How to communicate in the digital era?

Basics of good offline communication

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Basics of good offline communication

Edited by:
Małgorzata Grzonka, Katarzyna Sujkowska-Sobisz
and Kinga Wąsińska

The publication is a compendium of knowledge about communication – it presents the recipient with the process of communication from intention, through encoding and verbalization, to decoding and interpretation of the transmitted content. The text is unique, of high cognitive value and innovative, with many contexts. The textbook cleverly uses what is closest to young people – digital media, Internet, short films, infographics and animations. The chapters of this publication are of a high substantive level, are valuable in terms of material and methodology, and contain many interesting references. (...). This valuable material will probably be well received by teachers (...).

– from a review by Katarzyna Węsierska, PhD, Associate Professor
(University of Silesia)

The table of contents of the publication

The presented textbook has been prepared by the representatives of an international team working on the project *Between Interaction and Innovation – Creating Communication Space in the Digital World*[1] . The publication was written with young people in mind, whose natural communication space is the virtual one. In the opinion of the authors, this way of building interpersonal relations does not allow adolescents to fully benefit from direct and deep conversation. What is more, the lack of an alternative to Internet-mediated communication weakens certain communicative competences, extremely valuable in face-to-face verbal contacts. Difficulties in establishing relations with others, inability to achieve one's communicative goals and problems with resolving conflicts characterize contemporary participants of social life, lost between the real world and the digital one.

According to the reviewer of the textbook, Katarzyna Węsierska, PhD, Associate Professor:

The reviewed book (…) comes to the aid of both young interlocutors and those accompanying their daily development (teachers, lecturers, educators, parents). The publication *How to Communicate in the Digital Age? Fundamentals of Good Offline Communication* (…) undoubtedly fills a worrying gap in the field of interpersonal communication handbooks prepared in a modern, international style and addressed to different audiences.

The manual which together with the set of communication games and lesson plans forms a complete, modern compendium of educational materials focused on offline communication, takes into account both the learner's perspective (content presented in the Padawan Zone) and the teacher's perspective (detailed information shown in the Master/Mistress Zone). All the content is presented in small portions, inlaid with curiosities or infographics, that helps the way of reading known from the virtual world, namely hypertextual, fragmentary. Such measures allow the authors of the textbook to believe that the recipients of the publication will fully and clearly understand the presented issues, and that the chosen form of sharing the knowledge will positively influence the willingness of both pupils and students to use the textbook.

It is worth noting that the textbook leads the reader through the process of communication from the very beginning, as the recipient first learns how to work with the voice during verbal interactions. Next, the reader learns how to deal with emotions in a conversation or a meeting. In the following chapters, they learn the rules of communication etiquette and the secrets of effective communication. The manual ends with a chapter on self-presentation and public speaking. The information contained in the book about communication, i.e. its elements, principles and mechanisms, was shown from different perspectives and trends and at several levels of detail. The book uses a variety of methods to present information about the intention of speech, ways to deal with conflicts, and the positive effects of stage fright, which can significantly improve the reader's communication competence. On the following pages of the textbook, readers, encouraged to explore the discussed topics and resources further, can use the interactive links that take them to videos and speeches available online. In addition, the book highlights humour as a proposed method of holding the audience's attention during public speeches, lowering stress level, and increasing the speaker's confidence, but also as an attitude of educator who can turn class time into a time of laughter.

The publication is intended to provoke the young people to think critically, to encourage them to ask themselves questions about particular choices and communication solutions. By providing readers with many exercises as well as by appealing to emotions, the book encourages to return to known fragments in order to read, interpret and use them anew.

We hope that the textbook, *How to Communicate in the Digital Age? Fundamentals of Good Offline Communication*, as well as the other results of our collective, international reflection (Communication Game and Lesson Scenarios) will be of real use to many conscious language users, for whom communication with other people is an important, necessary and enriching element of social life.

Małgorzata Grzonka,
Katarzyna Sujkowska-Sobisz
and Kinga Wąsińska

Chapter I
How to work on your voice, or how to emit your voice every day

Author: Agnieszka Płusajska-Otto

Table of Contents

Irenka The Mermaid

While traveling the depths of the ocean of voice emission and aesthetics, you will surely come across the master of speech hygiene – Mermaid Irenka. If you want your utterances to sound great and your voice to soothe your ears, don't hesitate to use her valuable advice.

In this chapter, among others you will learn relaxation techniques, the secrets of working on the correct emission of voice, you will learn many interesting facts about voice hygiene.
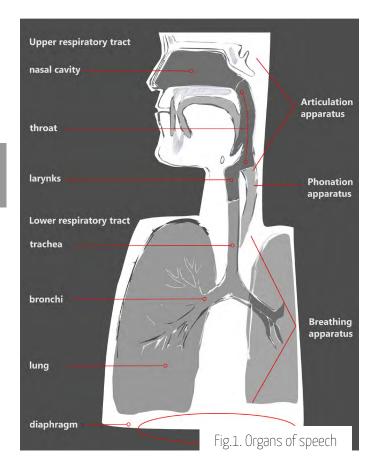
After exploring the content of the chapter: click on a character and swim into the clear waters of beautiful sound!

1.1. Is the voice a musical instrument?

PADAWAN'S ZONE

We cannot use our voice in isolation from the rest of the body.
Aneta Łastik

Fig.1. Organs of speech

The human voice is a kind of **musical instrument** in which we distinguish:

- **Vibrator (sound source)** – vocal folds located in the larynx,
- **Generator** – a stream of air and nerve impulses that excite the vocal cords to vibrate,
- **Amplifier** – resonators (lower and upper) that give the sound a carrying and sound.

An instrument built like a human voice is nowadays considered as acoustic instrument.

The conditions that must be met for the voice we hear during the act of speech to arise include the cooperation of **the nervous, respiratory, phonative and articulation systems as well as the system of resonance cavities** (resonators). All these factors play important roles in creating sound. The quality of this voice is a separate issue, which depends on the technique of its production (voice emission).

BREATHING is crucial in the process of producing sound. It is related to phonation, because without air movement, phonation would be impossible - there would be no environment for acoustic wave to propagate. On inhalation, the chest widens, lifting the ribs, and the diaphragm lowers. Air is sucked in from outside. When you exhale, the diaphragm rises and the ribs drop, reducing the capacity of the chest. Air is forced out.

PHONATION is making a voice, creating a sound in the larynx. An air flow is required to create a sound. From the trachea, air passes to the larynx, where the vocal cords are located. Their vibrations are caused by rhythmic impulses reaching the muscles of the larynx from the brain via the laryngeal nerves.

ARTYKULATION is the process of shaping speech sounds taking place in the root area. The stream of exhaled air passes from the larynx to the root and there, thanks to its moving and stationary parts, sounds are formed. The articulation movements during

pronunciation are carried out with the participation of the same muscles that are involved in the chewing and swallowing process.

Do you know that...
1. Everyone's **voice is unique, special**, one of a kind - just like a fingerprint.
2. The **left hemisphere of the brain is responsible for speaking** and the right hemisphere for singing. Therefore, people who have lost their ability to speak after a stroke are still able to sing.
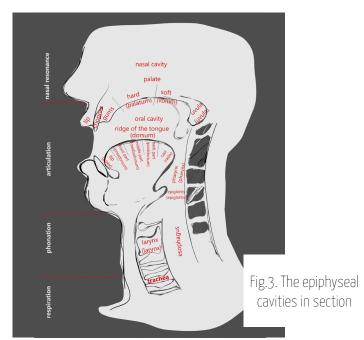3. The **emotional state** of a person strongly influences the sound of the voice.

1.1. The speech apparatus - structure and operation

MASTER'S ZONE

We cannot use our voice in isolation from the rest of the body.
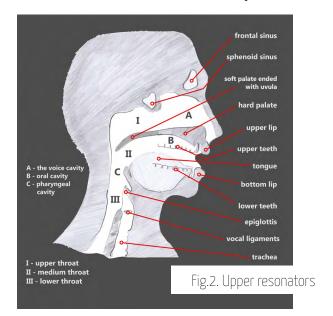Aneta Łastik

THE SPEECH APPARATUS are the organs involved in the production of the sounds of human speech. They are part of **the respiratory system. The speech apparatus includes the breathing apparatus** (the so-called lower respiratory tract), **the phonation apparatus** and **the articulation apparatus** (the so-called upper respiratory tract).

- **The breathing apparatus** is the trachea, lungs, bronchi and diaphragm.
- **The phonatory apparatus** is the larynx, where an acoustic phenomenon is generated / the laryngeal sound is excited.
- **The articulation apparatus** consists of all organs (the so-called articulators) located above the epiglottis (entrance to the larynx), i.e. the nasal cavity, the pharynx and the oral cavity. These organs can be divided into movable (lips, tongue, soft palate with uvula, mandible) and fixed (teeth, gums, hard palate).

Fig.3. The epiphyseal cavities in section

The production of sound in the vocal organ is a very complicated process. First, a memory pattern of sound is produced in **the cerebral cortex**. It is transmitted to **the motor nuclei of the brainstem** and **the spinal cord of the brainstem**. The resulting impulses are transferred to **the muscles of the chest**, **the muscles of the larynx** and **the muscles of the abdomen** and **muscles of the articulation organs**.

Fig.2. Upper resonators

RESONATORS:

1. LOWER - **lying below the vocal cords (ligaments, folds).** These are the subglottal cavity, trachea, bronchi and thorax. In these resonators, cartilage and bone parts as well as air spaces vibrate.
2. UPPER, so-called epiphysis - these are the air spaces located **above the vocal cords** (larynx, pharynx, oral cavity, nasal cavity, paranasal sinuses). Only the paranasal sinuses and the nasal cavity remain unchanged in shape, the remaining superior resonators can increase or decrease the size of the ventricles.

The mechanism of sound production:

In the Larynx – during the vibration of the vocal folds, in the expiratory phase – a **sound** is produced, and in the upper and lower RESONATORS it receives **timber**.

Thanks to the ARTICULATIVE organs, it is transformed into a**n articulated sound** – into a vowel or a consonant:

- voiced when the vocal slits open and close along their entire length
- voiceless or whispering, when the vocal cleft does not close completely (it remains open in 1/3 of its length).

Literature:

Binkuńska E., *Higiena i emisja głosu mówionego*. Wydawnictwo UKW w Bydgoszczy, Bydgoszcz, 2012.

Pawłowski Z., *Foniatryczna diagnostyka wykonawstwa emisji głosu śpiewaczego i mówionego*. Oficyna Wydawnicza „Impuls", Kraków 2005.

Tarasiewicz B., *Mówię i śpiewam świadomie. Podręcznik do nauki emisji głosu*. ed. Universitas, Kraków 2003.

Zielińska H.: *Kształcenie głosu*. ed. Polihymnia, Lublin, 2012.
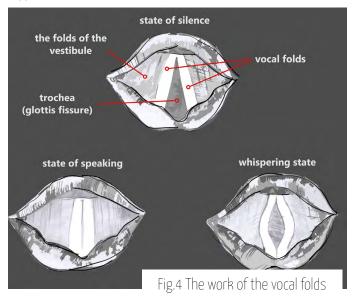
1.2. Words: 20,000 versus 5,000

The voice is an organ that is indivisible from the organism, it is an extension of the body.
Jerzy Grotowski

The organ of the voice is:
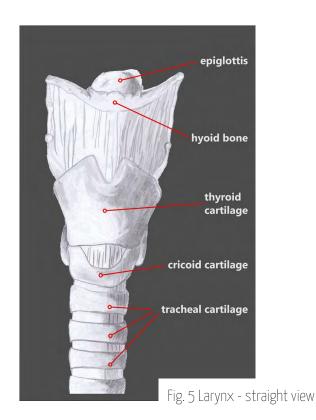
1. LARYNX - source of sound.
2. BREATHING SYSTEM - sound generator.
3. RESONATORS - sound amplifiers.

The larynx is responsible for the formation of the voice in the phonation process. This is where the source of the sound is located - two vocal cords (folds, ligaments). As a result of their shortening and opening (fig. below), a sound is created, which is called laryngeal sound / tone and is unlike what we eventually hear.

Fig.4 The work of the vocal folds
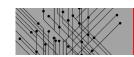
The skeleton of the larynx consists of 9 cartilages. The larynx passes into the pharynx from above, and into the trachea from below. At the top there is **the epiglottis**, with which the root of the tongue connects and thus contributes to its work. And at the bottom - resembling a signet ring, there is a **ring-shaped cartilage**. In turn, the largest of them is **the thyroid cartilage**. It is connected with the annular cartilage, which, especially in men, is visible on the neck in the form of laryngeal elevation, the so-called Adam's apples.
Cartilages are connected with each other by joints and ligaments, which makes them highly mobile. The ligaments connect the cartilage to the hyoid bone, the root of the tongue and the chest. Interestingly, the hyoid bone is the only bone in the human body that is not connected to any other bone.

Fig. 5 Larynx - straight view

Interesting facts about the larynx and speech

- Man speaks at a frequency of 65 to 260 vibrations per second (Hz).
- Tim Storms from Missouri made it into the Guinness Book of Records after he made a noise of just 0.189 Hz.
- According to prof. Jerzy Vetulani (neurobiologist), women speak about 20,000 words a day, and men 5,000 words;)
- The larynx **lowers its position** with age.
- **Low** male **voices** are more attractive to women because they are directly related to testosterone levels in the body. The lower the voice, the higher the level of the most important male sex hormone.
- The larynx prevents food from getting into the respiratory system.
- The **baby learns the mother's voice in the womb**. After she is born, she recognizes her by it. In response to the mother's voice, oxytocin is released in the infant, which has a calming effect on it.

1.2. Structure of the voice organ

The voice is an organ that is indivisible from the organism, it is an extension of the body.

Jerzy Grotowski

10

Fig. 6 Voice folds in progres breathing and phonation

The vocal folds folded together during the production of the voice - phonation
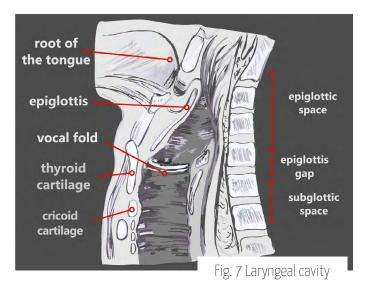
Vocal folds open at the time of breathing

Fig. 7 Laryngeal cavity

- Length of the vocal cord (ligament strings):
  - in a newborn – about 0.7 cm
  - in women – approx. 1.6 - 1.9 cm
  - in men – approx. 2.0 - 2.4 cm

Producing sound is an aerodynamic process - it uses the force of **subglottal pressure.**

Sound is excited in the larynx (the so-called laryngeal tone), but for this to be possible, there must be **an increase** in subglottic pressure. In the airflow, the vocal folds move, but do not stick to each other - they stay at a distance. When the vocal folds open up in turn, the subglottal pressure drops. The vocal folds then return to their original position. The sound produced by the work of the vocal folds is quiet and of low intensity. **It is only amplified in the resonators.**

Feature of the vocal fold	The sound of a voice
- thin, - short, - tight, - vibrating in a smaller area	- high pitched sound
- wide, - longer, - not tight, vibrating with its entire surface	- low sound

- In 1998, the first **larynx transplant** was performed at the Cleveland Clinic.
- In October 2010, the world's first simultaneous **laryngeal and tracheal transplant** was performed at the University of California Medical Center in Davis.

REMEMBER!

In addition to the anatomical predisposition to produce lower sounds, **emission exercises** for activating the resonators (especially the thoracic resonator) are important.

The world's first **laryngeal, tracheal and pharyngeal transplant combined with bone marrow transplantation** was performed in 2019 by doctors from **the Oncology Center in Gliwice**. A 6-year-old, when he was 13 months old, swallowed granules of soda lye (a drain cleaner, the so-called Mole) - as a result of this accident, the child could not eat solid food, breathed through the tracheostomy tube and did not learn to speak. The child was transplanted: tongue root, part of the middle pharynx, lower pharynx, cervical part of the esophagus, larynx, trachea, thyroid gland, parathyroid glands, short muscles of the neck and hyoid bone. The boy is breathing on his own.

1.3. Tiring and harmful whisper

The voice is a litmus test showing the mental state of a person.
Aneta Łastik

Remember that the voice organ is very delicate. People who work with their voice are particularly prone to LARYNGEAL DISEASES. Their cause is most often **chronic, excessive vocal effort**.

> **REMEMBER**
> You can talk a lot, work with your voice and not have problems with it. Consolidated skills in the field of **proper voice emission** make speaking a continuous training that improves the technique and does not burden the voice organ leading to serious dysfunction.

So what, apart from the wrong technique of voice emission, makes it harder for us to speak, that the voice changes, gets tired, disappears? There are various **reasons** for this:

- comorbidities - allergies, hormonal disorders,
- abnormal respiratory track,
- incorrect body posture,
- tension in many places in the body – e.g. a clamp in the temporomandibular joint, tension in the shoulder belt and other parts of the body,
- bad quality of inhaled air,
- bad acoustics of rooms where people talk, noise,
- chronic stress,
- unhealthy lifestyle (e.g. poor diet causing acid reflux, lack of exercise, harmful habits such as smoking, alcohol abuse).

> **REMEMBER:**
> - **Whispering tires** the vocal folds more than soft but resonant speech. Therefore – especially if you are hoarse or voiced – never whisper!
> - It is invasive for the vocal organ and it takes longer to regain full phonation efficiency. In such a situation – **practice silence** which allows the vocal folds to regenerate.
> - **Do not underestimate** long-term hoarseness, loss of voicing, or speaking in a party manner. You must visit **a phoniatrist**.

11
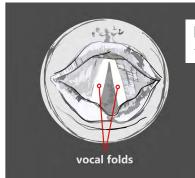
Fig. 8 Correctly constructed folds
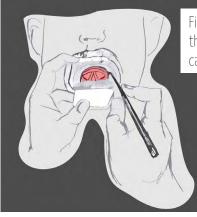
Fig. 9 Examination of the function of the vocal folds

Videolaryngostroboscopy is the basic specialist examination that allows to assess the condition of the voice organ.

The phoniatrist pays attention to the color, shape, surface of the vocal folds, their mobility during phonation and breathing, mucous membrane moisture and possible asymmetries of the larynx, which may contribute to phonation problems.

Thanks to the strobe effect, the functioning of the vocal folds can also be assessed

Do you know that...

the diagnostic value of the patient's voice self-assessment is increasingly appreciated!

The most commonly used tool for the subjective assessment of the impact of voice problems on the quality of life is the **VHI** questionnaire – **Voice Handicap Index**. It was introduced by Jacobson et al. In 1997, it consists of 30 questions concerning the functional, emotional and physical spheres.

PADAWAN'S ZONE

The voice is a litmus test showing the mental state of a person.
Aneta Łastik

There are two main symptoms of voice **disorders**:
1) hoarseness (dysphonia),
2) the silence (aphony).

Dysphonia, although commonly equated with hoarseness, is a much broader concept.

HOARSENESS is the result of an abnormal vibration of the vocal folds, which results from the irregular passage of air through the glottis during phonation. It may be a symptom of changes in the vocal organ, but it does not necessarily mean serious abnormalities - it may be related to voice fatigue, the onset of upper respiratory tract infections or simply the result of mucus build-up on the vocal ligaments (often after sleep).

DYSPHONY, in turn, refers to all multiform voice disorders in which the following changes:

- method of voice emission,
- phonation time,
- intensity,
- frequency,
- voice range,
- timbre.

There are two types of dysphonia –
functional and organic (see table No. 1).

AFONIA is otherwise silence, or the loss of voice. The muscles that tighten and shorten the vocal cords become slack and there is no tension in the cords during the exhalation phase. They are kept at a distance from each other and therefore there is no sound but a whisper sound.

Aphonia may be the result of inappropriate phonation habits and may also be the result of external damage to the larynx. It also happens that a person speaking with a healthy voice suddenly loses it for mental reasons, e.g. in response to **stage fright**.

REMEMBER!
- The method of using the voice and taking care of its hygiene are measures to prevent the worsening of voice disorders.
- Early stage voice problems are reversible and, if left untreated, they turn into lesions requiring surgical intervention!
- Acute respiratory tract infections, and laryngitis in particular, are absolute contraindications for voice work or vocal exercises.
- Stress is needed in everyone's life. In stressful situations, we become more creative, motivated to act and take up even the most difficult challenges.
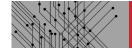
Do you know that...
outstanding speaker, winner of the Nobal Prize, incl. for his oratory skills – at the beginning of his political career, Winston Churchill experienced such paralyzing stage fright before public speaking that he lost his voice and even fainted!

Never, never give up!
Winston Churchill

12

1.3. The most common voice disorders

The voice is a litmus test showing the mental state of a person.
Aneta Łastik

There are five **causes** of voice organ diseases:

1) **Constitutional** – type of build, sensitivity of the mucosa.

