering names.)

b. Students were then paired to discuss the Session 1 assignment. Each person had 2-3 minutes time and the instructor walked about facilitating. When they came back to the total group, each had to introduce the

new friend and say something about them or what they had done to complete the assignment.

This helped students practice a name remembering technique and feel successful, helped group interaction, and facilitated discussion later on in the session when they were paired again with the same person to help each other determine a personal goal.

GROUP DISCUSSION OF VARIABLES IN CLASSROOM LISTENING

by Bob Bohlken
Northwest Missouri State University

Objective: The participants will list and describe four considerations for effective classroom listening. (mental, emotional and physical preparation; involvement; communication skills, attitude).

Time: 20 minutes

Number of participants - 5 to a group

Procedure: This simulation is based on the cooperative interchange of information about a problem in classroom listening. The group is to respond as if it were an academic advisor who can make recommendations to both student and lecturer. The following "information bits" are cut apart. Each participant receives four "bits" which are read silently and the contributed as original by the participant in an effort to combine information as a group making recommendations and possible solutions.

Instruction: The problem is that Fred Fitcan is having difficulty in Dr. Deep's Intro to Literature class primarily because of listening. The group, as an advisor, can make recommendations to both Fred and Prof. Deep. All recommendations are acceptable other than dropping the class or changing instructor. Groups should address each of the problem areas and causes separately.

Begin with, What can be done in regard to 1) "preparation", 2) "attitude", 3) "involvement" and 4) "communication skills compensation or improvement"

1. Fred's hearing test indicates that he has a hearing loss of 20 db's at 3500 and higher cycles.
2. Fred is mentally capable of succeeding in college as he received a 24 ACT score in English.
3. Fred is taking Intro. to Literature from Prof. Deep because of a class scheduling problem.
4. Fred lacks confidence in his ability to understand "Prof. Deep's" view of literature.
5. Fred is nervous and anxious about being asked questions in class.
6. Fred is self-conscious about his pronunciation and vocabulary.
7. Fred sits in the back row next to a guy who sleeps through most of the lectures.
8. Fred is indifferent to Prof. Deep and his teaching.
9. Prof. Deep speaks at a rate of 90 words per minute and doesn't write on the chalkboard.
10. The class is at 8:00 in the morning and Fred arrives at 8:00 or a little after.
11. Fred appears to be uninterested according to Prof. Deep.
12. Fred gets out of bed at 7:30, showers and goes to class
13. Fred avoids looking at Prof. Deep and Prof. Deep doesn't look at Fred very often.

14. Fred doesn't like to take notes and when he does he write down key words.
15. Fred knows no one else in the class.
16. Fred listens best when involved in the communication.
17. Fred tends to daydream when he is not actively involved in the communication.
18. Fred seldom reads the assigned materials before he comes to class because he thinks the stories are irrelevant.
19. According to Fred, everyday Prof. Deep asks questions to the same three people who sit in the front left of the classroom.
20. Fred got a "D" on the first test and a "C" on 2 class quizzes over lectures.

LISTENING TO OUR SELF TALK

by Sandy Stein
Hughes Aircraft Co., Camino Rosa, CA
(with credit to Lou Tice, Investment in Excellence)

As a facilitator/teacher, ask the group for two volunteers to come forward. Do not say why you need these participants. Wait quietly. When two persons come up, ask each one to tell the group what they were telling themselves before they decided to come forward. One might say, "I didn't see anyone else helping and I figured I will." The "I will" got that person up out of his seat. It illustrates that self talk directs performance. The reverse can be true. Those persons who are saying, "I won't go up there" literally stay in their seats.

Pay-Off → Self Talk Directs Performance

LISTEN/NO LISTEN

by Charles H. Swanson
Fairmont State College, West Virginia

OBJECTIVE: The participants will experience and evaluate the differences in the effects of listening and not listening.

TEACHER ROLE: The teacher will function as a facilitator, avoiding explaining or instructing. The participants must experience and evaluate the activity/simulation.

ACTIVITY AREA: Sufficient floor space helps the activity. Older participants (college & adult) may be able to work in a crowded space, although an open space is preferable.