2) **Neurovegetative excitability** – personality structure, mental stress.

3) **Habitual** – disorders acquired while mastering an incorrect phonation technique associated with long speaking or singing.

4) **Mental** – neuroticism, conflict.

5) **Symptomatic** – conditioned by general diseases

Teachers are the largest professional group affected by diseases of the voice organ. During many years of work, different factors affect different parts of the voice organ:

- **On the epithelium** – dust, chalk dust, changeable weather conditions during outdoor training, inhalation toxins during vocational classes;
- **On the lamina propria of the mucosa** – dehydration while breathing through the mouth, mainly during prolonged talking;
- **For muscles – muscle fatigue due to prolonged speaking or muscle microtrauma as a result of short-term but excessive stress on the larynx**.

Symptoms of voice disorders:
- habitual grunting,
- periodic hoarseness,
- feeling of obstruction in the throat,
- narrowing the vocal range,
- shortening the phonation time,
- persistent hoarseness and even silence,
- paresthesia (misalignment, e.g. tingling, numbness) of the throat and larynx,
- soreness in the tissues of the throat, larynx and even neck.

Did you know that WOMEN constitute a larger group among people reporting to the phoniatrist?
This is because:
- Women's larynx is smaller (they have shorter vocal cords);
- In women, the upper thoracic respiratory mechanism is developed;
- It is characteristic for women to increase the pitch and intensity of the voice;
- There is little difference between the range of a female and a child's voice;
- Women are more prone to stress;
- Women's larynx is more susceptible to hormonal changes;
- In women, the aging of the body, including the voice organ, is noticeably quicker.
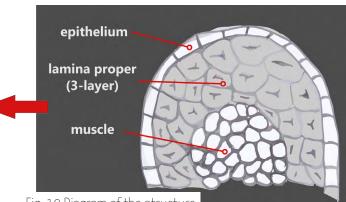
Fig. 10 Diagram of the structure of the vocal fold

REMEMBER!
A healthy diet is important for a nice sounding voice – esophageal reflux is a common cause of laryngeal diseases and voice disorders.

In the list of occupational diseases in Poland, occupational diseases of the voice organ are defined as: *chronic diseases of the voice organ caused by excessive vocal effort lasting at least 15 years*. The following diseases were listed among them: *hard vocal nodules, secondary hypertrophic changes in the vocal folds, paresis of the internal muscles of the larynx with spindle-shaped phonic regurgitation of the glottis and permanent dysphonia*.

1.3. The most common voice disorders

MASTER'S ZONE

The voice is a litmus test showing the mental state of a person.

Aneta Łastik

14

DIVISION OF DIPHONY:

Functional dysphonia		Organic dysphonia	
Hyperfunctional (spastic) dysphonia	It is the most common form of functional dysphonia (about 65% of cases). Its cause is the so-called hard vocal attitude, i.e. excessive straining of the muscles inside and outside the larynx during phonation. The voice is party, hoarse, guttural or nasal. The muscles of the neck and neck become tense, which also affects the adoption of a bad body posture and shallow breathing.	**Voice nodules (singers, screamers)**	The nodules are small round formations that appear on both sides of the border of 1/3 of the front and middle part of the vocal folds. The main cause of their formation is excessive vocal effort. Fig. 11
Hypofunctional dysphonia	This form of functional dysphonia occurs in about 19% of cases. It often results from an overload of the inflamed voice organ and is associated with a reduction in the tone of the muscles inside and outside the larynx during phonation. The voice is quiet, and often comes into a silence (aphony).	**Secondary hypertrophic changes in the vocal folds**	These are edema-polypoid changes occurring on the free edges of the vocal folds. They are usually the result of voice overload in an inflamed larynx. Fig. 12
Dysfunctional dysphonia (phonasthenia)	It is a disturbance of the coordination between the respiratory and phonological activity of the larynx, as well as the articulation and operation of the resonators. The characteristic symptoms are hoarseness and broken voice.	**Paresis of the muscles of the internal larynx**	Lack of phonological short-circuit of the glottis in its intermembranous part. This is called voice fatigue and loss of voice after vocal effort, and even silence.
Psychogenic dysphonia	This form manifests itself in a decrease in voicing and loudness of the voice, it is not related to the vocal effort, it has a psychological basis.		

Literature:

Obrębowski A., *Narząd głosu i jego znaczenie w komunikacji społecznej*, Poznań, 2008.

Pawłowski Z., *Foniatryczna diagnostyka wykonawstwa emisji głosu śpiewaczego i mówionego*. Kraków 2005.

The human body is an amazing machine and it needs regular maintenance and care to keep it running at its best.
Louise L. Hay

The human voice organ is a very delicate organ. Its functioning is influenced by many factors – both from the inside (structure of the voice organ, mental state, voice emission technique) and from the outside (the conditions in which one speaks).

The manner of speaking is called voice attitude or sound attack.
It is the method and strength of shortening the vocal folds and synchronizing their work with the exhalation during phonation. There are three types of voice bias:

1) **Soft attack** – physiologically the best, healthiest system of vocal folds during phonation, which come closer together and vibrate freely. There are no tensions, the voice is made effortlessly and is pleasant to the listeners' ears.

2) **Hard attack** – the wrong way to create sound. It consists of bringing the vocal folds closer together before the beginning of exhalation. As a result, the air that passes through the larynx comes across tight folds and opens them rapidly. This attitude is characteristic of shouting and leads to disturbances in voice emission and laryngeal diseases.

3) **Puffing attack (aspiration)** – Expiratory air begins to escape through the larynx before the vocal folds approach. The occlusion is incomplete and the phonation is accompanied by a murmur. This attitude causes a lot of vocal effort and can also lead to diseases of the vocal organ.

Do you know that...

- speaking with a soft vocal attitude, in which the voice is amplified in resonators (mainly the thoracic ones), is called **cow voice emission**.
- and the use of hard attack is the emission of **a goat's voice**.
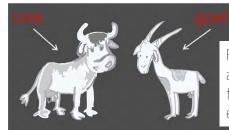
Fig. 13 A cow and a goat symbolizing the 2nd genus emission main

REMEMBER!!

- Take care of your voice every day, and not only when hoarseness or silence occurs,
- The voice is part of the body. The tired body reflects a weak, dull and soft voice.

Fig. 14 Voice hygiene
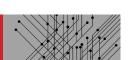
GOOD ADVICE:

Every day:

- **Avoid:** drinks from the refrigerator, talking in the cold, air-conditioned rooms, smoking, drinking strong alcohol, spicy food, screaming, stress.
- **Remember:** drink plenty of water, rest from chatter (silence), breathe fully, air the rooms (but be careful of drafts) and keep the air humid, walk, play sports, sleep 7-9 hours a day.

When you have voice problems:

- continue to apply everything you should remember on a daily basis :)
- use regenerative silence (the vocal folds then regenerate),
- take inhalations of saline,
- rinse your throat with e.g. sage (not salt water !!!),
- determine the cause of vocal dysphonia (turn on treatment of upper respiratory tract infections).
- moisturize the pharynx and larynx mucosa.

1.4. Prevention of diseases and hygiene of the voice organ

MASTER'S ZONE

The human body is an amazing machine and it needs regular maintenance and care to keep it running at its best.
Louise L. Hay

16

The rules of work hygiene with the voice, or in what conditions should you work with your voice.

Be sure to pay attention to:

- **HUMIDITY of air** – should be 60-70%. Meanwhile, during the heating season, it rarely exceeds 45%. Dry air when you inhale – when you speak, it absorbs some of the water from the oral mucosa. Dryness is uncomfortable and contributes to voice problems.
- **AIR TEMEPERATURE** – the optimal temperature should be 18-21°C. It is worth remembering that this air is heated in the mouth and pharynx and that it reaches the larynx much warmer. The much lower temperature for the larynx is shocking, which can lead to pharyngeal diseases and phonation problems.
- **AIR POLLUTION** – the quality of the air we breathe is very important, because what we breathe is deposited on the mucosa, causing grunting or a cough reflex. Hence, it is important to take care of dust removal by wet cleaning the surfaces.
- **AIR CIRCULATION**, i.e. airing the rooms, which enables natural cleaning of the air we inhale while speaking.
- **NOISE** – makes us increase the volume of our voice to be heard. In noise, the so-called audio-phonation reflex (Lombard's reflex). If we chronically increase the volume of speech, we are exposed to vocal fatigue. In addition, speaking loudly tightens the vocal folds unnecessarily.

REMEMBER!!!
- Most voice problems come from outside the voice organ.
- Moisturizing the voice organ is primarily lubricating it. Therefore, make sure that oils appear in the menu.
- It is very important to ventilate rooms, but being in a draft can lead to aphonia.

Do you know that...
- a hygrometer is used to measure the level of air humidity,
- during the day you should drink 30 ml of water for every kilogram of body,
- During a two-hour speech, a person takes an average of 1,440 breaths.

Only when you drink from the river of silence can you sing.
Khalil Gibran

REMEMBER!!!
During sleep and silence, the vocal folds regenerate. In addition, the entire body is strengthened. Do not neglect this fact, because even the best voice technique will be worth nothing if your tired body does not have the strength to use it.

The rules of vocal hygiene of life are to properly take care of your voice organ and to take care of yourself.

Be sure to pay attention to:

- **Body posture** – not hunched over or too upright (cf. chapter 2.1).
- **The way of breathing** – free and full (see chapter 2.2.).
- **General physical activity** – for better breathing, flexibility, strength, relaxation and mental health (see chapter 2.5).
- **Voice warm-up before voice work** – a low, pleasant murmur activates the vocal folds to avoid clearing (see chapter 2.5).
- **Articulation exercises** – lips, tongue and soft palate (see chapter 2.4.).
- **A rational diet** so as not to cause gastroesophageal reflux which is harmful to the voice organ.
- **Taking care of oral hygiene** – to prevent inflammation.
- **Voice saving** – use a microphone, use aids that will relieve the larynx (recordings, films).
- **Getting enough sleep** – during sleep, the vocal cords regenerate after the phonation of the day.
- **Failure to ignore upper respiratory tract infections and vocal disorders** – if left untreated, they can have serious consequences (see section 1.2.).

Everyone has a beautiful voice
Joe Estill

REMEMBER!!!
Good vocal emission is a difficult game of the own body instrument.

How we are perceived by others depends on the whole person, not only on his knowledge.

correct VOTE EMISSION
=
the right way to breathe
+
proper function of the vocal folds (cords)
+
efficient articulation apparatus
+
proper use of resonators

PROCESS

VOICE FEATURES:

1) **range of the voice,** i.e. the interval between the lowest and highest tone created in the larynx, in the case of an average speaker, ranging from 1.5 octaves to 2 octaves
It is extremely important for proper voice emission and hygiene to speak in your voice diameter.

2) **voice volume** - the ability to increase the volume of the voice from the lowest to the highest. It is clearly changed in many disorders of this organ;

3) **voice attitude**, i.e. the manner of speaking (see chapter 1.3)

4) **the pitch of the voice** depends on the length, tension, mass and shape of the vocal folds and the subglottal pressure. It is between 60 Hz and 1500 Hz;

5) **the timbre of the voice.** The timbre of the voice (as well as the voice scale) are individual characteristics.

6) **phonation time,** i.e. the duration of a vowel „o" or „a" at the same height in the mean position of the spoken voice.
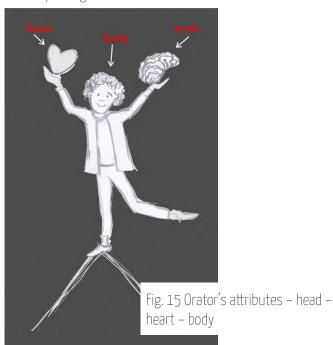
Do you know that...
During one exhalation, in a healthy speaker who uses the voice correctly, the phonation time „o" or „a" should be 20-25 seconds. Values below 10 seconds may indicate a serious voice disturbance.

REMEMBER!!!
The success of the speaker consists of:
- **Brain** – human intellect, that is knowledge and preparation for speaking on a given topic.
- **Body** – that is physical fitness, body condition that affects the functioning of all systems, including the muscular and respiratory systems, which are especially important for speech.
- **Heart** – symbolizing emotional commitment to a given subject, as well as empathy for the listener. In addition, mental training, i.e. mental preparation for public speaking.

Fig. 15 Orator's attributes – head – heart – body

Do you know that...
According to Aristotle, the following are important in the presentation: **ETHOS** (knowledge) + **PATHOS** (emotions) + **LOGOS** (the ability to arrange logically and convey the content convincingly). This is called rhetorical triangle - see the following pages of this book for.

REMEMBER!!!
- Regardless of problems with voice emission or linguistic mistakes, there can also be many speech defects. The help of a speech therapist will be necessary in the diagnosis and work in this area.
- The key condition for success in working on voice, speech and public speaking is **regular** exercise.

1.5. Principles of working on the correct emission of voice
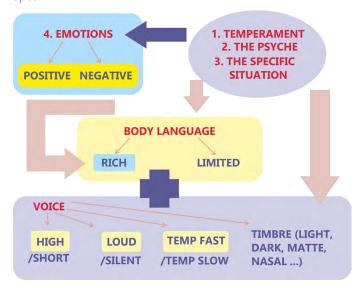
MASTER'S ZONE

Everyone has a beautiful voice
Joe Estill

VOICE EMISSION is a **PROCESS** of extracting and conducting sound. Work on it must be systematic and should include exercises:

- respiratory
- relaxing
- triggering resonators
- improving the organs of articulation
- dictional.

18

In addition to preparing for proper work with voice, what we look like with words is also influenced by: temperament, psychophysical condition and specific situation. The world in which we operate, the situations we experience trigger certain emotions in us. All these elements are reflected in the way we speak.

Do you know that...

- Scientists from Leipzig proved (2018) that women speak in a lower and lower voice. The current average frequency of a female voice is 165 Hz. Until now, the average frequency of the female voice was 220 Hz and the average frequency of men 110 Hz. Audiologist Michael Fuchs says it is associated with a changing image of women in society. The more a woman is aware of her worth and is successful, the lower her voice is. It is also the result of conscious learning of voice emission.
- Japanese and Asian women speak with high voices. A squeaky voice belongs to the Japanese ideal of beauty. Women in the Scandinavian countries have the lowest votes, and as you know, these are the countries where the degree of emancipation is the most advanced.

REMEMBER!!!
Working on voice and public speaking engages the whole person.

The purpose of working on voice production is beautiful diction. Its correctness is influenced by many factors:

- general health - physical condition (the functioning of the muscular and respiratory systems depends on it),
- structure and motor skills of the articulation organs (mainly: the tongue, jaw, lips, soft palate),
- condition and psychophysical predispositions,
- good hearing,
- influence of the environment in which a person grew up - imitated speech patterns,
- ethnic and climatic factors,
- correct pronunciation (no speech disorders).

And also taking care of such skills as:

- appropriate voice loudness,
- correct accentuation,
- correct phrasing (melody),
- logical use of pauses,
- pronunciation in accordance with the pronunciation standards (without dialect, regionalisms).

REMEMBER!!!
As a speaker, you must be:

- heard
- understood,
- listened to (after B. Wieczorkiewicz, 1970, 16).

Therefore, it is worth taking care of:

- **correct voice emission**, which guarantees being heard - and what is important - allows the speaker to be natural and free.
- **correct articulation** which determines the intelligibility of speech.
- **good diction** which contributes to being willingly listened to. Working out a good diction makes the interpretation of the conveyed content vivid, vivid and interesting for the listener.

1.6. Be a tree!
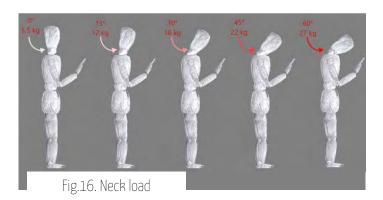
The shape of our bodies is a graphic expression of what we feel and what we think.
Lucinda Lidell i in.

Do you know that...

Our body is an instrument in which the voice is made and emanating from. It is affected by any tension and posture.

Determinants of good posture:

- HEAD straight (neither tilted nor tilted),
- NECK free, relaxed, active,
- Shoulders loose, arms and hands free, hands open, loose,
- BACK straight, not stretched, not straightened,
- Thighs, calves relaxed,
- LEGS straight, KNEES loose
- FEET resting with their entire surface on the surface, equally loaded.

Fig.16. Neck load

Do you know that...

- **an adult's head** weighs 4-5.5 kg,
- **the cervical spine** is a delicate structure connecting the head with the chest, consisting of seven vertebrae,
- **a tilted head** is the weight of the body transferred by the straightening muscles in the cervical spine, which causes their contracture and tension. At the same time, the muscles in the front of the neck weaken and disappear. This leads to degenerative changes.
- **the efficiency of the senses** depends on the cervical spine - all the most important nerves run through narrow openings in the cervical vertebrae;
- **the vertebrae 3** suffer most from sitting with a bowed head, e.g. when using the telephone,
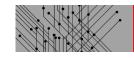
DO THE EXERCISES:

Sit back, take a few easy breaths in and out at your own pace, and feel comfortable in your position. Now focus on the indicated body parts.

- Think about your **posture**. What is it like? Are you sitting upright, hunched over, or are you overly erect? Move around to sit most comfortably.
- Pay attention to **your breathing**. Are you breathing freely? Are you stiffening and holding it unnecessarily?
- Notice what's happening to your **belly**. Is it free? Are you pulling it in? Let it go, don't tense it.
- Think about your **head**. How do you set it up? Pay attention to whether you are tilting it too much forward or backward. Set it up straight but relaxed.
- Think about your **neck**. Check if you can swallow the saliva freely and shake it sideways.
- Now pay attention to your **shoulders**. Do they fall freely? Lower your arms alongside your body to see if you were lifting them up.
- And come back to the thought of breathing. Think – what is it like? Don't change anything, breathe as you feel comfortable.

Now get up. Stand slightly apart and make sure that your body weight is evenly distributed over both feet. Now, in this position, think about the different parts of your body and how to breathe. Close your eyes for a moment and stay in this position.

1.6. Body posture is the basis for working on the correct extraction and timbre of the voice

MASTER'S ZONE

The shape of our bodies is a graphic expression of what we feel and what we think. It reflects our past because we are a cast of individual life experience.

Lucinda Lidell i in.

The starting point for working on yourself, your body and voice is to develop **a correct, free body posture**. Contrary to appearances, it is not that simple, because our figure is influenced by everything we experience every day. Difficult, emotional situations make us slouch, contract, tense, raise our arms, hiding our head between them. Over time, the attitude changes and affects the functioning of other organs and our well-being.

20

Do you know that...
human posture should resemble a **tree** – free from above, flexible, and firmly set on the ground from below.
It should be straight, sure, but not stiff !!

Fig. 17 Tree - symbol of correct body posture

Fryderyk M. Alexander is an actor, creator of a technique that teaches you to better use your own abilities and take care of your body. He discovered that his attitude strongly influenced his phonation and articulation abilities.

PERFORM THE EXERCISE:
Sit down, then stand in a position that is comfortable for you and compare them with the description and pictures below.

Fig. 18 Overly erect posture

In both sitting and standing positions, the thorax and pelvis are excessively stiffened, and the lumbar spine is significantly stressed and the lower abdomen is compressed. This posture is often associated with abdominal gasping, disrupting your breathing.

Fig. 19 Bent posture

In the sitting position, it causes squeezing and contraction of the abdominal muscles. In this position, the muscles of the back lengthen and thus become flabby, and the diaphragm has difficulty working. In the standing position, the head moves forward and down, which leads to lowering the larynx and forcing the voice.

Fig. 20 Correct posture

It is an upright, yet relaxed posture. It supports the proper functioning of all parts of the body. Free silhouette does not burden the muscular and nervous system.

Literature:
Kędzior D., *Technika Alexandra*. Agencja ed. Jacek Santorski&Co, Warszawa 1993.
Tarasiewicz B., *Mówię i śpiewam świadomie. Podręcznik do nauki emisji głosu*. ed. Universitas, Kraków 2003.

1.7. Inhale and exhale

The voice cannot fully reveal its abilities unless its basic force is free, unleashed breath. As long as we are emotionally conservative, our breathing will not be free. As long as the breath is not free, the voice will depend on the muscle tension in the throat and mouth to compensate for the strength of the breath.

Kristin Linklater

The way we speak depends on the way we breathe. The breath also stimulates the whole body to function better.

We distinguish between **static breathing** (breathing without phonation is slow, regular inhalation and exhalation) and **dynamic breathing** (while speaking and singing, it is fast inhalation and long exhalation).
In dynamic breathing, the breathing path is important, the 3 main types are:
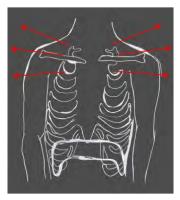
Fig. 21 **Peak breathing type** – upper lungs work, arms rise. The upper chest muscles stiffen and the muscles in the neck and larynx contract. In addition, the larynx takes a very low position, which forces the arms to lift and is tiring.

Fig. 22 **Abdominal breathing type** – the diaphragm is working strongly and the abdominal wall is pushed forward. Rib expansion is slight. The upper part of the chest is stationary and stiff.
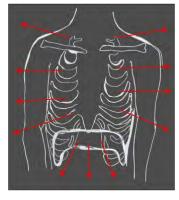
Fig. 21 **The full – holistic type of breathing** is breathing through the rib-abdominal track that expands the zebra and moves the abdominal wall forward. This type of breathing is typical of animals and young children. We most often breathe properly when lying down.

Do you know that...

- We make about 200,000 **breaths** a day, which means that the number of breaths per minute in an adult is 12-16. In a newborn, it is around 40.
- The average **lung capacity** of an adult woman is approx. 2-3 liters, and of a man approx. 4-5 liters, while for athletes it is even 6-8 liters. A middle-aged smoker has nearly 20-30 percent less lung capacity than a non-smoker.
- On February 28, 2016, the Spaniard Aleix Segura, during a diving show held in Barcelona, set the **record** for staying underwater with one breath. His result is an unimaginable **24 minutes and 3 seconds!**

DO THE EXERCISES:

Lie on your back on an even, hard surface, with one hand on your chest and the other above your navel (Fig. 22). Inhale slowly through your nose - hold it for a moment - and then let it out through slightly parted lips. Watch what is happening under your hands, whether you can feel the air flowing. Then place both hands on the stomach (fig. 23) - repeat the exercise.

Fig. 23

Fig. 24

1.7. Breath for speech

The voice cannot fully reveal its abilities unless its basic force is free, unleashed breath. As long as we are emotionally conservative, our breathing will not be free. As long as the breath is not free, the voice will depend on the muscle tension in the throat and mouth to compensate for the strength of the breath.

Kristin Linklater

Proper breathing depends mainly on the operation of **the diaphragm** (diaphragm, dome-shaped). During inhalation, the diaphragm flattens and lowers (calm breathing – approx. 2 cm, deep breathing – approx. 4 cm), while exhaling, it rises. During phonation, the diaphragm regulates the pressure of the exhaled air.

22
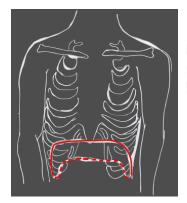
Fig. 25 Dashed line – diaphragm movement while inhaling, solid line – while exhaling

Breathing deeply and healthy is where 70-80% of the work during inhalation is done by the diaphragm and the remaining 20-30% by other respiratory muscles. During inhalation, the ribs diverge to the sides and the diaphragm moves down (Fig. A), and during traditional exhalation, the ribs and diaphragm together return to the starting position (Fig. B).
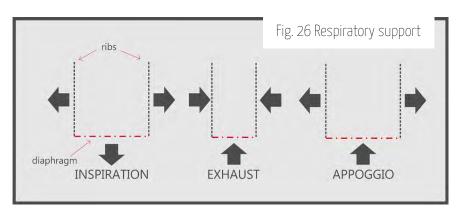
REMEMBER!!!

- Begin breathing exercises in the **supine position** and only after working out the holistic breath move to the **standing position**.
- Read or recite different texts aloud trying to say **as much as possible in one exhalation**.
- When speaking, or **reading chant** and **use pauses** that affect the logic of speech. Have fun with the text!
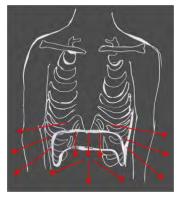- Trying to say as much as you can in one exhalation, keep talking **until your voice starts to change, break down.**

Do you know that working out a proper respiratory path...

- prevents you from overloading the vocal folds,
- allows you to increase the intensity and improve the clarity of speech,
- prevents throat tightness,
- contributes to the fact that speaking is a training that improves the way of speaking, and not straining the voice organ.

For speech and singing, the desired exhale position is **appoggio**, the so-called respiratory support. It consists in deliberately slowing down the exhalation phase by keeping the chest expanded during phonation with inhalation. The ribs then remain in the inspiratory position for as long as possible, and exhalation takes place in a slow motion. The diaphragm then very slowly returns to the expiratory position (Fig. C).

Fig. 26 Respiratory support

The breath is a treasure right under your nose.

John Kabat-Zinn

PERFORM THE EXERCISE:

Stand with your feet slightly apart, keep your body straight and your body weight evenly distributed over both feet. Place one hand on the area of the lower ribs (on the side of the torso) and the other about 10-12 cm above the navel. First, exhale the air in your chest, then slowly inhale through your nose - watch where the air comes in - exhale slowly paying attention to the ribs, lightly working your abdominal muscles to extend the expiratory phase.

1.8. Relaxation techniques

Tensions accumulated throughout life, as well as defense mechanisms, inhibitions and negative reactions to stimuli coming from the environment often reduce the effectiveness of the natural voice to such an extent that the ability to communicate is impaired.

Kristin Linklater

Relaxation is a great way to get rid of the tension accumulated during the whole day or some period of time. It is a conscious stopping and resting, „cutting off" the excess of stimuli from the surrounding world. For relaxation, you can adopt any posture that is comfortable and focus on your feelings and thoughts. A warm bath and listening to relaxing music are also a great idea.

The purpose of relaxation is to bring the body into a state of relaxation, concentration and peace.

DO EXERCISE:

Lie down on a hard surface, close your eyes, stretch your arms freely along your body, straighten your legs, place them slightly apart. Imagine a place that you associate with good time and the mere memory of it evokes good emotions in you. Stay in this place and stand. Visualize your surroundings, time of day, temperature.

Be sure to watch your reactions in the body.

You can also do this exercise while sitting. It can be helpful as a break during the day - full of demanding events and emotions.

Do you know that...

Paul Ekman (psychologist, specialist in research on emotions) proved that faking emotions works on the body in the same way as experiencing them.

Massage is a set of specific movements, at the intended pace and with the right force. It can also be simply called any repetitive touching action that produces a pleasant sensation or supports good health.

When working on voice and public appearances, **massage of the shoulder belt** – a place close to the larynx - is of particular importance. In stressful situations, tension accumulates in it, which makes the muscles stiff, and the shoulder belt is even significantly raised towards the ears.
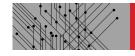
DO EXERCISE:

Ask someone close to you to stand or sit down (it's most comfortable to kneel) behind you and place all of your hands on your shoulder strap. Then she should knead it across the entire width by moving her hands – from the outside to the center and vice versa – as if she were kneading the dough.

Fig. 27 Shoulder belt massage

Do you know that...

- Touch was the first of all senses to develop in man. In infancy, we learn the world through touch.
- Hugging and stroking in childhood help build self-image and self-esteem.
- It has been scientifically proven that stroking a domesticated animal has a calming and relaxing effect and lowers its blood pressure. It turns out that massage stroking works on people the same way.

1.8. Relaxation, massage and self-massage as a means of reducing tensions in the body

Tensions accumulated throughout life, as well as defense mechanisms, inhibitions and negative reactions to stimuli coming from the environment often reduce the effectiveness of the natural voice to such an extent that the ability to communicate is impaired.

Kristin Linklater

When the muscles become **too tense**, we may experience unpleasant sensations throughout the body, such as: headache, stiff neck, tightness in the throat, painful shoulders, tight chest, trembling hands, back pain, etc. Such sensations will increase anxiety and even increase muscle tone.

One has to remember that the whole **body is an instrument** in which the voice is created and from which comes out. It must be relaxed, free, flexible, so that the organs of the respiratory, phonatory and articulatory systems can cooperate more easily and that a wave can form.

In order to properly prepare the body for voice emission, relaxation, massage and / or auto-massage are therefore used.

It is worth using **various RELAXATION TECHNIQUES** to find the most suitable, favorite, one that brings the best results. The most popular methods and techniques are:

- **Visualization**, that is, moving in your imagination and mind to a safe, liked space. The better you can experience this place in your imagination, the more you involve all your senses in it, the better calmness and relaxation you can achieve.
- **Mindfulness**, i.e. experiencing yourself more fully. It can be practiced by scanning the whole body, focusing with care on each fragment, as well as focusing on everyday activities - eating, walking and even peeling vegetables.
- **Jacobson training** (also known as Jacobson's method), which involves learning to relax all parts of the body by alternately contracting and relaxing individual muscle groups.
- **Autogenic training according to Schultz** consisting in focusing on selected areas of the body and repeating suggestions in the mind. These formulas deal with weight and heat in specific parts of the body.

Relaxation, massage and self-massage in voice work are used to:
- regulate muscle tone,
- slow down your breathing,
- improve blood circulation,
- increase awareness of your own body,
- develop a habit of getting into a state of relaxation, important when we experience difficult, stressful situations,
- reduce anxiety, anxiety (common in public speaking),
- improve muscle flexibility (during massage),
- achieve harmony between the soul and the body.

Massage and self-massage include systematic **stroking, rubbing, kneading and tapping** the soft tissues of the whole body to loosen them. There are different feelings in the body when we are massaged and different when we perform self-massage - it is worth experiencing both forms of massage.

Fig. 28 Self-massage

Do you know that...
- Massage is the oldest and the simplest healing method. Initiated in India and China, it was a natural healing method.
- Hippocrates (c. 400 BCE) wrote: a doctor must have multiple skills, but grinding is obligatory. It can increase the power of a relaxed joint or relax a joint that is too stiff.
- However, only in the 16th century – the French doctor Ambrose Paré – announced massage as an official method of treatment.

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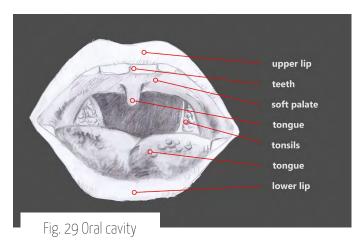
1.9. Language has to be flexible!

The tension-free tongue guarantees the opening of the larynx, perfect resonance and articulation correctness.
Bogumiła Tarasiewicz

The articulation apparatus is the nasal cavity, the pharynx and the oral cavity (specific organs are: lips, tongue, palate, lower jaw, teeth and gums). A very important element of work on voice and speech are exercises of articulation organs. The goal is to increase their activity and relax the muscles.

Fig. 29 Oral cavity

upper lip
teeth
soft palate
tongue
tonsils
tongue
lower lip

REMEMBER!!!

The time taken to prepare for articulation is important for the beautiful pronunciation. Working with your voice, speaking to people, if you want to be understood systematically (daily), you should exercise the lips, tongue, and soft palate.

DO THE EXERCISES:
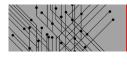
Sit comfortably in front of the mirror. It will help you control whether you are doing the exercises correctly. Repeat each of them 5 times:
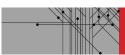
- cover and comb the lower lip with the upper teeth, and then vice versa - with the lower teeth, the upper lip
- alternately: put your mouth in a spout forward and kiss it, then smile excessively broadly,
- open your mouth wide, stick out - straight tongue as far as you can - and hide as deep as possible into your mouth,
- open your mouth wide, point the tip of your tongue high over your upper teeth, then lay flat on the bottom of your mouth.
- with your mouth slightly open, stick your tongue out of the mouth and lick the tip of your lips with it - make a circular motion to both sides.
- Lower the lower jaw by dividing its lowering into 3 times: small opening – medium – large opening.

Do you know that...

Specific consonants, best arranged in sets of syllables and logatomes, are perfect for lip and tongue exercises.

Do you know that...

- About 10% of the population can touch their nose with the tip of their tongue.
- Nick Stoeberl from California is the holder of the longest tongue in the world. Its tongue is 10.1 cm long, which is twice the length of an average person's tongue.
- The tongue of ... a giraffe is so long that it reaches up to its ear. It measures approx. 50 cm.
- In 2010, Francsco Domingo Joaquima set the record for the most flexible and most widely opened mouth in the world - 17 cm.
- The Rolling Stones logo (red lips with tongue sticking out of the chin) was inspired by the prominent lips of band leader Mick Jagger. Established in 1970

1.9. Efficient articulation apparatus as a condition of careful diction

The tension-free tongue guarantees the opening of the larynx, perfect resonance and articulation correctness.
Bogumiła Tarasiewicz

The **articulation apparatus** called the epiphysis consists of **movable organs** (lips, tongue, soft palate with uvula and lower jaw) and **fixed** organs (teeth, gums, hard palate). Their arrangement determines the color and quality of the spoken sound.

The tongue is the most mobile of the speech organs (there are 8 pairs of muscles in it), but in order to be able to influence the quality of the sounds, it must be free of tension. **Lips** significantly affect the color of the sound, e.g. a smile makes the corners of the mouth rise, and at the same time the cheek muscles support the activity of the **soft palate**. This makes the voice brighter and saturated with a head resonance. The sound of the nasal sounds depends on the soft palate. It lowers with their pronunciation, and when articulated, it rises. Lack of mobility of the soft palate causes mistakes, i.e. wearing. The movements of the **lower jaw** affect the opening of the mouth. Leaving it freely – which is a very easy exercise – causes the muscles of the face, neck, throat, tongue and larynx to relax.

Facial massage relaxes and relaxes the muscles. Combined with the reverberation of the sound, it is also perfect as a play with sounds that resound, spread throughout the body. Sit back, close your eyes, think about your face and imagine dividing it into stripes - the forehead belt, the under-eye belt, the belt above the upper lip, and the belt under the lower lip. Tap lightly with your fingertips and sound legato (continuously) the sounds:

- Forehead strip – *mmmmmm* sound,
- Belt under the eyes – sound *nnnnnnn*,
- A belt above the upper lip – the *wwwwww* voice, which is supposed to sound scary,
- Belt under the lower lip – *ssssss* sound.

Finally, with the open hand, gently tap the chest, sounding a low, long (legato) mmmmm sound. After a while, place your whole, open hands on your face and hold it for a while.
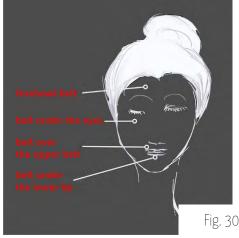
Fig. 30 Face massage
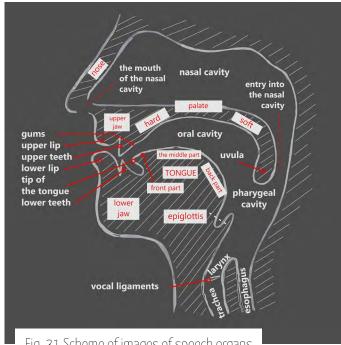
Fig. 31 Scheme of images of speech organs

Perform the exercises of the articulation organs every day, even when their efficiency is correct, they make the practitioner aware of the motor skills of his speech organs and increase the control over their movements (K. Gawęda). In addition to the popular lip and tongue exercises, also perform exercises for the soft palate, lower jaw and throat opening.

Exercises for the soft palate: yawning, snoring while inhaling and exhaling.

Lower jaw exercises: Repeat vertical movements with the lower jaw – lower it low and lift it.

Do you know that...

- **Yawning** is a very good exercise for opening your mouth and throat.
- Yawning, we breathe in the cold air that cools the blood that flows to the brain.
- The first yawning was Hippocrates, who said *yawning drives bad air out of your lungs and is good at any time of the day*.
- The length of the yawn depends on the size of the brain and its complexity, because the bigger it is and the more densely packed neurons in it, the more blood is needed to „power" it. People yawn the longest (about 6.5 seconds).

1.10. Wake up your voice!

The basic mistake is forcing the voice and forgetting that you have to speak with your body. The voice is an organ that is indivisible from the organism, it is an extension of the body.

Jerzy Grotowski

Overall **physical condition** gives a sense of self-confidence and is important for your voice. General movement exercises deepen the breathing, warm up, elasticize and warm up the body - the instrument from which the voice is emitted.

Pay attention to how you speak when you are after physical exertion. You can perform the most popular general development exercises that you remember from physical education classes at school – jumping, squats, bends, etc. When your body is warm, it is also easier to work on consciously activating the resonators. Speaking of resonators, we mean the audibility, carrying capacity, and sharpness of the voice, regardless of its size.

The upper resonators (base) are those distinguishable elements in the vocal organ located ABOVE the vocal folds. In turn, **the lower resonators** are located BELOW the vocal folds.
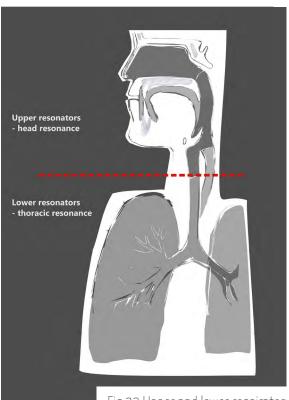
Fig.32 Upper and lower respiratory tract

The upper resonators are shaped to change, which allows them to modify the sound as needed. Head resonators give the sound a bright tone, lightness, brilliance and strength. In turn, **the lower resonators** have unchanging shapes. The voice created when they are activated is characterized by a little voiced, dark timbre. It is best when **a mixed resonance** is obtained – the sound propagates in the upper and lower resonators.

Do you know that...

- The voice without resonance is dull and deaf, devoid of glare. Its strength lies in the use of resonance spaces, not in forcing the larynx.
- Activation of **the upper resonators** during phonation can be observed by touching the individual elements of the skull bones with the hand, and **the lower resonators** – by placing the hand on the sternum bone.
- Head resonance voice is called „mask" speech because the places where you can feel the sound are shaped like a Harlequin mask.
- The best way to stimulate the thoracic resonance is **mormorando**, i.e. legato (long) sound of the m (gentle purring).

DO THE EXERCISES:

- Stand with your legs slightly apart, place one hand on your breastbone, the other on any cheek, close your eyes, take a breath, and on the exhale, sing the sound *m* for a long time.
- Stand with your legs slightly apart against the wall. Lean your back against it, place your arms along the length of your body, place your body weight evenly on both feet about 10-15 cm away from the walls (fig.A). Inhale, and on the exhale, sing sound *m* legato (long) while pushing the wall with your back. Pay attention to the changing sound.
- And then stand in front of the wall, lean on it with your whole hands and also push it (fig.B) making a low long mormorando sound.

A   B

- Imagine that you are eating something tasty. Purr and comment with satisfaction – yummy, yummy ... Repeat the words by extending the sound *m*: mama, mimosa, metamorphosis, marmalade, mammoth, medium, a compliment.
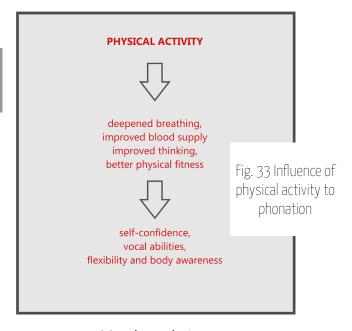
1.10. Activating the body and resonators

If the thoracic resonator is predominant in the voice emission, the voice is too deep, as if coming out of a bottomless pit, and if the head resonators are too predominant, the voice is sharp, penetrating and unpleasant to the ear.

Aleksandra Mitrinowicz-Modrzejewska

An irreplaceable introduction to exercises to activate resonators and wake up not only the body, but also the voice are general motor exercises - relaxing and warming up the body, i.e. the instrument from which this voice comes out.

28

PHYSICAL ACTIVITY

⬇

deepened breathing,
improved blood supply
improved thinking,
better physical fitness

⬇

self-confidence,
vocal abilities,
flexibility and body awareness

Fig. 33 Influence of physical activity to phonation

We understand voice resonance as:
- an acoustic phenomenon that enhances the laryngeal tone in the thoracic and epiphyseal space,
- a synonym for vibrations felt during voice production, which affects the sonority of speech.

Head resonance (upper resonators) promotes the carrying capacity of the voice and also gives the sounds a bright timbre. Thoracic resonance (lower resonators) is darker timbre. The most desirable is to obtain mixed resonance, which can be controlled by placing one hand over the sternum and the other over the frontal bone or the frontal and occipital spaces. You should feel vibrations in both places. Obtaining a mixed resonance does not burden the vocal folds and gives a nice timbre.

Do you know that...
- **The type of resonance depends very much on the throat**. It connects to the larynx, which causes its tension and clamps to transfer to the larynx, which rises and tightens. The larynx in this position produces higher, straining vocal folds.
- In people who have an untrained voice, the feeling of head resonance is very weak. **Sounds based solely on thoracic resonance** are dark in color, unbearable, and high-pitched sounds are produced with difficulty.

REMEMBER!
1. In the morning especially – before the vocal efforta general warm-up of the whole body is very important. Perform general movement exercises for the whole body. Try to remember all its parts (and joints):
- turn and tilt your head to the sides,
- toss your arms,
- turn your arms bent at the elbows,
- perform bends to both legs,
- turn the wheels with your hips,
- perform squats and jumps.