PROCEDURES: [Share these directions with the participants.] The teacher/facilitator will provide the rules and ask the questions necessary to evaluate the activity. Participation must be voluntary: there can be no retribution against nonparticipants. If a participant gets the urge to punch-out his/her partner, they should withdraw immediately.

1. Each person must find a partner. (If there is an odd-number, the teacher/facilitator must participate

- with the last person.) [This encourages quick pairing.]
2. Each partnership must identify one speaker and one listener.
 3. First, the speakers must think of a topic about which they feel strongly enough to talk for 2-3 minutes.
 4. While the speakers are thinking, the listeners have rules they must follow: (a) The listener may not talk. (b) The listener may not move more than 3 feet in any direction. (To avoid games of chase).
 5. Is there any speaker who cannot think of a topic? [Offer possible topics; i.e.: cafeteria food, parking].
 6. The facilitator will start and stop the game. (With large groups, a whistle or bell may be necessary.)
 7. Last rule - THE LISTENER IS NOT TO PAY ATTENTION TO A SINGLE WORD THE SPEAKER IS SAYING.
 8. BEGIN! (Allow 2-3 minutes) . . . STOP! (WHISTLE OR BELL) [ALLOW 30+ SECONDS TO COOL.]
 9. We are going to repeat the exercise. Speakers think of your topic or find a new topic.
 10. Repeat the listener rules (#4 - 6).
 11. Last rule - the listener is to pay close attention to the speaker, trying to understand what the speaker is talking about, how he/she feels about the topic and why? BEGIN . . . (ALLOW 2-3 MINUTES) . . . STOP!
 12. The participants are to reverse roles. Speakers become listeners, and listeners become speaker. - Repeat #4 - 11.

QUESTIONS:

1. How did it feel when the listener was not listening to you?
2. How many broke a rule? (The rules were no talking back, no moving, and no listening.)
[Breaking the rules has no penalty, but it can reveal something about communication.]
3. What happened to you as a speaker when the listener was not listening to you? [Discuss each different kind of reaction.]
4. What happened differently when the listener was paying attention to you?
[Occasionally some people are more uncomfortable with all the direct attention. That's okay. People are different and that's okay.]
5. As a listener, what kind of differences did you discover between not-listening and listening?
6. This activity/simulation is designed to teach what lesson about listening? Discuss it further . . .

LISTENING BEYOND WORDS

by John R. Strong
Iowa State University

In order to have effective listening, individuals must understand the listening action as a process rather than as a technique. At least four purposes for listening must be in awareness of the listener for the process to fulfill its role in human interaction. These four purposes are:

1. For the listener to understand the speaker's world,
 2. To assist the speaker in greater self understanding,
 3. For the listener, and speaker, to understand greater aspects of their environments, one another, processes of interaction, and synergistic ways of creating new meanings, and
 4. For the listener, and speaker, to understand the context of meaning in which the communication transpires.
- To help assure these four listening purposes a feedback process is a necessary part of the listening process. Two

particular levels of feedback must also be understood in order to move listening from a technique to a process. These two levels are paraphrasing and whole-person verification feedback. Paraphrasing is centered on the verbal message—the symbolic content only—as the listener re-phrases the speaker's content in his/her own words and feeds it back for the speaker's confirmation or clarification. Whole-person feedback involves the verbal content, the nonverbal halo (emotional or feeling) messages, supravocal content and feeling messages, a context into which the content and feeling messages interface with personal meanings, and a feeling of space and movement between content, feelings and personal meanings of the speaker.

One exercise to develop these dynamics of listening is to "seek possible speaker meanings" by asking participants to paraphrase a third party statement and then seek for feelings (needing to make some assumptions) and interconnecting meanings (experiences) to which the content is interconnected. For example, Jane says to Greg, "I don't feel like going to a movie tonight." Let students paraphrase this statement and then seek for the possible feelings and experiences (whole-person) the content is interfacing.