2. Be sure to **wake up your voice**! The thoracic register activates the vocal folds to vibrate with the entire surface (the head register activates only the edges of the folds). Especially after the night, thanks to the vibrations of the entire vocal folds, it is possible to clean them and obtain a clear sound without the habit of clearing their throat. Especially in the morning:
purr - extract low sounds freely by lengthening the sound m. Have fun with this sound, put various emotions into it.

3. Do exercises to **open the throat**:
- enthuse by taking air with your open mouth,
- imagine that your hot feet are suddenly flooded by a wave of ice-cold water,
- inhale air with your mouth, hold it in your mouth and swallow it.

Facial massage is also recommended (Fig. 30).

Literature:

Linklater K., *Uwolnij swój głos – tworzenie obrazów w pracy nad głosem i mową*, Kraków 2013.

Płusajska-Otto A. *Podręcznik pracy głosem. Ćwiczenia i wskazówki dla osób występujących publicznie*, Łódź 2017.

Rodowicz T., Jabłońska M., Toneva E., Bartczak A., Biedrzycki A., *Trening fizyczny aktora. Od działań indywidualnych do zespołu*, Łódź 2015

1.11. Be understood, heard and listened to
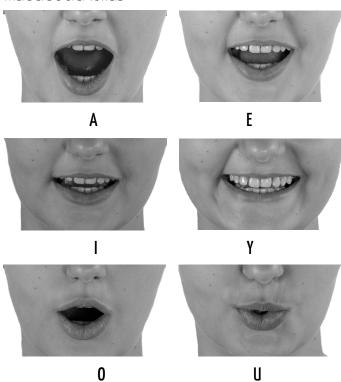
Speech, the tool must be sharpened
Julian Przyboś

The speech organ group is responsible for articulation (see chapter 2.4). The oral, nasal and pharyngeal cavities are involved. **Articulation** is their movements and arrangement when uttering individual sounds. The more efficient the articulation organs are, the more precise the pronunciation of individual sounds is, so they should be practiced daily. Beautiful **diction** depends on proper articulation.

The voices in Polish are divided into vowels and consonants.

VOICABLES are pronounced with the organs of speech wide open, they are syllabic, that is, they form syllables and are responsible in speech for the accent, pace of speech, pitch and timbre. They are generally better heard than consonants.

There are 6 oral vowels

A

E

I

Y

O

U

And 2 nasal vowels: Ą, Ę (in Polish).

Do you know that...

A correct sounding vowel distracts the listener from the incorrect sound of fricatives and stops.

DO THE EXERCISES!

- Look at the pictures of the mouth speaking the vowels and try to pronounce them with the same precision. Say each vowel briefly first (staccato), then inhale and on one exhale, pronounce each vowel slightly lengthening (legato). Keep the order: *a - e - y - i - o - u*.
- Stand slightly apart, extend one arm forward. Imagine you are holding a brush in it. Inhale and exhale the legato vowel *a* while painting the picture. Why not start by drawing a Christmas tree with sound? Repeat the exercise with each vowel.

Fig.34 Possible drawing of a Christmas tree drawn during the sounding of the legato vowel *a*

- Sound legato with one exhalation:

a - e	a – e – y – i – o - u
a – e – y	a – e – y – i – o
a – e – y – i	a – e – y – i
a – e – y – i – o	a – e – y
a – e – y – i – o -u	a – e

DO THE EXERCISES:

After preparing the body (posture, breathing, resonators and organs of articulation - chap. 1.7-1.11), go to the VEHICLING exercises. Sit in front of the mirror and start with the pronunciation of the oral vowels in isolation. During the pronunciation of the vowel *a* the mouth is opened the widest (about 2 cm), and with the following sounds: *e-y-i* the opening is smaller and smaller. Notice the protruding lips at the vowels *o, u*. First, pronounce each vowel short (staccato) and then make it lengthen (legato). Repeat the sequence of vowels each way a minimum of 3 times.

1.11. Articulation and diction

Speech, the tool must be sharpened
Julian Przyboś

Articulation is the mechanical side of the word (H. Zielińska, 2002, p. 77). It depends on the movements and arrangement of organs within the epiphysis (see chapter 2.4). In turn, **diction** should be considered primarily in terms of:

- **clarity** (articulation precision),
- **audibility** (bearing capacity),
- **flexibility** (freedom of articulation of difficult consonant groups (E. Skorek, 2000).

Reasons for incorrect diction:

- **lockjaw** – speaking with clenched teeth,
- **orthodontic speech**, i.e. lockjaw combined with exaggerated lip movement,
- **minimal lip movement** (the so-called ventriloquist),
- talking while **smiling** excessively (to look nice),
- too fast or too slow pace of speech,
- speaking too high or too low,
- nasal resonance – speaking through the nose,
- speaking monotonously (bad accentuation, incorrect intonation, no logical pauses),
- pronunciation errors regarding the implementation of sounds, e.g.

REMEMBER!!!

There are many factors that determine a nice diction:

- proper structure and efficiency (training) of the articulation organs (lips, tongue, soft palate and mandible);
- precise pronunciation of all ranks of sounds, consonant groups, and word sequences;
- proper air management while speaking;
- speech bearing capacity depends on the work of resonators;
- pitch of voice;
- correct accentuation and phrasing;
- ability to use pauses;
- pronunciation in accordance with the norms of pronunciation and linguistic correctness.

Do you know that...
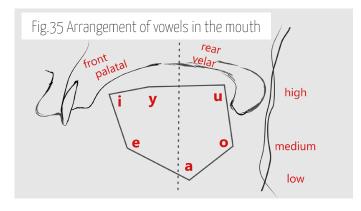
- K. Opaliński – a poet who lived in the 17th century – called his diction „grateful" and believed that a beautiful one could only be achieved through many years of consistent, systematic and persistent work.
- L. Jouvet (1887-1951) – a French actor, director, theater director – claimed that *theater is, above all, about making diction, corresponding to kneading bread.*

Due to the acoustic, phonetic and functional differences, the sounds are divided into vowels and consonants.

Vowels express feelings and emotions, and consonants intellect (...). Vowels are depositories of prosodic features: accent, melody, number and color of sounds.

B. Toczyska

Fig.35 Arrangement of vowels in the mouth
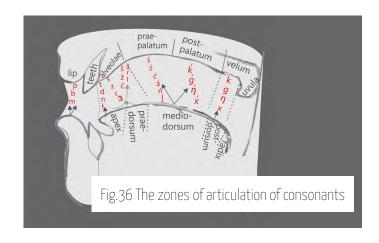
CONSONANTS – like vowels – are subject to division criteria. It takes into account:

1) The share of vocal ligaments and is divided into:
2) Share of the soft palate:
3) Articulation (organ close-up):
4) Place of Articulation:
5) The position of the middle part of the tongue in relation to the hard palate.

For pronouncing each consonant, at least a pair of tools is necessary, one of which acts on the other with its motion.

Juliusz Tenner

Fig.36 The zones of articulation of consonants

Chapter II
Why communicate?

Author: Joseph Agius
Co-author: Helen Grech

Table of Contents

Stefania The Pirate

Arrr! Stefania the pirate is a crazy and perky girl with whom you will definitely not be bored! She will sail with you on a difficult cruise on the seven seas, where you will train your interpersonal skills! This training session is sure to turn you into a brave pirate! You will learn to listen actively, take a different perspective and speak in public in front of the crew! Jump on a ship and let yourself be carried away by adventure!

In this chapter, among others you will learn the importance of gestures, what you convey with your body language and you will learn how to be a good listener.

After exploring the content of this chapter: click on the character and get onboard of nonverbal communication.

**MASTER'S
& PADAWAN'S ZONE**

COMMUNICATION IS NEVER SIMPLY A MATTER OF WORDS

Talking is something that is unique to humans. However effective human communication is made up of words, voice and body language.
One of the key skills to being assertive is to understand how your body language may appear to others.
A piece of work by Dr Albert Mehrabian describes that effective human communication is made of three parts. Mehrabian describes communication being made up of:
- Voice,
- Words,
- Body Language.

He also presented these as a percentage.
Communication: 55% Gestures and Body Language; 38% Tone of Voice; 7% Words.
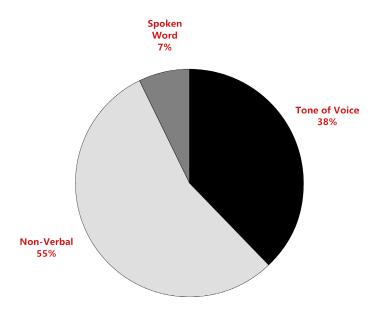
Non verbal communication

Spoken Word 7%

Tone of Voice 38%

Non-Verbal 55%

Several ways communication process can take place:

- **Facial expression,**
- **Body language,**
- **Hand gestures,**
- **Cries,**
- **Vocalizations,**
- **Language.**

Communication should bring people and ideas together.
However, LACK OF COMMUNICATION can be a major source of conflict and misunderstanding.
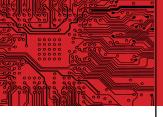
We all had to pay an incalculable price for conflict:
- **Financial price** – wasted time, lawyer fees, lost productivity.
- **Physical price** – stress related illness, headaches, injuries and accidents.
- **Intellectual price** – adversarial assumptions, distrust, false expectations, and failures.
- **Emotional price** – anger, fear, jealousy, guilt, and shame.

It is interesting that Indifference threatens the growth of a relationship more than conflict!

Communication (from Latin 'communicare', meaning 'to share') is the activity of conveying information through the exchange of thoughts, messages, or information, as by speech, visuals, signals, written, or behaviour.

COMMUNICATION IS NEVER SIMPLY A MATTER OF WORDS

Fig. 1. The Process Model

The Process Model as seen in Figure 1:

Sender – person originating the idea.
Message – is verbal or nonverbal (tone of voice, facial expression).
Channel – acoustic, visual, or electronic medium through which message is transmitted.
Recipient – person or persons listening who then give feedback to the sender.

There are three main steps when communicating with others:
Thought – first, information develops in the mind of the sender. This can be a concept, an idea, information or feeling.
Encoding: Next, a message is sent to a receiver in words or other symbols.
Decoding: Lastly, the receiver translates the words or symbols into information. Effective communication takes place if the information received by the receiver is very close to the information sent by the sender.

**Exercise
30 minutes**

Set up a two-person communication situation. One partner narrates his/her personal feelings about a news item. The other partner must paraphrase the first message before going on to express his/her personal opinion. A third person acts as an observer.

Literature:

D.C. Barnlund: *A transactional model of communication*. In: K.K. Sereno, C.D. Mortensen, eds.: *Foundations of Communication Theory*. New York: Harper and Row 1970.
J. DeVito: *Human Communication: The Basic Course*, 14th Edition. USA 2018.

34

WHY DO WE NEED TO COMMUNICATE?

Why we need to communicate?

- To protest or reject,
- To request action or need,
- To get attention,
- To express feelings and interest,
- To imitate,
- To greet,
- To describe,
- To answer,
- To ask questions,
- **To comment on what cannot be seen.**

Methods of communication

Communication isn't just thinking about how we communicate, emphasis also needs to be placed on the method we use. There are various methods available to us and each has its good points and bad points:

- Face to Face,
- Email,
- Telephone or mobile,
- Social media,
- Team Meetings,
- Notice boards,
- Web based platforms.

When two people communicate, each exchange is a transaction. Many of our communication problems come from transactions which are unsuccessful.

**Exercise
4 minutes**
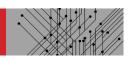
This clip defines communication and gives and overview of how communication is part of our daily lives.

**Exercise
15 minutes**

Reflect on the advantages or disadvantages of the following methods of communication:

Email

Mobile

Social media

WHY DO WE NEED TO COMMUNICATE?

Different methods of communication suit different messages. For example, we may rely heavily on email, however email may be seen as impersonal and things may be open to interpretation. It is important that the correct method of communication is used for the message.
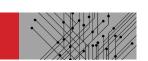
The most important reason for communicating is for social purposes, to share ideas and information.

35

**Exercise
15 minutes**

Think about three situations where communication has broken down, been misinterpreted or misunderstood. How could it have been better?

**Exercise
15 minutes**

Role play with a friend your last telephone call. Discuss the purpose of your call.

Literature:

D.C. Barnlund: *A transactional model of communication*. In: K.K. Sereno, C.D. Mortensen, eds.: *Foundations of Communication Theory*. New York: Harper and Row 1970.
J. DeVito: *Human Communication: The Basic Course*, 14th Edition. USA 2018.

II.3. Nonverbal communication

THE IMPORTANCE OF NONVERBAL COMMUNICATION

Like verbal communication, we use nonverbal communication to share meaning with others. One of the main differences between verbal and nonverbal communication is that we use a single channel (words) when we communicate verbally while we use multiple channels when we communicate nonverbally. Another difference between verbal and nonverbal communication is that we use verbal communication consciously while we generally use nonverbal communication unconsciously. This means that we usually think about our verbal communication before we communicate, however, we do not always think about our nonverbal communication. Silence can also serve as a type of nonverbal communication.

Here is a list of non-verbal communication and behaviors.

Non-verbal behaviors can include:
- Leaning back in a chair with arms crossed;
- Leaning forward in a chair;
- Smiling;
- Frowning;
- Yawning;
- Nodding;
- Resting chin in both hands;
- Tapping fingers on the table;
- Looking at your watch;
- Staring around the room.

What can body language tell you or about you?
- If you're bored,
- Anxious,
- Lack Confidence,
- Impatient,
- Nervous,
- If you are telling the truth,
- If you are happy and enthusiastic,
- If you are sad.

EXERCISE
15 minutes

Have the student act out and interpret the meanings of these behaviors. This activity helps students recognize nonverbal communication cues from others.

THE IMPORTANCE OF NONVERBAL COMMUNICATION

Gestures
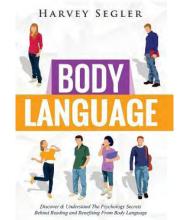
Most gestures are made with your hands and arms. To be effective, a speaker's gestures must be purposeful.

Gestures clarify and support words.
Gestures dramatize your ideas.
Gestures lend emphasis and vitality.
Gestures help dissipate nervous tension.
Gestures function as visual aids.

What body language can you demonstrate that show these things?

- **Fiddling** – Playing with your watch or a pen looks like you're bored or impatient.
- **Clock watching** – It looks like you're anxious to move on to something else.
- **Tapping** – Tapping your foot or fingers suggests you are impatient or nervous.
- **Staring** – An unblinking stare conveys aggression
- **Legs crossed or body hunched** – Closing up your body profile — becoming smaller — looks like you lack confidence.
- **Arms crossed** – If you keep your arms folded during communication, you appear to be defending yourself against the others.
- **Touching your face** – When you have your hand in front of your mouth, you appear timid.
- **Rubbing your nose, looking away** – People who are lying often rub their nose or look away when speaking.
- **No eye contact** – If you won't look the other speaker in the eye, you seem to have low interest or lack of confidence.

Literature:

M. Abrahams: *Speaking up without freaking out.* USA 2016.

J.K. Burgoon, D.B. Buller, W. G. Woodall: Nonverbal communication: The unspoken dialogue. New York: Harper & Row 1996.

J. DeVito: *Human Communication: The Basic Course*, 14th Edition. USA 2018.

H. Segler: *Body Language: Discover and understand the psychological secrets behind readking and benefitting from body language.* 2016.

L. Laskowski: *10 Days to more confident public speaking.* New York – Boston 2001.

ESSENTIAL LISTENING SKILLS

Listening has great power. It draws thoughts and feelings out of people as nothing else can.
When someone listens to you well, you become aware of feelings you may not have realized that you felt.

As a helpful listener, I do not interrupt you. I do not give advice. I do not do something else while listening to you. I do not convey distraction through nervous mannerisms. I do not finish your sentences for you. In spite of all my attempts to understand you, I do not assume I know what you mean.

I do not convey disapproval, impatience, or condescension. If I am confused, I show a desire for clarification, not dislike for your obtuseness. I do not act vindicated when you misspeak or correct yourself.

I do not sit impassively, withholding participation.
Instead, I project affection, approval, interest, and enthusiasm. I am your partner in communication. I am eager for your imminent success, fascinated by your struggles, forgiving of your mistakes, always expecting the best. I am your delighted listener.

"Are you listening to me?" This question is often asked because the speaker thinks the listener is nodding off or daydreaming.

To Be Interesting, Be Interested.

- Maintain eye contact and look at the speaker.
- Be relaxed and attentive. Remember that listening is not just hearing.
- Try and picture what the speaker is saying and listen to the words and capture the feeling.
- Do not impose your opinions, suggestions or ideas.
- Wait for the speaker to pause in order to ask for clarifications.
- Ask only questions which help you understand better what the speaking is saying and feeling.
- Observe non-verbal cues.
- Capture the feelings of the speaker and give feedback without being judgemental. Show that you understand that feeling.

(Smale, 2008)

S.O.L.E.R.
Five steps for attentive listening

Squarely face the person,
Open your posture,
Lean towards the sender,
Eye contact maintained,
Relax while attending.

Why is it important that we listen?
We need to hear what was said in order to continue the conversation.
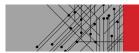
Is there a difference between hearing and listening?
Hearing is a sense most of us are luckily enough to have, where listening is a skill that needs to be developed.
Active listening is demonstrating to the other person that you are actually listening to what has been said.

Exercise
5 minutes

**Think of a person who is an effective communicator
What can this person do to make him/her able to communicate effectively?**

II.4. Effective listening – silence can be golden

**MASTER'S
& PADAWAN'S ZONE**

ESSENTIAL LISTENING SKILLS

We have two ears but only one mouth.

**Exercise
15 minutes**
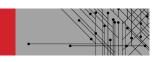
Read Dan Loek's article **„5 Simple Ways to Become a Better Listener"** in which the author explains how to improve your listening skills. Among the tips you'll find: genuine interest in the person you're you are talking to; be comfortable with eye contact; taking notes and asking questions.
Click on the image below and listen to the lecture by the author of article.
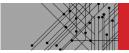
**Exercise
10 minutes**

Think of a situation when you had a feeling that nobody was listening to you. How did you feel then? Try to identify three behaviors of the recipient that indicated that they are not actively listening to you.

SERIAL ENTREPRENUER
DAN LOK

Literature:

D. Lippman: *The storytelling coach: How to listen, praise, and bring out people's best. Little Rock.* AR: August House 1998, s. 110–111.

II.5. Barriers to communication

KNOW THE BARRIERS

No matter how good the communication system is, unfortunately barriers can and do often occur. This may be caused by a number of factors which can usually be summarized as being due to physical barriers, system design faults, additional barriers and physiological barriers.

Physical barriers

Physical barriers are very ofen due to the nature of the environment. An example of this would be when people are in different locations.

System design
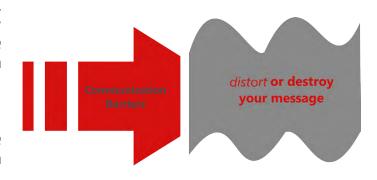
System design faults refer to probems with the structures or systems in place in an organization. Examples would include inefficient or inappropriate information systems.

Attitudinal barriers

Attitudinal barriers arise as a result of problems with staff in an organisation mainly due to attitude problems or lack of motivation.

Physiological barriers

This may result form individuals' personal discomfort caused by sickness or conditions such as hearing loss, poor eyesight and speech difficulties.

distort **or destroy your message**

Barriers to effective communication

Barriers to effective communication can distort the message and the intention of the message being conveyed. This may result in failure of the communication process.

The most common barriers to effective communication are:

- The use of jargon. Over-complicated, unfamiliar and/or technical terms.
- Emotional barriers and taboos. Some people may find it difficult to express their emotions and some topics may be completely 'off-limits' or taboo.
- Lack of attention, interest or distraction.
- Differences in viewpoint.
- Physical disabilities such as hearing problems or speech difficulties.
- Physical barriers to non-verbal communication. Not being able to see the non-verbal cues, gestures, posture and general body language can make communication less effective.
- Language differences and the difficulty in understanding unfamiliar accents.
- Cultural differences.

Read more at: https://www.skillsyouneed.com/ips/barriers-communication.html

40

KNOW THE BARRIERS

41
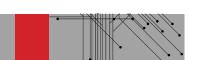
Hearing and listening should not be confused. It is not always easy to distinguish an actual hearing loss from lapses in listening. The first is a physical problem and the latter is a psychological problem. The person might be inattentive, uninterested, preoccupied, unwilling to cooperate, or depressed.
They do not want to hear.

Ten Tips for Effective Communication with Hard-of-hearing Persons

- Stand at a distance of 3 to 6 feet.
- Arrange to have light on your face, not behind you.
- Position yourself within the visual level of the listener.
- Speak at a natural rate, unless you see signs of incomprehension.
- Speak slightly louder than normal. Do not shout.
- Always face the hearing-impaired person, and let your facial expression reflect your meaning.
- Use short sentences.
- Rephrase misunderstood sentences.
- Do not talk while eating, chewing gum, smoking a cigarette, or laughing.
- Identify the topic of conversation so the listener has some contextual clues.

Always be clear and not confusing!

Literature:

J. DeVito: *Human Communication: The Basic Course*, 14th Edition. USA 2018.

HUMOUR AND COMMUNICATION

The three main theories of humour:
1) Incongruity theory
2) Superiority theory
3) Relief-Reliese theory

1) **Incongruity theory** (Kant, Shopenhauer)
Multiple meanings
Detecting Ambiguities
Sudden shift of perspective

2) **Superiority theory** (Plato, Aristotle, Descartes)
Humour to inflate our own ego
Humour to deflate others we feel are superior
Seeing the flaw in other as compared to ourselves

3) **Relief-Release theory** (Freud)
Temporary freedom from our restrictions
Rebellion against the repressive or uncontrollable
Levity in a tense situation

Humour is one coping technique that has been used in dealing with job burnouts in various professions.

Metcalf and Felible's 3 Lighten-Up Rules of Survival
In their *Lighten Up: Survival Skills for People Under Pressure*, Metcalf and Felible have three rules:

1. Be able to see the absurdity in difficult situations,
2. Be able to take yourself lightly while taking your work seriously, and
3. Develop your sense of joy and being alive.

(Morreall, 2008)

It seems that people who have the ability to laugh at themselves in just the right amount during a public speaking engagement are perceived as:

secure,
confident,
strong, and
likeable.

Self-effacing humour, or making fun of yourself is a very powerful form of humour. It gets its strength from highlighting your weaknesses.

Ronald Reagan

People who use humour at work are:

More Productive according to **Psychology Today**,
Less Stressed according to **American Physiological Society**,
Paid More according to **Harvard Business Review**,
Happier according to **Journal of Aging Research**.
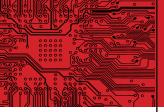
(Andrew Tarvin, 2014)

Why in Tibetan Buddhism people laugh so much?

'Laughter is very helpful to me in teaching and indeed in political negotiations, because when people laugh, it is easier for them to admit new ideas to their minds'.

**Exercise
60 minutes**

Consider two or three ways in which you can use humour to alleviate stress in your life (i.e. becoming playful; imagining a troublesome person in some ridiculous way; placing 'lighten up' signs around the house; watching a funny movie, etc.) and apply and apply your ideas to your daily routine. Write down what you did, when you did it, and whether it worked to make you feel better.

II. 6. The use of humour in interpersonal relationships

HUMOUR AND COMMUNICATION

- Seek out friends who are good at finding humor under stress.
- Observe how other people use humor to cope with stress.
- Look for humor in stressful situations in your own past.
- Look for tomorrow's humor in today's crisis (Ask yourself, 'What will I find funny about this next month?').
- Make a list of minor hassles and problems that you encounter on a typical day. Start looking for humor in these situations.
- Practice seeing the glass half-full, instead of half-empty.
- Remind yourself that something good often comes out of a bad situation.

Find Humor in the Midst of Stress

You cannot prevent the birds of sorrow from flying over your head, but you can prevent them from building nests in your hair.
Chinese proverb
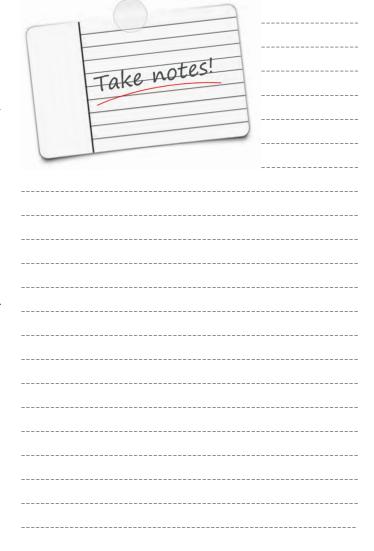
We've all heard: 'When life deals you lemons, make lemonade'. The secret ingredient in making good lemonade is **your sense of humor**.

HALT (HUMOUR AND LAUGHTER TIMES)
INSTRUCTION SHEET (Agius, 2010)

Humour helps you connect with people and makes you more interesting and likeable. It also shows that you don't take yourself too seriously and makes a positive impression.

Experts now agree that laughter is good for you, boosts your immune system, relieves tension, benefits the mind, body and spirit and is free!

For the next few days, read, listen or watch laughter material. You can use your own personal life experience, read newspapers, books and watch sitcoms. Be ready with a pencil and paper and note what strikes you funny.

Literature:

J. Agius: *Application: Fluency: Smart Intervention Strategy. Category: Education, Language: English, Developer: Vioside, Requirements: Compatible with iPad.* 2013.
T. Antion: *Wake'em Up! How to Use Humor and Other Professional Techniques to Create Alarmingly Good Business Presentations.* Landover Hills – Minneapolis 2007.
J. Morreal: *Applications of humor: Health, the workplace and education.* In: V. Ruski, eds.: *The Primer of Humor Research.* Berlin & New York: Mouton de Gruyter 2008, 449-478.
D. Nihill: *Do you talk funny?* Texas 2016.

43

Chapter III
How to speak well? Etiquette and linguistic politeness

Author: Barbara Mitrenga

Table of Contents

Henryk The Bear

A wild gentleman who is familiar with language etiquette will lead you through the thicket on a path of efficient communication. Thanks to it, you will have savoir-vivre on one finger. You will learn to see the differences between hate and criticism and test your communication skills in relationships with people.
In this chapter, among others you will gain a handful of knowledge about linguistic politeness, netiquette, intercultural communication, you will learn how to increase your communication skills.
After exploring the content of the chapter: click on a character and explore the culture of the living word!

III.1. What will I learn?

PADAWAN'S ZONE

45

Have you ever wondered what it means to „speak well"? How do we assess how well or incorrectly someone speaks? What do you do to „speak well"?

There is no single answer to these questions because the adverb „well" does not have a single definition. In the context of communication, the term „well" means both „correct", „effective", „beautiful", „interesting", „understandable" or „polite". This assessment depends on many different factors and their interrelationships that create and determine the act of communication.

You will find more information on this subject on the following pages.

What is this chapter about?

What information can I find in it?

In this chapter you will find information, tips and advice on:
 – linguistic and communicative competence;
 – communication in the real and digital world;
 – etiquette and linguistic politeness.

If these terms sound strange to you, but at the same time exciting and maybe even intriguing, then this part of the textbook is designed just for you!

Any occasion is good to wish each other the best! At the beginning of this chapter, we hope that your statements will be linguistically correct, relevant, in the proper form and conveyed in the right way.

Let your communication success be with you !

III.1. I want to teach about it!

Instead of an introduction

The fundamental question that we will try to answer in this chapter is: How to speak well? It can be expanded and at the same time profiled with additional questions: What does it mean to speak well? What do you do to speak well (better than before)? What factors influence effective communication? How do you achieve communication success? The answers to such questions can be found in the following pages of the textbook.

The chapter consists of three parts, to which the goals are synthetically formulated next to (goal 1 and goal 2) and below this text (goal 3).

The order of the presented content is not accidental: the starting point comprises issues related to linguistic and communicative competence; then the focus is on communication in the real and digital world and the principles of n-etiquette. In the last part of the chapter the focus is on etiquette and linguistic politeness, also in intercultural context. In conclusion, we will show you what effective communication is all about (resulting from the correct and efficient use of language and applying the principles of etiquette and linguistic politeness).

Goal 1

We will show that linguistic competence is not the same as communicative competence, and the mere ability to formulate sentences correctly does not guarantee successful communication. We will encourage you to reflect on correctness and language skills.

Goal 2

We will pay attention to the differences in communication in the digital and real world. We will take a closer look at the language of the Internet and we will look at the characteristics of virtual communities to diagnose the main communication difficulties related to functioning in both these spaces. Then we will try to eliminate them.

Goal 3

We will indicate the most important determinants of Polish etiquette and linguistic politeness, show that not all of them are universal, and look at the norms of politeness in various cultural areas. We will provide tips on how to communicate adequately in different communication situations (formal and informal).

III. How to speak well? Etiquette and linguistic politeness

III.2. What is worth knowing about language competence?

PADAWAN'S ZONE

47

We name the term *language competence*

Let us start by presenting the meaning of the word competence, used today in the general language in the sense of ‚the scope of someone's knowledge, skills' (German *Kompetenz*, French *compétence*).

In the context of deliberations on language, competence means the scope of someone's knowledge and linguistic skills related to the grammar of a given language, vocabulary, knowledge of the rules of word formation and their inflection, the rules of creating correct sentences.

Developed linguistic competence proves linguistic correctness and is one of the conditions for appropriate communication, but it is not the same as the ability to use a language efficiently. What, apart from linguistic correctness, affects effective communication? You will find out on page 49.

Consider

How do you rate your language competence?
Are your statements linguistically correct?
What are the strengths / weaknesses of your statements?
In what areas do you need support?

Remember, language skills can be effectively strengthened!

Linguistic correctness vs. Spelling and punctuation correctness

Spelling and punctuation correctness concerns the writing of the text, therefore it is not strictly linguistic correctness.

Linguistic correctness includes:

- correct pronunciation,
- choosing the right forms of words (the correct inflection of words in the language),
- correct construction of sentences,
- correct construction of words,
- appropriate understanding of words,
- correct use of phraseological compounds.

Source of definition and information on the origin of the word competence: *Uniwersalny słownik języka polskiego*. S. Dubisz, eds. Warszawa 2008.
On linguistic correctness, see *linguistic correctness* in *Nowy słownik poprawnej polszczyzny PWN*. A. Markowski, red. Warszawa 1999, s. 1720.

III.2. Outline linguistic competence

Linguistic competence in terms of linguistics

According to Noam Chomsky's generative grammar in the 1960s, linguistic competence meant an innate, unconscious knowledge of a language that characterized its users. Linguistic competence understood in this way allows users to:

- understand and speak new sentences, including those they have never heard before;
- distinguish grammatically correct sentences from non-grammatical sentences;
- paraphrase the expression by formulating synonymous expressions;
- recognize the polysemy of sentences.

Generative grammar assumes the model of linguistic competence of an ideal language user.
Linguistic competence described in this way is distinguished from performance, i.e. the actual use of language, which also depends on many other factors, e.g. memory, health and the language user's mental state.

Compare the distinction between linguistic competence and performance with the distinction between *langue* and *parole* according to Ferdinand de Saussure.

linguistic competence, see Latin *competentia* 'adequacy, agreement; permission to act'.

Linguistic competences in the 21st century

A person with linguistic competences in a given language can use it in two areas, i.e. both create correct grammatical sentences as well as receive and understand sentences created in a given language.

Currently, more and more young people have problems resulting from insufficiently developed linguistic competence (lack of sufficient knowledge and skills in language, enabling them to formulate the sentences correctly and understand messages). For over 20 years in highly developed countries, **functional illiteracy** has become a real problem, i.e. the inability to cope with situations requiring communication with the written word, despite mastering reading and writing skills. The problems of young people with oral communication are also increasing, especially in official situations.
In various analyses, these problems are directly related, inter alia, to the development of audiovisual mass media, as will be discussed on p. 54.

The basic, but not the only, condition for proper use of a language is **linguistic correctness.**

Polish Language Council

Since 1996, an institution issuing opinions on all matters relating to the use of the Polish language, including resolving linguistic doubts, establishing the rules of spelling and punctuation.

https://rjp.pan.pl/

A. Skudrzyk (online): *„Analfabetyzmy" współczesne*. Katowice 2004. http://uranos.cto.us.edu.pl/~tmjp/skudrzyk.pdf (date of access: 3.12.2021).
See entry: linguistic competence in: Encyklopedia językoznawstwa ogólnego. Edited by K. Polański. Wrocław – Warszawa – Kraków 1993.

III. How to speak well? Etiquette and linguistic politeness

III.3. Increase your communication skills!

PADAWAN'S
ZONE

49

Communicative competence - what is it?

Communicative competence is the highest type of linguistic competence. The language user achieves it when s/he can use the language not only in a grammatically correct way, but above all in a way that is adequate to the extra-linguistic situation.

A person with a developed communicative competence is **language proficient**.

How to increase your communication skills and thus improve communication?

Start with a handful of useful theoretical information on the act of language communication on page 51. These will help you understand what the communication process is all about and the elements of this process that you should consider when planning your exam answer or writing an e-mail to a lecturer or a cover letter during recruitment for a dream job.

This will lead you to develop your communication skills in a series of practical exercises dedicated to this part of the textbook.

Language proficiency consists of:

- the ability to convey what you want to convey in the best possible way in a given communicative situation,
- the ability to achieve goals in utterance,
- the ability to select means of language depending on the situation,
- the ability to speak fluently and easily create utterances.

Source: entry *sprawność językowa* in: *Nowy słownik poprawnej polszczyzny PWN*. Edited by A. Markowski. Warszawa 1999, pp. 1751–1752.

Communicative competences – why is it worth strengthening?

Communication skills in the native language are one of the key competences in the European dimension, in addition to mathematical competences, self-education skills, interpersonal, intercultural, social and civic competences.

The ability to communicate effectively is important in every profession, regardless of whether in the future you choose to work in the media, in education, in cultural institutions, in a publishing house, become an IT specialist, health care professional or run your own company. Wherever you work and in whatever way your professional career unfolds, highly developed communication skills will make it easier for you to contact your colleagues, superiors, clients, students, etc.

If you are still wondering whether it is worth working on developing, improving or strengthening your communication skills, there is only one answer – look at the diagram in the upper right corner of this page.

Good advice
Even if you are not a speech master, you can expand your knowledge of the language step by step and develop your language skills and thus strengthen your communication skills!

communicative competence
=
communication success
=
professional success

III. How to speak well? Etiquette and linguistic politeness

III.3. Increase your communication skills!

PADAWAN'S
ZONE

50

The act of linguistic communication diagram

CONTEXT
MESSAGE

SENDER..RECIPIENT

CONTACT
CODE

The **contact** method between the sender and the recipient, e.g. direct voice, voice over a telephone, indirect: letter, SMS, e-mail, letter, tweet, etc.

You are **the sender** when you say or write something.

You are **the recipient** when someone says something to you or when you read something addressed to you.

Context is that area of the outside world to which what you say or write as the sender relates (e.g. contemporary film, computer games, political situation, COVID-19, distance learning, weather).

A **message**, meaning „something" you said or wrote as the sender or heard or read as the recipient.

Code, i.e. the character system in which you have „coded" your message, e.g. Polish, English, Latin letters, emoticons, emoji, secret messages, Morse code, Brail alphabet, sign language, etc.

Literature:

R. Jakobson: *Poetyka w świetle językoznawstwa*. In: *W poszukiwaniu istoty języka*, vol. II, Warszawa 1989, p. 81.
See: R. Przybylska: *Wstęp do nauki o języku polskim. Podręcznik dla szkół wyższych*. Kraków 2003, p. 20–21.

III. How to speak well? Etiquette and linguistic politeness

III.3. Increase your communication skills!

PADAWAN'S
ZONE

51

Good communication step by step

You already know what the act of language communication diagram looks like and what its components are (if you don't know – go back to page 50).

If you care about efficient communication, analyse, remember and use a handful of tips on how to plan and express a good statement. However, you already know that you should care, because your communication skills affect not only your everyday communication with your loved ones, but also matters in the labour market.

STEP 1 ZOOM on the sender

Who and what you are, determines you as a sender. When you talk to friends or colleagues, you are one of them and your relations are equal. You understand each other without words on many issues, use the same expressions and talk freely. When you are at a job interview, your relationship with the recipient (here: the employer) is subordinate. You use official forms then, trying to make your statement correct, you speak in full sentences, etc. As a sender you often take the superior position, e.g. when you are the leader during the implementation of a joint task, you are a shop customer or a guardian for a children party. In such situations, your statements are adequate to the role you play in the act of communication (forms of honorific titles, the degree of officiality adjusted to the recipient, etc.).

STEP 2 ZOOM on the recipient

Think, who you are addressing your speech to, i.e. who is your recipient? Who you communicate with affects the form of speech, how you express yourself, what you talk/write about, what medium you use, etc.

When drafting your utterance, think about the recipient. The following questions may be helpful:

1. Is it a single person or more people?
2. Is it a woman, a man or a child?
3. What is the age of the recipient?
4. What is your relationship with her/him (family, work, etc.)?
5. Do you know this person personally or is it an anonymous recipient for you?
6. Where is the person from?
7. What is their profession?

Remember!

Knowledge about the recipient facilitates communication, allows you to formulate the statement better, adjust the form of communication or the manner of speaking to your recipient. The key to communication success is matching the statement to the recipient.

In the context of good communication, „origin matters"! What does it mean?

STEP 3 ZOOM on the message:
What and how do I want to communicate?

First of all, you need to know what you want to convey to the recipient. If you know what you want to say, apply the Conversational Maxims*:

- **principle of quantity** – say as much as necessary,
- **quality principle** – tell the truth,
- **principle of relation** – talk on the topic,
- **principle of the manner** – speak clearly, lucidly, concisely, in an orderly manner, linguistically correct.

* These rules were formulated by Paul Grice. Professor Boguslaw Skowronek talks about what they are and whether they are realized in real communication.

PROF. BOGUSŁAW **SKOWRONEK**

III. How to speak well? Etiquette and linguistic politeness

III.3. Increase your communication skills!

PADAWAN'S
ZONE

52

STEP 4 ZOOM on the code

Word? Writing? Image?

In order to communicate effectively with the recipient, you should use the same code. Currently, due to the development of the Internet, the image is the dominant medium of communication, which is replacing the spoken and written word.

Communication involves the encoding and decoding of information on the sender's and recipient's side.

STEP 5 ZOOM on the contact

The development of the Internet has created a new way of communication, computer-mediated-communication = electronic, media communication, i.e. via the computer.

The Internet states the multimedia and global communication channel between people (chat, mailing list, discussion forum, e-mail).
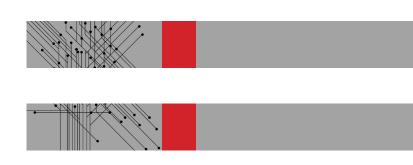
Electronic communication is replacing (or has already replaced) all other, more traditional methods of communication (letter, telegram, telephone).

For communication to be effective, the communication channel must be common to the sender and recipient. This is important especially in intergenerational communication, in which the so-called digital „natives" and „emigrants" participate.

STEP 6 ZOOM on the context: what unites us and what divides us?

In communication the context determines the area of possible understanding or misunderstanding between the sender and the recipient.

The greater the age difference between the interlocutors, the greater the differences in views, values, beliefs, knowledge, and interests that hinder communication (generation gap).

III.3. A few words about communication competence

A few words about communicative competence

The creator of the term is the American anthropologist and sociolinguist Dell Hymes, who used it in his speech *On communicative competence* in 1966 to refer to the ability of a native speaker to adapt his statement to a specific social situation. Communicative competence understood in this way was perceived as a complement to the linguistic competence of Noam Chomsky. For Hymes, communicative competence is not an innate ability, but acquired through contacts / social relationships. It assumes knowledge of the accepted interactions in various communication situations, depending e.g. on tradition, culture, the personality of interlocutors or context.
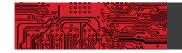
Currently, it is an important term in glottodidactics. It is also used, among others in psycholinguistics or theories of children's speech acquisition. Importantly, there are various definitions of communicative competence in the literature, as well as models of communicative competence (we are hereby discussing various components of such a model).

The literature listed here includes publications with a discussion of selected concepts and models of communicative competence. It is worth getting acquainted with the rich bibliography on communicative and linguistic competence contained therein. Regardless of the differences in the way of defining communicative competence and possible models – these all share the belief that **knowledge** and **skills** are the components of communicative competence.

communicative competence,

language communicative ability
versus
communicative language use

An important issue is also the matter of **intercultural communicative competence**, which is directly related to linguistic politeness. We will return to this issue on p. 64.

Literature:

A. Czechowska: *Kompetencja komunikacyjna w glottodydaktyce*, p. 13–19. https://www.ifp.uni.wroc.pl/data/files/pub-9024.pdf (date of access: 5.01.2021)
S. Grabias: *Język w zachowaniach społecznych*. Lublin 1997.
I. Janowska: *Kompetencja komunikacyjna a glottodydaktyka*. „LingVaria" X (2015)/2 (20), p. 41–54.

PADAWAN'S
ZONE

54

Electronic communication

The Internet has changed and modified the linguistic reality, revolutionized communication. It is a process that is still ongoing, generating new communication and linguistic qualities, „new media" are aging rapidly.