In another situation, Mabel has been talking about all of the problems she is facing, and perhaps causing, with her family and comments that she and her family would be better off if she were gone—implying suicide. One group member, Harriot, reacts with the statement, "Suicide is a very selfish thing to do." Let students paraphrase and seek possible feelings and experiences Harriot has (whole-person verification feedback) as they relate to her statement (the content) —here some assumptions must be made which could only be confirmed or clarified by Harriot. The exercise allows students to see the need to move beyond the symbolic content and see the connecting links to other experiences and feelings to really understand another person. (Several other examples are available or you could develop your own examples for students to use in line with their age group.)

A second exercise to follow the "seeking speaker meanings", as the participants are learning to focus on the feelings and context surrounding the verbal-symbolic content, is to have each participant write out a rather current experience which involved either a positive or negative set of feelings within the interaction. Participants can work in dyads or in small groups (4 to 5 members) where one shares his/her experience (is the speaker/transmitter) and the other person or group members are the listeners. Each listener gives a paraphrase—putting the content into his/her own words and feeds it back to the speaker (or perhaps writes it out for deeper analysis). Then the listener feeds back the feelings he/she senses the speaker to be experiencing in relationship to the shared content. Looking for other connecting links between the content and feelings and the speaker's personal world is the last level to be checked out. Each person has the opportunity to share at least one experience as the other (s) respond from the listening role.

These two sets of exercises create some great understanding about the process of listening. Several other concepts which are an integral part of "listening as a process" versus "listening as a technique" are available in a book, Unlocking the Communication Puzzle: How to Strengthen Your Relationships, a student or participant workbook, Relating: Perceptions, Feelings, Meanings and Actions, and a teacher's or facilitator's guide. Please contact me for further information.

A reprint of this Activities section may be had by sending \$1.00, postage included, to Ethel C. Glenn, University of North Carolina at Greensboro, 27412. Eleven or more copies, .75¢ per copy.

CORNELL CONFERENCE ON LISTENING: MULTIPLE PERSPECTIVES

Participants of the 1988 Cornell Conference on Listening heard about listening as a form of social control, about a new theoretical framework for understanding the listening process, and about the biological foundations of language. They listened to non-western music and watched Indian dances performed to the unusual beat. In a more informal "Ideas Session," Cathy Campbell talked about the benefits individuals realize when they are listened to, and Philip Emmert represented the ILA Research Committee as he encouraged partici-

pants to share ideas for future research topics. Friday evening, T. Dean Thomlison presented the keynote address on "Listening: Multiple Perspectives," proposing six different ways of viewing human listening.

Time was available for questions following each presentation, and special Rap sessions gave participants a chance to talk with each other about the issues each speaker raised. Ithaca weather was at its best for the weekend, and participants had an opportunity to stroll through a traditional college town for dinner on their own. Steven Warland and Judi Brownell, conference coordinators, hope that memories of Ithaca will linger, and that the ideas generated by the conference will contribute to the interdisciplinary exchange required to further ILA's goal of "promoting effective listening."



Steven Warland presenting "Listening: A Theoretical Framework" at the Cornell Conference.

IMPORTANT ADDRESSES

Remember these three important addresses:

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Listening to Silence, Silences, and Silencings

By Tom Bruneau
Radford University, Virginia

Listening to silence can help to develop a deep appreciation for sound and the aesthetics of sound. Listening to silence, silences, and silencings (when we silence ourselves and others) helps students or workshop participants realize the importance of listening fully. It helps to acquaint students with their habits of speech and unrecognized sounds in their lives. Listening to silence seems to help develop an appreciation for reflective kinds of listening.

SOME SILENCE EXERCISES

1. **IN CLASS EXERCISE:** For a 15 minute period there will be no talking at all and the class will try to not make any purposeful movements. The class is to record all sounds they hear. Class discussion will attempt to categorize the sounds later. (NOTE: discussion categorization will center about: noises within and by oneself; noises by others in the room; sounds outside the room, in halls, phones ringing, machines, traffic, etc.: **OBSERVATIONS USUALLY MADE BY STUDENTS:** "In silence, I heard much more"; "I did not realize that it is impossible to be absolutely silent"; "It was hard to keep still"; "Every movement can have a sound"; "Even my pen was making sound," etc.: **QUESTION:** What is total silence? **ANSWER:** Death; **QUESTION:** What is beyond our hearing thresholds? **ANSWER:** A complex and astounding world of noise (butterflies giggle, atoms hum; bacteria roar); **QUESTION:** What, then, is silence?