Once – not so long ago* – communication was possible only in the real world, conversations took place in face to face contact. The impact of digital communication is enormous. Therefore more and more difficulties appear in communication in the real world.

Have you ever wondered what the world was like without a computer, the Internet, smartphones, SMS, instant messaging, Facebook?
Does the new replace the old or enrich the list of existing media?
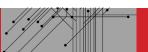
* In 2021, it will have been 30 years since the symbolic date defining the beginning of the Internet in Poland – the first electronic message sent by a student of the University of Warsaw on August 17, 1991.

The digital turn has changed the world, has introduced new forms and methods of communication. It has dominated interpersonal communication in many areas, but communication in the digital world has not replaced communication in the real world, in direct contact with another person.

"The context of the language and its use on the Internet are important
as constituting the environment for the emergence of the new
language and new language habits."

M. Kita: *Język w internecie. Rozpoznanie stanu wiedzy*. In: *Język w internecie. Antologia*. Katowice, p. 15.

III. How to speak well? Etiquette and linguistic politeness

III.4. About the features of virtual communities

MASTER'S
ZONE

Basic features of virtual communities according to Mark Smith:

Non-spatiality – virtual action is not limited spatially, interactions take place across territorial or geographic borders.

Asynchronous – communication does not have to take place in real time, most often communication takes into account the delay in the recipient's response.

Non-physicality – text is the most important in virtual communication, it is not influenced by the body – voice, intonation, facial expressions, gesture, clothing (emotions replaced with emoticons).

Astigmatism – virtual communities are not stigmatized (gender, race, physical appearance, etc.).

Anonymity – interactions can be completely anonymous, the recipient decides to what extent s/he wants to remain anonymous.

Important issues regarding the functioning of the language on the Internet:

1. internet communication model,
2. typological diversity of messages on the Internet,
3. etiquette,
4. the use of various codes in text construction,
5. focus on emoticons,
6. language economization,
7. spelling and punctuation specificity of the Internet text (errors or a new convention?),
8. implications of the Internet language and communication habits from the virtual space for language and communication in real life.

(Kita, 2016: 12–13)

E-generation of adults
(Net Generation)

Real life and *virtual reality* are parallel worlds for the e-generation, impossible to separate. Everything comes to them through the media, and from childhood they get to know the world through them.

Literature:

M. Smith (online): *Voices from the Well: The Logic of the Virtual Common*. See: M. Szpunar (online): *Społeczności wirtualne jako nowy typ społeczności – eksplikacja socjologiczna*. „Studia Socjologiczne" 2004, 2 (173), p. 95–130. http://www.magdalenaszpunar.com/_publikacje/2004/spolecznosci_wirtualne.htm (date of access: 28.09.2020)
See also: M. Kita: *Język w internecie. Rozpoznanie stanu wiedzy*. In: *Język w internecie. Antologia*. Katowice 2016, p. 24–25.

III. How to speak well? Etiquette and linguistic politeness

III.5. Netiquette - learn about the code of cultural behavior in electronic communication!

PADAWAN'S ZONE

56

**Netiquette (net ,network' + etiquette)
– code of cultural behavior
in the Internet communication**
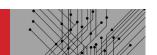
There are specific rules of conversation in Internet communication, a kind of Internet savoir-vivre. These rules do not have legal force. They are followed, but not without exceptions, and not by all users.

Netiquette is associated with the recommendation to care for the culture of the language and respect for each other.

The rules of netiquette are not uniform. The unchanging principles are the following rules:

- no spamming
- prohibition of profanities and insults
- no duplication of the same content
- prohibition of writing whole words in capital letters
- an order to comply with norms of correctness
- restriction of emoticons („smilies") and acronyms
- the need to protect intellectual property.

Literature:
A. Naruszewicz-Duchlińska: *Kultura zachowań językowych w internecie*. Warszawa 2019, p. 43–44.

Examples of behavior incompatible with the netiquette:

hating – posting offensive or aggressive comments on the Internet (in forums, chat rooms, etc.) without any constructive criticism;

trolling – placing offensive and/or ridiculing entries on the Internet (in forums, chat rooms, etc.), asking and repeating controversial questions in order to provoke a quarrel;

spamming – repeated sending of unwanted, unsolicited correspondence, usually for marketing purposes, via e-mail;

flooding – a type of spam attack on forums, chats, etc., consists of sending many messages with the same content, empty or intentionally distorted to one person. Such messages consist of repeating letters, numbers, punctuation marks, or emojis.
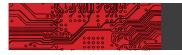
III.5. Internet language

Basic features of the Internet language

- divorcing linearity and cause-effect order;
- absence of established author's intention – the form is not final, the message is not addressed to an individual recipient; its final form / meaning is determined by what happens with this message on the Internet;
- elliptical, abbreviated, concise expression;
- combining verbal and iconic codes;
- combining the features of spoken and written code;
- stylistic innovations;
- lexical innovations - supplementing the vocabulary (*like, hate, tweet*);
- leaving the traditional norms of correctness, incl. caused by the speed of verbal exchanges (e.g. typos, skipping diacritics).

What are the Internet users most indignant about?

- orthographic mistakes,
- lack of specific language diacritics (the natural process of language evolution, linguistic tendency to save effort),
- use of upper and lower case letters, punctuation (rarely),
- typos,
- vocabulary (overuse of diminutives, improper use of them),
- using profanities.

Literature:

B. Golus: *Fenomen rozmów internetowych i ich języka*. In: M. Kita, J. Grzenia, eds.: *Dialog a nowe media*. Katowice 2004.

B. Taras: *Anonim w Internecie, czyli o komunikacji incognito*. In: M. Kita, J. Grzenia, eds.: *Dialog a nowe media*. Katowice 2004.

E. Zalewska-Greloch: *Polszczyzna internautów – poprawna czy... „wygodna"?* In: J. Podracki, E. Wolańska, eds.: *Język w mediach elektronicznych*. Warszawa 2008.

III. How to speak well? Etiquette and linguistic politeness

III.6. Linguistic and non-linguistic politeness as elements of communicative competence

PADAWAN'S
ZONE

58

Linguistic politeness:

- in a different way: a linguistic etiquette;
- norms of linguistic behavior in certain extra-linguistic situations adopted in a given culture;
- it accompanies or replaces it with the so-called non-linguistic politeness (you will learn what it is on p. 60);
- there is no one "politeness" (for more information on the varieties of politeness and how to define and understand it, see p. 59).

Non-linguistic situations in which Poles use linguistic expressions considered polite, for example:

- greeting
- goodbye
- thanking
- apology
- praise
- wishes
- congratulations
- compliment

What determines the form of linguistic polite behaviour?
First of all, the degree of distance between the communication partners

- **official communication** (relationship between Mr. / Mrs.)
- **informal communication** (relation to you)
-
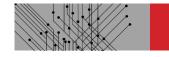
The way of communication results from the relations between the interlocutors (equal or unequal relations).

Linguistic politeness is an important component of communicative competence (see p. 63 if you want to recall what communicative competence is).
In order to use the language efficiently, it is necessary to be able to use grammatically correct sentences/expressions adapted to non-linguistic situations, as well as the rules of linguistic politeness applicable in a given community, which is related to the knowledge of cultural customs in a given community.

Remember!

Exceeding the norms of linguistic politeness means that we are exposed to the name of an ill-mannered person, assessed by the interlocutor as a person with low personal culture.

Social gaff (faux pas) – inappropriate verbal or non-verbal behaviour, resulting from forgetfulness, distraction or inattention, can happen to anyone.

Literature:

M. Marcjanik: *Mówimy uprzejmie. Poradnik językowego* savoir-vivre-u. Warszawa 2009, p. 15–17.

III. How to speak well? Etiquette and linguistic politeness

III.6. Linguistic and non-linguistic politeness as elements of communicative competence

PADAWAN'S
ZONE

59

Politeness has many names...
a few remarks on varieties of linguistic politeness

The question whether there is only one „politeness" is posed by Małgorzata Kita in the article „*Politeness is for everyone, but for everyone it is different*". *On many forms of language etiquette* (Kita, 2016). The title itself suggests the answer - there are different typesof politeness. They are distinguished based on different criteria.
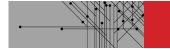
Following Małgorzata Marcjanik, we can distinguish linguistic (verbal) politeness, i.e. verbal formulation of polite messages, and non-linguistic (non-verbal) politeness, which includes supra-linguistic politeness (which consists of: intonation, intensity and timbre of the voice, pace of speech) and extra-linguistic politeness (which includes gestures, facial expressions, body posture and movements, distance from the recipient).

It is important to be aware that non-linguistic politeness accompanies or replaces polite phrases. For the polite message to be good, i.e. in line with the principles of linguistic politeness, both spheres (verbal and non-verbal) must be consistent. Words and deeds must be consistent with and adequate to the communicative situation.

Any disruption between what we say and how we do it negatively affects the communication process. For example, if we congratulate someone, our words should be accompanied by a smile and a high tone that signifies joy, while when expressing condolences or expressions of regret - an appropriate facial expression and a low tone of expression, indicating compassion for sadness (Marcjanik, 2013, pp. 13–19).

Division of politeness according to the degree of its social universality:

- **elementary politeness** – basic, commonly used in everyday contacts, acquired through socialization and basic education, e.g. using the words *please, thank you* and *sorry*, greetings, goodbyes, switching, handshake, etc.);

- **courtesy** – more sophisticated forms of expressing politeness, it is a determinant of belonging to the elite, it is a form of „cultural capital" that is gained for years during personal work of a person (e.g. the ability to express compliments, make wishes, use an appropriate order of expressions, use rhetorical figures such as hyperbola or euphemism);

- **diplomatic protocol and business etiquette** – formalized polite behavior in specific, elite and prestigious environments (e.g., the manner of addressing the president, judge or bishop).

Literature:

J. Iluk: *Nauczanie etykiety obcojęzycznej w ujęciu podstawy programowej z 2008 roku*. „Języki Obce w Szkole" 2013 (2), pp. 70–79.
M. Kita: „*Grzeczność wszystkim należy, lecz każdemu inna*". *O wielości odmian grzeczności językowej*. „Postscriptum Polonistyczne" 2016, 1 (17), pp. 193–212.
M. Marcjanik: *Grzeczność w komunikacji językowej*. Warszawa 2013.

III. How to speak well? Etiquette and linguistic politeness

III.6. Linguistic and non-linguistic politeness as elements of communicative competence

PADAWAN'S
ZONE

60

Non-linguistic politeness

Politeness is expressed not only through words (i.e. polite expressions typical of a given culture), but also non-verbally - through the manner of speaking (voice timbre, strength, pace, height) and facial expression, gaze, body posture and gestures.

It is worth realizing that non-linguistic politeness is more credible than spoken words - it proves the true intentions of the interlocutor and his social behavior. Polite non-linguistic behaviours coexist with many polite linguistic behaviours, e.g. shaking hands when congratulating someone, bowing the head when greeting.

M. Marcjanik cites data that only 7% of the perception of verbally transmitted information is influenced by its content, 38% is determined by the sound of the voice, and 55% - by gestures, facial expressions, body posture and appearance of the speaker.

Appearance – the lack of harmonization of appearance (manner of dressing, hairstyle, makeup) with age, position, place of speech or time of speaking, as well as excess jewellery and colour of clothes are treated as inappropriate or even evidence of ignorance of the principles of savoir-vivre.

Polite body posture – facing the speaker. M. Marcjanik points out that turning your back on the interlocutor for no apparent reason is a sign of disregard (such behavior can be even offensive). Also, standing or sitting sideways to the speaker is a sign of bad manners.

Polite face – the face of a person who maintains eye contact with the interlocutor. Therefore it is considered rude to talk to the other person with eyes directed away from you, especially if you look beyond the recipient's head.

Polite expression – in neutral communication situations excessive emotions (both anger and excessive joy) should not be expressed. Concentration and approval of the interlocutor should be considered. It is also worth remembering about smile, which is always received positively.

Polite tone of speech – speaking not too loud, not too soft, not too fast, not too high-pitched. A voice with a warm timbre and medium register is most positively perceived. M. Marcjanik compares it to the voice we use to say to a crying child: *What happened, honey?*

Polite gestures – gestures harmonized with the spoken words, exaggerated gesticulation not only distracts the partner from what is being said, but is also badly received - it shows that the speaker cannot control his own body.

Literature:

M. Marcjanik: *Mówimy uprzejmie. Poradnik językowego* savoir-vivre-u. Warszawa 2009, pp. 15–17.

III.6. Linguistic politeness and the concept of face

61

Politeness and concern for the partner's face

The concept of face functions in contemporary sociolinguistics thanks to Erving Goffman and his *The Presentation of Self in Everyday Life* (Goffman, 1981). The concept of Goffman's face was adopted from psychology and modified thanks to Penelope Brown and Stephen C. Levinson. Thanks to them, we distinguish two aspects of Goffman's face, i.e. **the positive face** and **the negative face**. Man interacts with another person to create a specific type of face, but also defends himself against the threat posed by certain linguistic acts on the part of the interlocutor (including criticism, reprimand, irony, drawing attention, etc.).

The classic theory of linguistic politeness by P. Brown and S. C. Levinson is divided into:

- **positive politeness** consists in striving for agreement and expressing solidarity with the interlocutor. It is impressed among others by showing interest in the interlocutor's well-being, exchanging experiences and worries, expressing admiration, delight, gratitude; promise of future services, hospitality. The „positive face" is threatened when the interlocutor does not feel respected (e.g., when he is criticized, embarrassed or accused of something).

- **negative politeness** is associated with avoiding disagreement and a tendency to emphasize one's independence. It consists of avoiding intimidating behaviour (e.g.,ordering), expressing regret, apologizing for intimidating behavior (promise of improvement, denial, limitation) or the use of expressions softening the firmness of speech. When personal freedom and the autonomy of a participant in communication are questioned, his „negative face" is threatened (e.g., when someone orders him or forbids something or forces something on him).
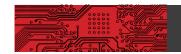
- **off record politeness** involves speaking indirectly, avoiding unambiguousness, not expressing intentions explicitly (e.g., by allusing, suggesting, being ambiguous, using rhetorical questions).

J. Linde-Usiekniewicz discusses this theory in an intercultural context: *Językowe, międzyjęzykowe, kulturowe i międzykulturowe aspekty grzeczności*. In: M. Marcjanik, ed.: *Grzeczność na krańcach świata*. Warszawa 2007, p. 23–28.

Positive face:
- it results from an internal need to build a positive image of oneself;
- it results from an internal need to appear better in the eyes of others than we really are;
- it is created based on the adopted system of values;
- is characterized by conventionality and the presence of stereotypical thinking.

Negative face:
- does not follow the convention, breaks stereotypes;
- it results from the inner need for independence and non-interference of the environment with the image of oneself;
- is an attempt to recognize your own face.

Literature:

P. Brown, S. C. Levinson: *Politeness. Some Universals in Language Usage*. Cambridge 1987.

E. Goffman: *The Presentation of Self in Everyday Life*. Scotland 1956. The Polish edition: *Człowiek w teatrze życia codziennego*. Trans. H. Śpiewak, P. Śpiewak. Warszawa 1981.

B. Drabik: *Językowe rytuały tworzenia więzi interpersonalnej*. Kraków 2010.

M. Grabowska (online): *Konwencje grzecznościowe w dydaktyce języków obcych: Europejski system opisu kształcenia językowego a rzeczywistość (na przykładzie języka francuskiego)*. „Napis" Serie X, 2004, p. 349–358. https://rcin.org.pl/Content/56575/WA248_68699_P-I-2795_grabowska-konwencje.pdf (date of access: 20.09.2020).

G. Zarzycka: *Mechanizmy interkulturowych zdarzeń komunikacyjnych, w których dochodzi do zagrożenia twarzy*. „Postscriptum Polonistyczne", 2019, 2 (24), p. 171–187.

III. How to speak well? Etiquette and linguistic politeness

III.7. ABC of Polish linguistic politeness

PADAWAN'S
ZONE

62

The superior has the right to ask the subordinate a polite question: *What's up?*, the subordinate should not ask the supervisor in this way.

To people filling the positions of deputies (referred to as: *vice, associate, second*, e.g. *vice president, associate dean, second lieutenant*), we address the same as to their superiors.

Hello – a prevalent form of greeting nowadays, assuming a relationship between the interlocutors. Addressing an unknown addressee in this way (e.g. the addressee of a letter) indicates a lack of communication competence.

The Poles' typical reaction to compliments is denial (e.g. *You look great today! – Come on, stop it!*) and delivering counterarguments (e.g. *Beautiful coat. – Do you know how old it is?*). Savoir-vivre guides recommend just to thank (*Thank you; It is nice of you*) or return the compliment in such situations (*You look nice today. – So do you*).

It is not part of the Polish language custom to use the surname in the address formula (*Dear Mr Malinowski*).

Basic norms of Polish politeness (resulting from orientation to the other)
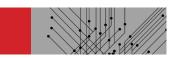
- showing respect to the partner (orientation towards the other, especially the elderly and, superiors) and downplaying the role of the sender;
- showing interest in matters important to the partner and his relatives (health, family events, etc.) – see the description of the principle of solidarity with the partner on page 63.

M. Marcjanik: *W kręgu grzeczności. Wybór prac z zakresu polskiej etykiety językowej.* Kielce 2001. See: M. Kita: „*Grzeczność wszystkim należy, lecz każdemu inna".* O wielości odmian grzeczności językowej.* „Postscriptum Polonistyczne" 2016, 1 (17), p. 203.

Politeness yesterday and today

The year 1989, as the beginning of political and economic changes in Poland, is a clear border in the development of polite customs. There was then a change known as **the democratization of morals**. The American culture exerts the greatest influence on Polish politeness (e.g. forms of addressing the interlocutor directly). In the context of the ongoing changes in polite customs, it is worth mentioning the principle of gender equality, which abolishes the principle of distinguishing a woman by showing her particular respect.

You can read more about this in the work by M. Marcjanik: *Grzeczność w komunikacji językowej.* Warszawa 2007, p. 26–34.

Literature:

M. Marcjanik: *Mówimy uprzejmie. Poradnik językowego savoir-vivre-u.* Warszawa 2009. (source of the examples of linguistic politeness provided).
M. Marcjanik: *Słownik językowego savoir-vivre'u.* Warszawa 2020.

III.7. Politeness as a kind of game

Politeness as a kind of socially accepted game

The rules of the polite game are learned from childhood in the family, then during education at school and thanks to various contacts with people of different professional and social positions, etc. Persons in their twenties know / should know the basic manners of courtesy applicable in the culture in which they live.

Linguistic politeness as a subject of linguistic research

Scientific reflection on linguistic politeness has several decades of tradition - it dates back to the 1970s in the linguistics domain and the 1980s in Polish research.

The knowledge and the ability to apply the rules of conversation and politeness reflect communicative competence, and in a broader sense also cultural competence.

Game rules:

- the principle of symmetry of courtesy (see information on the obligation to replicate acts of courtesy on p. 21);
- the principle of solidarity with a partner - assumes compassion and cooperation with a partner (relationship with empathy - communicating sadness or joy through, for example, condolences or congratulations);
- the principle of being a subordinate (realized by diminishing one's own value; diminishing one's own merits; downplaying the partner's faults and exaggerating one's own guilt).

These principles were first described by M. Marcjanik in the summary of the work: *Polish linguistic politeness* (pp. 271–275). The reader will find there specific examples of polite statements that implement the above-mentioned principles.

Literature:

M. Marcjanik: *Polska grzeczność językowa*. Kielce 2002.
M. Marcjanik: *Grzeczność w komunikacji językowej*. Warszawa 2013.
M. Marcjanik: *Słownik językowego savoir-vivre'u*. Warszawa 2020.

III. How to speak well? Etiquette and linguistic politeness

III.8. Polish politeness compared to other cultures

PADAWAN'S
ZONE

Polish politeness compared to other cultures

The rules of linguistic politeness are specific to a given culture, they are related to the national mentality and the history of customs.

Poles **put women first** in most of their verbal and non-verbal activities („Ladies first").

Polish hospitality – offering, encouraging to eat and drink („it is not appropriate to refuse"). For the English, the Dutch or French, such behaviour violates their personal autonomy/freedom.

Smile interpretation

Polish – smiles when s/he thinks that such behavior is beneficial for him for some reason
American – shows that he is doing great in life
Japanese – hides his troubles or is confused

Replicating deeds of courtesy
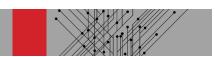
Remember! Cultural norms oblige to reciprocate (e.g. thanks for wishes, response to greeting, compliment, etc., apology acceptance/rejection).

Gestures in intercultural communication

What does the circle formed after joining the index finger and thumb mean?
Poland („OK"), Japan („money"), France, Belgium, Portugal, Italy („zero", „nothing"), Iran („devil's eye"), Turkey, Malta, South America (compared to the intimate part body), Greece (for a homosexual person).