2. For a period of one full day (waking to waking) say not one word or make one vocal sound, not even paralinguistic noises (Option one). 2 full days (Option two); 3 full days (Option three). Write a personal essay on your experience outlining: 1. your strange encounters with others, especially friends; 2. your feelings and frustrations/ joys, etc.; 3. your success or failure to do the exercise and why; and 4. your observations about the nature of speech/silence as speech communication. Be prepared to discuss your experience in class discussion.

3. At a gathering of strangers, pretend that you cannot talk (but you can hear). Indicate this to others nonverbally when they attempt to talk with you by pointing to your mouth and shaking your head, "No" and pointing to your ears and shaking your head, "Yes." Do not write any notes on paper to people. Try to be part of the conversations

nonverbally. Write-up a brief essay (or discuss in class) on your observations as to: 1. how you felt or were made to feel; 2. how you were forced to behave; 3. how others acted toward you and their strange behaviors and attitudes toward you; and any other observations you can make as to interpersonal and group communication with someone who is mute or quiet in a group. **VARIATION FOR THE ADVENTURIST:** You cannot hear either!

4. **BACK TO NATURAL SILENCE:** Take students on a field trip in a very silent place, a country lane, a meadow, a field, etc., on campus (if possible) or near campus (take a bus, if possible, far out). String out students in quiet spots so that non-verbal communication between them is impossible or discouraged. **INSTRUCTIONS:** Sit still. Move as little as possible. Do not make any noises (speech to one's self, whistling, grunts, singing, etc.). No radios or headsets. Do not write anything. Listen to the sounds of nature and your natural self for 30-45 minutes (hopefully longer). **LATER CLASS DISCUSSION:** Be prepared to discuss noise and silence in your own daily life; your feelings during the silence; how you felt without your media crutches when alone; the sounds of nature you heard; our noisy everyday worlds; Did you feel relaxed? Uncomfortable? Nervous? Silly? Confused? How did you feel doing nothing except being.

5. Watch an entire television Sitcom., movie, or soap without any sound. Do not turn on the sound during commercials, P.R. announcements, or news briefs, etc. Do not talk to yourself or anyone else during the entire period (try to watch TV alone for this assignment). Write a short essay (or be prepared to discuss in class) your experience on: 1. your new observation behaviors and focus on nonverbal communication; 2. your compensatory sensory/perception/attention behaviors in the absence of sound; and how you felt and what else you experienced which was unusual.

6. **THE SILENCE I FEAR, DISLIKE, OR HATE:** Write a personal essay or be prepared to discuss the above topic in class: After one full week of listening to silence and silences in communication, and using your past experience, make observations on silence while alone; silences with friends and in groups; and in public lectures.

Listening to Silence, Silences, and Silencings

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7. EXPANSION ON ABOVE EXERCISE: Write an essay (or prepare for a class discussion) focusing on the following sub-titles (or topics): my times and places of silence and solitude; the times I am silent with my friends; the times I am silent in groups; the times I do not talk because words are hard to find (with husbands/wives, fathers/mothers, grandparents, sisters/brothers, with authority figures, etc.); the topic or taboo subjects which make me (and others) silent. NOTE: Other topics can be added or some of the above topics (required sub-titles) can be deleted, depending on student maturity or stage the class is in: great exercise for listening, interpersonal, small group, and nonverbal Communication classes.

8. MIND-WANDERING AND MENTAL VACATIONS: (inattention and intrapersonal silence): After one full week of listening to your deeper intrapersonal silence, write an essay or be prepared for a class discussion on where you go on your mind-wanderings and in-attentive (attention inwardly) vacations or maxi-sleeps. Where and when do you take such mental trips? Upon analyzing these trips, can you isolate personal themes (what they are about) or do you blank out when trying to figure them out and what they mean? (NOTE: this exercise requires a trust level between teachers and students and is a highly personal exercise: HANDLE WITH CARE and with more advanced, emotional mature students (Optional exercise for the adventurers in your class?): the exercise can produce some lovely identity crises and needed awareness.