Remember! Gestures are dangerous in terms of communication - in another culture they can mean something completely different than in your own culture.

Poles prefer **personal contact** – honesty, talking about personal matters, confiding, complaining. In the American culture (*keep smiling*) such behaviour is assessed negatively, the person who complains is assessed as not being able to cope with life.

Literature:

M. Grabowska: *Konwencje grzecznościowe w dydaktyce języków obcych: Europejski system opisu kształcenia językowego a rzeczywistość na przykładzie języka francuskiego.* „Napis" Serie X, 2004, p. 349–358.
M. Kita: *„Grzeczność wszystkim należy, lecz każdemu inna". O wielości odmian grzeczności językowej.* „Postscriptum Polonistyczne" 2016, 1 (17), p. 193–212.
T. Siek-Piskozub: *Międzykulturowa kompetencja komunikacyjna wyzwaniem dla glottodydaktyki.* „Lingwistyka Stosowana" 2012, no 5, p. 95–108.
A. Żurek: *Grzeczność w polszczyźnie cudzoziemców.* Łask 2008.

III. How to speak well? Etiquette and linguistic politeness

III.8. Polish politeness compared to other cultures

PADAWAN'S
ZONE

65

How do we greet each other, say goodbye, apologize? A few words about courtesy acts in selected languages

Following the rules of linguistic etiquette is an essential condition for effective communication in a foreign language. These rules are specific to each language, which should be borne in mind when contacting foreigners.

Basic polite formulas are language and culture-specific. They are more or less formal. The choice of the appropriate polite form in a foreign language depends, among others, on cultural differences, the level of familiarity with the interlocutor, his/her characteristics (age, gender, social role, social status). The statement may be official / neutral / unofficial, more or less emotionally saturated.

Linguistic polite behaviors Małgorzata Marcjanik divides into: **obligatory** (e.g. greetings, goodbyes), **situationally obligatory** (e.g. congratulations, greetings) and **non-obligatory** (e.g. compliments).

In the boxes opposite you will find examples of polite linguistic behaviour in Polish, English and German (most of them are quoted after: Iluk 2013). Pay attention to their form. Consider in what situations and in contact with which interlocutors can/should be used? Also note that these are not all polite forms possible in a given communication situation (see e.g. other forms of greeting possible in Polish, such as *bondżorno, bows, praised*).

Greeting
Dzień dobry. Dobry wieczór. Witaj. Cześć. Hej.
Good morning. Good afternoon. Good evening. Hi.
Guten Morgen. Guten Tag. Guten Abend. Hallo.

Farewell
Do widzenia. Cześć. Pa. Pa pa.
Goodbye. See you. Bye-bye.
Auf Wiedersehen. Tschüs. Ade. Ciao.

Farewell before the night
Dobranoc.
Good night.
Gute Nacht.

Wishes added to the act of farewell
Cześć, trzymaj się.
Bye, bye, take care.
Tschüs, mach's gut.

Providing a reunion added to the farewell act
Do widzenia. Do jutra.
Good bye, until tomorrow. Bye. See you tomorrow.
Auf Wiedersehen. (Also) bis morgen.
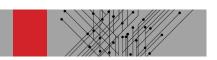
Thanks
Dziękuję. Dzięki.
Thank you. Thanks.
Besten (Vielen) Dank. Danke.

Apologizing
Przepraszam. Sorry. Sorki.
I'm sorry. Sorry. Excuse me.
Entschuldigung. Sorry.

Literature:

J. Iluk: *Nauczanie etykiety obcojęzycznej w ujęciu podstawy programowej z 2008 roku.* „Języki Obce w Szkole" 2013 (2), pp. 70–79.
M. Marcjanik: *Normy regulujące językowe zachowania grzecznościowe.* In: *W kręgu grzeczności. Wybór prac z zakresu polskiej etykiety językowej.* Kielce, pp. 37–44.

III.8. Intercultural communication competence

66

Intercultural communication competence

This is complex competences as it includes, inter alia, ability to communicate effectively with partners belonging to other cultural backgrounds. Communication presupposes knowledge about other cultures, the awareness that one's own culture is not the only and the best one.

In the context of considerations on linguistic politeness, intercultural communication competences will also be associated with the knowledge of the rules of politeness typical of the culture of a given country.

Are there polite universals?

The universal principles of politeness include, but are not limited to:
- respect for the dignity („face") of another human being;
- kindness;
- concern for the well-being of the communication partner.

An intercultural communication event

This is a meeting of representatives of different communities, i.e. people who are culturally different from each other.
Interlocutors' incomplete knowledge about themselves or the lack of it may cause „face threat", that is, a situation when one of the communication participants poses a negative emotional effect to his/her interlocutor (feeling of insecurity, helplessness, embarrassment, humiliation, etc.). Hate speech is felt most acutely.

The list of issues related to politeness from an intercultural perspective is very long. It is worth mentioning a few to realize the complexity of these issues:
- „relations between a woman and a man
- relationships between family members
- relationship older - younger, superior - subordinate […]
- the way of showing emotions […]
- ways of addressing the communication partner; ways of naming the persons in question; title […]
- ways to start and end a conversation
- the role and forms of polite questions
- polite gestures and gestures that violate the norms of politeness […]"

(M. Marcjanik, ed, 2007, p. 12)

Literature:

M. Marcjanik, ed.: *Grzeczność na krańcach świata*. Warszawa 2007.
M. Marcjanik, ed.: *Grzeczność nasza i obca*. Warszawa 2005.
E. Pernal: *Inaczej nie znaczy gorzej*. In: M. Marcjanik, ed.: *Grzeczność na krańcach świata*. Warszawa 2007, pp. 37–51.
T. Siek-Piskozub: *Międzykulturowa kompetencja komunikacyjna wyzwaniem dla glottodydaktyki*. „Lingwistyka Stosowana" 2012, number 5, pp. 95–108.
G. Zarzycka: *Mechanizmy interkulturowych zdarzeń komunikacyjnych, w których dochodzi do zagrożenia twarzy*. „Postscriptum Polonistyczne" 2019, 2 (24), pp. 171–187.

Chapter IV
How to communicate effectively? Fortune and ethics in communication

Authors: Katarzyna Wyrwas, Katarzyna Sujkowska-Sobisz, Joanna Przyklenk

Table of Contents

Arnold The Monk

Do you ever argue with others? Don't know how to get out of a conflict without hurting your interlocutors? The Tibetan monk Arnold will show you how to stay calm in difficult situations and not get carried away. Peace of your spirit and mind is very important in interpersonal communication, which, due to its dynamics, can surprise and upset the recipient. You will have to, among others get out of the locked room and climb to the top of the mountain.

In this chapter, among others you will learn how to communicate without violence and create effective messages. After exploring the content of the chapter: click on the master who will take you on an adventure in the mountainous and bumpy areas of communication!

IV. How to communicate effectively? Fortune and ethics in communication

IV.1. How and why we communicate?

IV.1.1. Is speech used only for communication?

In our daily life, it is important and sometimes even necessary to communicate with other people, which in linguistics is called **communication**. Many living things, including our pets, also communicate with each other and with us. We can communicate in various ways – through sound, graphically, gestures, facial expressions, tone of voice, and even through smells – depending on our capabilities and needs.

When someone whistles outside the house or throws a pebble at the window to make a friend come to the window, he communicates with him – admittedly without words, but using methods known to both people. Some people just dial someone's phone number, "ring the signal" to let them know about something specific, such as the possibility of talking, the right time for it, communicating: *I'm free now, I can talk now, Make a call*, etc. Knocking on the door can be significant, if people give conventional meaning to the methods of knocking (e.g. 3 times – pause – 2 times). Other methods of communication are symbols that are not words: emoticons in electronic communication and signs in public space (toilet, public transport or metro stop sign), road signs, shop signs, labels on products.

Source: https://pl.wikipedia.org/wiki/Metro_w_Warszawie#/media/Plik:Warsaw_Metro_logo.svg

Fig. 1. Warsaw metro logo

The way people dress and choose colors can be significant, because they can determine our attitude to politics, religion, fashion, reveal interests, hobbies, profession, views, age, place of residence. A dress code has complex rules related to various issues, such as appropriateness or fashion – for this reason, it is often necessary, among other things, to adjust clothes to the weather or circumstances (e.g. meetings in an informal or official situation), and the sense of aesthetics makes people choose individual items of clothing so that they match each other in color and style, and the colors or style are also appropriate to the age of the person.

Fig. 2. Different ways of dressing

There is a well-known code of street lights consisting of three characters, one of which was also imprinted in linguistic expressions: *green light* (*for someone*, *for something*) means special privileges, priority, facilities for someone or for the implementation of something; We also say that we turn the green light on *for someone*, *for something*, when we give someone permission to do something, we open up opportunities for someone or something to develop. Green light is universal information, similarly to red light, additionally fixed on the STOP sign.

Fig. 3. Traffic lights

Fig. 4. STOP sign

IV. How to communicate effectively? Fortune and ethics in communication

IV.1. How and why we communicate?

IV.1.1. Is speech used only for communication?

Task 1.
How will you convey the following messages with gestures?

I love you!
Please!
Don't do this, you mustn't!
Goodbye!

There are also other sign systems that people use to communicate in situations where linguistic communication is impossible for various reasons, such as Morse code – using the visual or auditory canal, Braille – enabling blind people to write and read texts, sign language – used to communicate with deaf people by means of hand, finger and mouth movements.

Fig. 5. Morse code

Source: https://commons.wikimedia.org/wiki/Category:Morse_code?uselang=pl#/media/File:EB1911_Telegraph_-_Morse_alphabets_-_American_code.jpg

Fig. 6. Braille alphabet
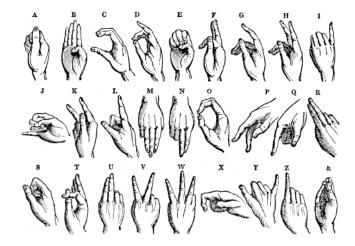
Source: https://commons.wikimedia.org/wiki/Category:Braille?uselang=pl#/media/File:ATM_keypad_with_braille.jpg

Exercise 2.

What might it mean to raise your hand?
Combine situations with actions.

during lesson	greeting
in the restaurant	willingness to speak
on the street	willingness to buy the auctioned goods
during the auction of works of art	service call

Fig. 7. Sign language

Source: https://commons.wikimedia.org/wiki/Category:Sign_languages?uselang=pl#/media/File:American_Pocket_Library_of_Useful_Knowledge_-_Alphabet_for_the_Deaf_and_Dumb.png

Even though there are many ways to communicate, even without words, and a lot of important information is also transmitted indirectly through various symbols or accessories, we still consider language communication as the most perfect, valuable and efficient.

Exercise 3.
Think in what situations, how and why you communicate with people. What do you want to convey to your surroundings and what can people read from your appearance? What gestures do you use and in what situations do you use gestures? How to dress for an exam, job interview?

69

IV.1. How and why we communicate?

IV.1.1. Forms of communicating around the world

Communication

Communication is communication undertaken by the sender and the recipient in a specific context, the transmission of thoughts in order to achieve a better level of interaction. The exchange of signals (symbols) requires the existence and use of a common code, known to participants in the communication situation. Among people, communication takes place primarily through **the language code** known to participants, which is a system of conventional signs appearing in two forms: spoken and written. Communication also includes **non-verbal codes** (see: Skudrzyk, Urban 2000, 137–138):

- **kinesitic** – motor elements used in oral communication, ie facial expressions and gestures;
- **prosodic** – associated with intonation, which allows you to express feelings and emotions by means of, inter alia, accent, pace of speech, tone, modulation of the voice, as well as the volume of the voice, prolongation of certain sounds, rhythm, timbre, using a pause, which makes the speech, depending on the way of articulating, express new meanings;
- **proxemic** – giving meaning to space, distance between interlocutors depending on their familiarity or situation (public or private);
- **graphic** – which includes, for example, emoticons, handwriting, type and size of the font we use;
- **cultural** – a system of symbols, metaphors, associations, values and beliefs in a given community.

Methodological tip:
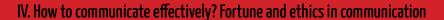
Young people should be reminded that **facial expressions and gestures** are not universal. Especially gestures are related to a given culture and what is neutral in one country may be, for example, offensive in another. Another issue is the distance of the interlocutors from each other – shortening **the distance** may cause embarrassment and discomfort to the person with whom we are talking, because excessive closeness may violate their private space. It is worth paying attention to the differences in interpreting **the manner of speaking** – in Central Europe a raised voice is associated with a conflict, and in Southern Europe it is a normal way of non-antagonistic communication. **Graphic code** also requires a comment, especially at a time when emoticons are heavily used in electronic communication. It is worth making young people aware that they are not appropriate in correspondence with a person of higher social rank, i.e. with a professor. Internet users will certainly be able to refer to the netiquette, which also draws attention to the way of writing, which is reflected, for example, in the prohibition of continuous writing of messages in capital letters, the abuse of punctuation marks and emoticons or in the arrangements for the use of Polish characters (see e.g. https://pl.wikipedia.org/wiki/Netykieta). You can also ask why the Comic Sans Serif font embarrasses the user. Another topic for discussion is intercultural communication, which makes people aware of the differences **in the cultural code** between individual nations, references to other values, symbolism, the use of specific metaphors, collocations or a different sense of humor, symbolism of colors, gestures. Taking into account these types of differences has a significant impact on effective and friendly communication, without embarrassing misunderstandings.

15 fontów których nie powinieneś używać

COMIC SANS

Tego fonta nie trzeba chyba nikomu przedstawiać. Jest wszechobecny. Nawet jego twórca przyłączył się do ruchu przeciwko niemu mówiąc, że powstał by byc używanym w dymkach komiksowych w aplikacjach MS. Niestety font rozlał się po świecie i pewnie już tak zostanie. Używany przez wszystkich, którzy chcą napisy "na luzie". Błagam, przestańcie. Ten font to kwintesencja kiczu w typografii. Po prostu go sobie darujcie. Nawet w komiksie.

Click to read the article

IV.1. How and why we communicate?

IV.1.1. Forms of communicating around the world

Curiosity:

Edward T. Hall's research allowed us to look at the issues of distance between interlocutors and its importance in communication in many aspects. Here is an excerpt from one of the publications of the American anthropologist and ethnologist showing the different points of view that affect the quality of communication:

"In Latin America, the distance of interaction is much shorter than in the United States. [...] People are incapable of communicating freely with each other unless they are very close to each other, almost as close as in North America it causes sexual or hostile feelings. As a result, when the Latin American moves closer in the course of the conversation, the American moves away. Hence, the people of South America believe that we are stiff, cold, withdrawn and hostile. We, in turn, constantly blame them for puffing in the face, pushing each other and spraying us with saliva" (Hall, 1987: 179).

Curiosity:

"[...] In villages in the south of India, where up to twenty different castes can be distinguished, a single polite phrase may have exactly one meaning (eg the sender is lower in the hierarchy than the recipient), but at the same time assume twenty different rules of appropriate use. For example, members of one caste can only use it with cousins, others only with relatives, etc." (Levinson, 2010: 28).

Among the fields of knowledge dealing with communication, pragmatics, interested in language in action, plays an important role. Pragmatics treats language as a tool for communication between people, describes the ways of its use, the intentions of these users and effectiveness, as well as the relations between signs and their users (sender, recipient), rules assigning language expressions to specific situations. Often, pragmatic analyzes pay attention to the attitude of the sender who, adapting to a specific communicative role, selects linguistic means depending on the linguistic convention in a given situation. This choice is an image of the sender's attitude to reality, as well as the diversity of language, especially vocabulary, in terms of: stylistic, social (environmental), professional, territorial, chronological, idiolectal.

Using language properly, we speak **efficiently**. The quality of communication is determined by the level of communication skills of language users. **Communication skills** consist in the ability to convey what you want to convey in a way that is most appropriate in a given situation. Speak or write efficiently - that is, from the entire range of available linguistic means, choose those that best allow you to reach the recipient and make him respond in the way expected by the sender, and create a positive image of him. Achieving communication skills requires knowledge of the language in the following areas: knowledge and ability to use vocabulary and grammar, variety of linguistic means, differentiation of the language (knowledge about the diversity of contemporary Polish). Effective use of a language also requires taking into account non-linguistic factors such as:

- **topic** of conversation that influences **the choice of words** (specialized and scientific vocabulary);
- **the** speaking **situation** (where and with whom we are talking, whether the situation is official or not);
- **the relationship** between the sender and the recipient (**social roles** of communication partners), which affects the shape of the statement - we will report the same event differently to a friend, parents, teacher or employer, and we will describe it differently when testifying in court as a witness; we address differently people who have a higher or lower social rank than us;
- **intention**, that is the goal, the effect to be achieved by communication, which requires the selection of appropriate language means, arguments and strategies.

71

IV.1. How and why we communicate?

IV.1.1. Forms of communicating around the world

Communication efficiency consists of 4 elements:

1. Systemic efficiency means mastering the linguistic system, i.e. the ability to build grammatically correct sentences, construct word forms, which coincides with the notion of N.A. Chomski's linguistic competence. Usually, this ability is achieved by a child at the age of 6, demonstrating in the conditions of everyday communication skills in the field of correct pronunciation, inflection of words, word formation and sentence structure, which have been improved throughout life.

2. Social efficiency is the ability to select linguistic means corresponding to the intellectual level of the recipient and the role they play in a given group; Social performance develops throughout life as we keep entering new social roles (child, student, friend, husband, mother, employee, headmistress, teacher). "This skill is the crowning achievement of knowledge about language and socjety" (Grabias, 1997: 320).

3. Situational efficiency is the ability to use language in situations created by society. It is the adaptation of utterances, used linguistic means to a specific speaking situation and to all its components, such as the subject of the conversation, place, time, presence or absence of the recipient, the channel of communication (oral, written), the way of transmitting information (dialogue, monologue, story, description, etc.), acts and genres of speech typical of a given situation.
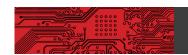
Fig. 8. Communication efficiency

4. Pragmatic efficiency is the ability to build an utterance in such a way that it achieves the goal intended by the sender, as well as the ability to express emotions, evaluations, will, values, inform, persuade and persuade to act linguistically. Pragmatic efficiency is improved from an early age, even in the form of non-verbal messages (see: Skudrzyk, Urban, 2000: 131–132; Grabias, 1997: 316–323).

Mastering all types of skills "enables full participation in communication and determines the success of speech" (Grabias, 1997: 323).

"It should be noted that the process of **socialization** of an individual begins with mastering **pragmatic skills**. The child, as a sender of messages, communicates with the mother, communicates wishes and informs about emotional states, first by means of symptoms and non-linguistic signals, then, with the appearance of the language system, by means of specific statements. Elements of this system appear around the age of one, and by the age of six the language system is fully formed. It grows in the process of interaction taking place in only a few situations of everyday life and in only one set of social roles, determined by the superior rank of the mother and family members, and the child's subordinate rank.

The interaction situation of a child changes dramatically with the beginning of school life (in kindergarten, in kindergarten and in the first years of primary school), when it is necessary to master new social roles (roles resulting from peer ranks appear) and the need to use the monologue grows. **Social efficiency** is developed at the latest" (Grabias, 1997: 323).

IV.1. How and why we communicate?

IV.1.1. Forms of communicating around the world

Social role

The form of expression depends largely on the social role of the sender and recipient. As Stanisław Grabias (1997: 253–254) states: "In almost every social situation, patterns of behavior that regulate the order of interactions are distinguished and consolidated […]. These patterns, called "social roles" in the theory of interaction, are a factor that stabilizes behaviour".

These roles depend on the durability of the contact (multiple, repeated, single, occasional) and the degree of officiality (official contact in an institution, unofficial, individual, appropriate to everyday life), and the social ranks of the participants of the interaction (equal, superior-subordinate).

Permanent social roles they appear in official contacts in business and professional situations (equivalent ranks: director – director, doctor – doctor; unequal ranks: superior – subordinate, teacher – student, clergyman – believers, etc.), as well as in informal contacts, such as family and social situations (equivalent ranks: father – mother, brother – sister; friend – friend; unequal ranks: grandfather – grandson, mother-in-law – daughter-in-law, parents – child etc.).

Social impermanent roles are visible in official situations, when strangers, people met on the train, theater, on the street etc. (equal ranks), as well as in the relationship between the applicant and the clerk dealing with the matter, the seller and the buyer (ranks unequal); in unofficial contacts, you can speak of an equal rank in the case of friends you meet by chance.

In each of the above-mentioned situations and interpersonal interactions, there are different communication patterns, and different speech acts are due to individual people whose behavior is assessed as polite or appropriate in a given context.

Communication does not take place in a vacuum, and many decisions of senders related to the form of speech, as well as the process of decoding messages by recipients, are influenced by the context.