9. With excellent earplugs (those that are not meant to merely block loud noises, but still hear conversation—but those which are of high quality (though still inexpensive) and filter out almost all external sounds except very loud ones: have student(s) report on their experiences wearing them for a 1/2 day or full day while alone, with others, and in public buildings: VARIATION: Have students wear them in solitude in a very silent place (the student will begin to hear his or her own body sounds for the first time, they will hear their bones vibrate while walking (all the way from their feet!), their own heartbeat and breathing and stomach growling (and, often, very clearly). One may hear their teeth clicking, their gulps, their tongues moving in their mouths, etc. The silences within are no longer silent. CAUTION: earplugs should never be worn when driving, riding bikes, or in places such as traffic, etc. Make sure students are severely cautioned on this score. - 11 -

10. Listening to my pauses, hesitations, and slowings of speech rate, my vowel lengthenings (a form of pausing), and my vocalized pauses: can be a short report on paper or for class discussion: (the students will need a few days to listen to themselves (a very important first step in listening to others. Students can be encouraged to make a tape recording of their speech or conversation or their spontaneous talk into a recorder).

11. Watch the film: "Johnny Got His Gun," by Trumbo: Have a class discussion on the negative aspects of being cut-off from speech entirely and the gift of being able to communicate (break silence): WATCH IT! This is a very powerful film which ends in very deep depression and giving up (the patient decides to kill himself mentally and gives up all hope of communicating ever again). Follow-up with the joy of Helen Keller not giving up. Discuss catatonia illness and giving up on words.

12. On a sheet of paper have students list (brief phrases at the most) the most silent places in the world for a 15 minute period. Collate all original, non-duplicated responses for the next class. Do not categorize them or list the responses by silent place areas. Have the student break into groups and try to categorize the listing into categories which describe different places and spaces of silence. Each chosen group reporter will report to the whole class on what categories of silent places evolved and, most importantly, what these places say about the various meanings of silence (NOTE: there will be silences of nature, distant and remote places, aesthetic silent places, controlled noise zones of many kinds, religious silence, silent places of authority (of many kinds in organizations, big money, power places), silences of death and remembrance, etc. — but let the students discover these meanings of silence for themselves).

13. FOR MORE EXERCISES SEE: "Nine Instructional Exercises to Teach Silence," Jim Crocker (U. of Cincinnati) Communication Education, Vol 29, No. 1 (Jan., 1980) pp. 72-77. (NOTE: Crocker's exercises deal with more structured silence exercises which are less intense than some of those listed above).

After reading many of the sources of literature in the bibliography, you can also make up your own exercises—or modify the ones above to fit your students/classes/objectives. Happy Silence!

(A bibliography on Silence will appear in the next edition of The Listening Post.)



By William E. Arnold

*Open up your eyes and ears
to needs across the land,
If we truly see and listen,
we'll extend a helping hand.*

*Children plead in many ways,
how often have they cried,
Yet we may close our eyes and ears
and simply turn aside.*

*Youth seeks out compassion,
not lectures and advice,
We must seize the chance to listen
for it may not come 'round twice.*

*Despair and deep depression
may not always end with pills
A friendly ear and gentle voice
can often cure what ills.*

*The old who sometimes sit and wait
in a lonely, barren room
Need a call from you or me
to help dispel the gloom.*

*A "Hi! Hello! How are you!",
just a warm and friendly word,
Then, pause to listen,
so the answer can be heard.*

*An open heart creates a bond
so strong it can't be broken,
We can reach out and touch,
though not a word is spoken.*

*A thoughtful meditation says
that you are one who cares,
Who finds room for a seeker
in your heart and in your prayers.*

*So listen, friends, to every word
that comes from those in need,
Don't speak too soon, but rather
give the supplicant full heed.*

*The ILA was founded on the hope
that listening starts
The solving of all problems,
the mending of all hearts,*

*Through study and through teaching
we'll learn much better ways
To help all those who need us
and to prove that listening pays.*

*So in the next few years we need
your help in all we do,
Togetherness in ILA makes
the magic for me and you.*