Context

Context is defined as one of the components of a speech act, its situational environment that allows for the correct interpretation of what has been communicated.

K. Wyrwas, K. Sujkowska-Sobisz: A Little Dictionary of Text Theory Terms (2005: 89):

"**Context** is a vague concept, it can be interpreted globally or situational (individual). In the first sense, the context appears as a world filled with people who create statements - these people have a social, cultural and individual identity, have specific knowledge, have their goals, beliefs, desires and interact with each other. In the second approach, the context is interpreted as one of the components of the act of communication and symbolizes all the situational parameters accompanying the act of communication".

context → The semantic context
context → The interpersonal context
context → Instrumental (task) context
context → The cultural context
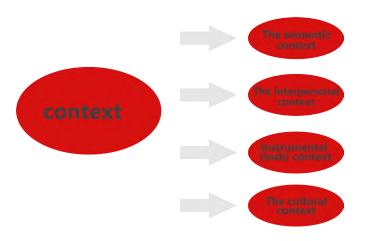
Fig. 9. Types of contexts

IV.1. How and why we communicate?

IV.1.1. Forms of communicating around the world

The main types of contexts were indicated by Aleksy Awdiejew and Zbigniew Nęcki in their typology of pragmatic-contextual analysis of statements (Nęcki, 2000: 92; Skudrzyk, Urban, 2000: 92–93):

1. **The semantic context** (in other words, linguistic) are statements that precede a given act of communication (directly or much earlier and stored in memory) that affect how it will be understood and read by the recipient.
2. **The interpersonal context** is the balance of power between the sender and the recipient, which determines how the meaning of an utterance changes depending on who and to whom it is directed; they can be emotional relationships (e.g. kindness, aversion, emotional attitude or neutrality) or the type of contact between communication partners (formal, informal, business, intimate, etc.).
3. **Instrumental (task) context** – a set of references concerning non-verbal activity increasing the readability of texts, which determines the appropriate reading of various communication behaviors (e.g. the context accompanying raising a hand determines the meaning of this behavior: in the classroom, on the street, in a restaurant, during an auction, in Seym).
4. **The cultural context** covers the area of life experiences of communication participants resulting from their cultural and community affiliation, social origin, biography, living conditions (civilization), i.e., e.g. habits, customs or communication restrictions related to nationality, mentality, religiosity, professed values.

K. Wyrwas, K. Sujkowska-Sobisz: A Little Dictionary of Text Theory Terms (2005: 92):

"Analyzing the cultural context of acts of communication and changes in its scope is possible in at least two perspectives: **synchronous** (communication behavior in different cultures, e.g. Anglo-Saxon, Slavic or Oriental) and **diachronic** (communication behavior in the same culture, but at different times, e.g. communication between representatives of Mediterranean culture in the Middle Ages and now)".

K. Wyrwas, K. Sujkowska-Sobisz: A Little Dictionary of Text Theory Terms (2005: 91):

"Awdiejew and Nęcki treat **the linguistic (linguistic, semantic) context** in two ways. **In the narrow sense** of the context, they include only those statements that were made by two specific conversing persons in a specific conversation. **In broad terms**, a form of context would be all texts that appeared during all contacts of people participating in the current conversation, and thus a certain conversational output of a given group of people ".

K. Wyrwas, K. Sujkowska-Sobisz: A Little Dictionary of Text Theory Terms (2005: 94):

"**Contextualisation signals** – elements of reality that allow for the creation of a certain framework within which the process of interpretation of a given act of communication should take place. These signals are perceived features of the act of communication and refer to the contextual knowledge of language users. These include, for example: intonation, choice of words and syntactic structures, and changes to the style of speech. The existence of these signals is culturally conditioned, e.g. in the Slavic culture, raising the voice during a conversation suggests a conflict situation (quarrel), while a similar contextualisation signal in Mediterranean culture does not have to be of such importance (Italians, who are considered to be people with a spontaneous temperament, often use voice and gesticulating intensively even during ordinary, everyday conversations)".

IV. How to communicate effectively? Fortune and ethics in communication

IV.1. How and why we communicate?

PADAWAN'S ZONE

IV.1.2. How do words work?

The utterances that we address to individuals or groups are called acts of speech. They are the smallest units in linguistic communication. In the studies of language and communication, the person who composes a speech is called **the sender** because he transmits the message, and the addressee is called **the recipient** because he receives the message. In the form of speech acts, senders convey **messages** to recipients using the well-known system of linguistic signs. In order for a specific speech act to arise, the sender must send a message to the recipient, there must be some form of **contact** between them, i.e. visual or auditory contact, participants in the act of communication should also use a common **code**, i.e. communicate in one language that each of them they know, or, for example, know the different languages that are used in one conversation. The message must be embedded in **a context**, i.e. in a known extralinguistic reality, environment, so that people can understand or guess what someone is talking about and what it is referring to. Very often, the correct understanding of the meaning of someone else's speech depends on whether we know and understand the situation or conditions of communication, as well as the time during which the speech act took place spoken. Context often forces the appearance of a specific speech act and makes statements take a certain shape. When a person dies and a funeral ceremony takes place (this is the context), the situation requires a speech of a special nature – a funeral speech, which, as the recipients expect, will contain positive statements about the deceased, praise their life or attempt to make sense of their death.

Curiosity:

Some speech acts are similar in many cultures, but there are also cultures that are unfamiliar with certain speech acts. Anna Wierzbicka (1999: 235) gives examples from Australia, where, for example, in various Aboriginal tribes there are no thanks, and the request cannot be refused. Yolngu believe that people do something because they want it, and therefore do not need to be thanked, or do something when they have kinship obligations towards someone, that is, they must do it, and other family members have a duty to reciprocate and do them favors. For the same family reasons, the Walmatjari language of Western Australia has a speech act between request and command called japirlyung. While in many societies it is possible to decline a request, and the petitioner cannot be sure that what he is asking for will be done, japirlyung is a kind of request that cannot be ignored because it is based on a kinship relationship that includes all members of the community (Wierzbicka, 1999: 236–237).

Exercise 4.

Who and in what circumstances can thank you in this way?	To whom or to what situation do such congratulations fit?	Who will use such greetings and when?
we give thanks *I would like to express my gratitude to …* *Heartfelt thanks!* *thank you very much* *thank you* *thanks* *thanx*	*please accept heartfelt congratulations* *congratulations*	*Good morning Good mornin Hello Hi whats up Hi God bless*

Executive (performative) acts

Scientists considering the use of language by humans have noticed that there are combinations of words that can change reality. There is a clear difference between statements that change our lives and statements that merely inform.

Saying certain words, sentences or writing something makes the couple become married, money and houses become someone else's property, some man becomes a minister, thanks to the act, certain activities may or may not be performed, after signing a purchase and sale agreement, someone ceases to be and someone else becomes the owner of a house, car, etc., after completing the formalities related to adoption, people become the parents of the child, a court sentence makes the person liable to a penalty (e.g. imprisonment) or may be found innocent.

IV. How to communicate effectively? Fortune and ethics in communication

IV.1. How and why we communicate?

IV.1.2. How do words work?

Statements that cause changes in the world are called performative or executive speech acts. Executive acts also include promises, requests or orders, which are "doing with words" because they create a new reality through their effects – fulfillment of a request or promise, execution of an order.

Fig. 10. A smiley asking

76

Fig. 11. A smiley thanking you

Performative acts are particularly visible in the law, because laws, codes, regulations, constitutions and other legal acts set the rules for the functioning of citizens in the state, change the rules, expand or limit the possibilities of action, determine what acts are punishable, who is authorized to perform data duties, etc. On the basis of church law, performative statements are, for example, acts of giving a name at baptism, church wedding, religious vows, canonization (a church act under which a deceased is considered a saint) (see Grodziński, 1980).

IV.1.2.1. Speech act – how is it made?

The founder of speech act theory, John Austin, distinguished in the speech act three components or aspects: locution, illocution, and perlocution. We will discuss them in more detail.
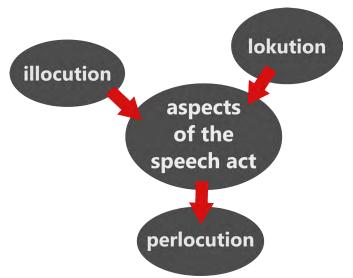
Locution - we create a statement
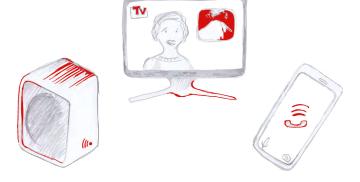
In order to communicate something to the sender, you need to articulate it, present it, that is, make our message appear in the world. The **locutional** aspect relates to the production of the utterance itself, which may take various forms depending on the medium of the message.

If **we write**, we have a chance to think about what we want to convey to someone, to compose the text more carefully, to choose the right words, and even to make a final correction. In face-to-face, **spoken** communication, speech acts often arise spontaneously, without preparation, and even under stress, which may make them not perfectly correct or understandable, and therefore require the sender to make corrections on a regular basis and / or prompt the recipient to ask questions as a result of what the sender repeats in a different, more understandable form, can add missing elements enriching the information resource, explain fragments of the statement that were previously unclear.

Fig. 13. Communication noise

At the localization level, there may be so-called **information noise**, contributing to communication disruption and, consequently, to misunderstandings. The cause of these disturbances may lie with the medium or the participants of the communication situation. If we are talking in a noisy place, the sender's voice does not reach the recipient or is fragmented, so the utterance may not be understood at all or someone may understand it differently than assumed by the sender.

A similar example is talking on a cell phone with poor coverage or online meetings, so frequent in pandemic times, when the network is overloaded, the equipment is not working properly, etc. Interference may also be caused by insufficient knowledge of

illocution

lokution

aspects of the speech act

perlocution

Fig. 12. Aspects of the speech act

IV. How to communicate effectively? Fortune and ethics in communication

IV.1. How and why we communicate?

IV.1.2. How do words work?

the code by the sender or recipient, e.g. uses words unknown to the other or words known to the other, but in the wrong sense, incorrectly or builds sentences in a confusing way, incorrectly inflects words. Another difficult situation may be speech therapy problems of interlocutors resulting in incorrect pronunciation.

Illocution - the utterance has a purpose

The second level of the speech act is the **illocutionary** aspect, that is, the fact that when we speak or write we are guided by some intention, we have a goal that we want to achieve with the utterance. Different types of speech acts have specific communicative purposes.

By means of a request or an order, we want to persuade the recipient – in a milder or more categorical way – to do or not do something; using a question, we want to know something, get information (at least normally); by sending an invitation, we want someone to participate, for example, in an important event that we organize; by apologizing, we try to mend relations with others.

Task 5.

How will you express the following new acts
in the indicated situations?

advice	to a friend in a clothing store
regards	to the fiancée's parents
complaint	to the restaurant management
promise	to your little sister
threat	to the person harassing you in the street
oath	to parents who don't want to lend you a car
praise	to a neighbor with a nice dog
toast	to grandma for her birthday

Direct speech acts

The purpose of the speech can be expressed directly or in such a way that the recipient must guess what we want. They are direct and indirect speech acts. **The direct act of speech** is to address someone in the form of a question: *Could you please make me some tea?* or using a sentence with a verb in imperative form: *Make me some tea*. Often, to soften a request or an order, we say such a sentence in a pleading tone or even add a verb:

please, for example, *please stop making noise. Close the window, please*. The recipient will most likely understand our message, because the need in the form of a request is expressed directly, in words, and has a typical form adopted for such statements (here, for example, the question *Could you …?*).

Indirect speech acts

However, we do not always communicate our goals directly. Imagine a situation when you say: *I am thirsty*, but you are not getting anything to drink because the recipient considered your statement as a statement of fact, not a request, and is convinced that you will solve the problem yourself.

These types of sentences are called **indirect speech acts**, i.e. those which require the recipient to properly interpret the information conveyed, to guess what we want. If we do not ask explicitly enough, we may not achieve the goal. Someone says: I am cold, expecting that his traveling companion on the train will close the window, but if we do not directly and directly say what we expect, there is no certainty that the recipient will understand us correctly - he may, for example, suggest that we put on a jacket. Another example of an indirect speech act may be the sentence: *It's raining*. The recipient, depending on the situation (e.g. before leaving the house), as well as on the relationship that connects him with the sender (e.g. mother speaks to her son) or on the tone of voice or intonation, will read this statement as advice or warning, and not only as information, a statement about the state of the weather.

An interesting example of the indirect act of speech is given in the Small Dictionary of Terms from the Sociolinguistics and Linguistic Pragmatics (Skudrzyk, Urban 2000: 12):

"[…] Question Do you have a watch? depending on the pragmatic situation, we can understand as:
1. question about having a watch;
2. question about the time;
3. question – "probe" about whether the gift in the form of a new watch will please our interlocutor;
4. admonishing the interlocutor that it has already taken us too long; or
5. that it is too late for an interview, meeting, going out etc.".

77

IV. How to communicate effectively? Fortune and ethics in communication

IV.1. How and why we communicate?

IV.1.2. How do words work?

Curiosity

"In this context, the act of bragging is interesting, not in every culture it has to be indirect, as in Polish culture, where it is inappropriate to speak well about yourself (for example, bragging, talking about yourself well in Japanese culture is considered offensive, and in the American culture it is not only not reprehensible, but even advisable)".

A small dictionary of terms in the field of sociolinguistics and linguistic pragmatics (Skudrzyk, Urban, 2000: 12–13)

**Perlocution
– the effects
of communication**

The third aspect of the speech act is called **perlocutionary** and is related to the additional impact of a given linguistic activity on the recipient, causing an effect in the form of performing an action or evoking an emotional reaction through speech, influencing the recipient's beliefs, attitudes or behavior.

When we praise someone, we want them to feel appreciated for what they are, what they look like, what they have done. Our goal in the act of praise may also be to make the recipient feel sympathy and gratitude for us, and as a result, willing to do something for us, if necessary. The perlocution effect may be intentional or unintended. Sometimes the sender acts with the best intentions: he thinks that he will praise the recipient, while the effect will be completely different – the younger recipient will feel offended, e.g. according to the opinion *You do not look older than 40*, while the same sentence for a 60-year-old will be a compliment, and a joke – for outsiders.

IV.1.2.2. How to be effective in communication?

Language researchers list several conditions necessary for a **successful**, **fortunate** speech act, that is, for the purpose of communication to be achieved. One of them is the existence of a conventional procedure which precisely defines the circumstances and competences of those taking part in a given act.

The appointment or conscripting of someone to a position may only be made by a person authorized to do so, e.g. the prime minister, minister, etc., and such a procedure requires the use of a speech act in the form of an official document, such as appointment or appointment. A prerequisite for inheriting your property is, first of all, being the owner of the property, so we cannot formally inherit the Eiffel Tower if it does not belong to us.

Happiness is often related to indirect speech acts, which - as they are expressed indirectly – require the recipient to interpret them appropriately, discover the sender's intentions, so that he can react to them appropriately, e.g. behave as the sender wishes. It is worth remembering that there are also such indirect acts as manipulative statements. In this case, reading the intention by the recipient is tantamount to the sender's failure – it causes that the manipulative act of speech ceases to be happy and does not affect the sender.

Each speech act has different conditions that make it effective, i.e. properly understood and triggering appropriate reactions, e.g. in the form of the recipient's actions. A happy joke should make the audience laugh - but it will not be if the audience do not know the context of the statement, do not understand allusions to some events, books, films, do not know the meanings of ambiguous words. When to the question: *How did your students do on the retake exam?* we will answer with a joke: *Oh, they are not eagles* ..., we may not be understood if the interlocutor does not know the figurative meaning of the noun eagle 'smart man'.

Task 6.

Who can use a given speech act effectively? Connect the artist with the statement.

judgment	producer, seller
guarantee	general
Act	pope
canonization	priest, civil registrar
wedding	parliament
order	court

Another condition for effectiveness is to carry out the procedure thoroughly and completely, which, for example in the official sphere, involves the provision of all necessary documents and the signing of documents by all persons who should do so. There is also a condition that the procedure must be accompanied by specific thoughts, feelings and intentions of people taking part in it, which can be related to, for example, acts of apologizing or complimenting - when someone apologizes but does not feel repentance, these are not true, effective apologies; if someone gives someone a compliment, but doesn't really think anything good or positive about the recipient, it is not a real compliment (sometimes the recipient even guesses it). A telling example of successful communication can be effective advertising, i.e. advertising that makes people buy products or use services. It is also always worth remembering that a well-formulated request can make us receive what we asked for.

IV. How to communicate effectively? Fortune and ethics in communication

IV.1. How and why we communicate?

IV.1.2. Speech acts

The act of speech is the smallest unit of communication by means of **language** directed by the **sender** to the recipient in a specific **situation** and using the visual or auditory communication **channel**. In the 1950s and 1960s, British philosophers of language initiated and developed the theory of speech acts. The key publication was John Langshaw Austin's dissertation *How to Do Things with Words* released posthumously in 1962. The Polish edition of 1980 is entitled *How to act with words*. Austin's thought was continued by, among others John Searle, Paul Grice, Geoffrey Leech.

Executive (performative) acts

John Austin in a series of lectures dealt with statements that do not fall under the criterion of truth, which, from the logical point of view, cannot be considered true or false. The most important observation of the researcher was what has not been indicated in science so far – such statements cause changes in reality, because the use of certain words or sentences changes the situation, creates a new state of affairs. Austin reported, among others the following examples (Austin 1993: 554):

(P.a.) "Yes (ie, I take this woman for my legally wedded wife)" – uttered at the wedding ceremony.
(P.b.) "They call this ship «Queen Elizabeth»" – said as the bottle breaks against the beak.
(P.c.) "I give my watch and bequeathed to my brother" – stated in the will.
(P.d.) "I'm betting it's going to rain tomorrow".

Austin proposed that such statements be called **performative** or **performatives** from the English verb perform, which indicates that "uttering a sentence is wholly or partially performing an action that […] would not normally be described as saying something" (Austin, 1993: 554). He distinguished performatives from Austin from statements, that is, mere statements subject to the criterion of truth that do not actually change anything, such as: *It's raining. A cat is a mammal. The Earth goes round the Sun.*

Dorota Zdunkiewicz (1993: 59–60) gives the following examples of performances:
"[…] The declaration of war creates a state of war between two countries. The marriage vow of the spouses creates a marriage and obliges both partners to observe the rights and obligations arising from it. A conviction in court creates a state of social stigma around the offender, and acquittal removes the guilt from the suspect with all its consequences. The confessor's sacramental formula absolves the sinner. All these situations have a common feature – these facts depend on linguistic actions, and even more: it is by speaking that they are brought to life".

The prototype performative act of speech should contain the following linguistic exponents:
- an appropriate verb (the so-called performative verb) appearing in the singular person (less frequently in the singular person or in the impersonal form), eg *I accuse, invoke, announce, vow* etc.;
- a hint referring to the content of the speech act itself, e.g. *hereby, with the same words*, etc.

Attempts have been made to compile a list of performative verbs that are able to name and create a named state of affairs at the same time. John L. Austin mentioned, inter alia, such: (*hereby*) *I state, I assure, I describe, I warn, I pay attention* (*to*), *I explain, I order, I demand, I apologize, hello, I promise, I repetition, I thank* (*you*). After the semantic analysis of performative verbs, the philosopher distinguished the following types of speech acts:

- **verdictives** – all types of judgments, decisions, court decisions, acquittals, sentences, diagnoses;
- **exercitives** – statements based on authority (power), expressing will, exercising power, using rights, exerting influence; acts stimulating action, e.g. recommendations, orders, pleading, advice, urging, warning, veto, voting, annulment, annulment, dismissal, accusation, protest;
- **comissives** – acts through which the sender takes responsibility, commitment for future action, for example: commitments, promises, statements, guarantees, assurances, promises, declaration of intentions;
- **behavitives** – acts related to human social attitudes and behavior, acts of social etiquette, such as: greetings, thanks, apologies, congratulations, condolences, compliments, toasts, greetings, farewells, wishes, etc.;
- **expositives** – metalinguistic acts informing about various types of speech activities, explaining the use and reference of expressions, organizing communication, such as: quoting, defining, explaining, giving an example, underlining, summarizing (Austin, 1993: 695–696; Grabias 1997).

IV. How to communicate effectively? Fortune and ethics in communication

IV.1. How and why we communicate?

IV.1.2. Speech acts

Austin's thought continuator John Searle modified this classification by dividing the speech acts into the following classes:

- **assertives** – present judgments about the state of affairs (eg stating, denying, testifying, supposing, reporting, recording, informing, predicting, forecasting, prophesying, recalling, accusing, confirming, proving, suggesting, guessing, confiding, recalling);
- **directives** – their purpose is to exert pressure, to induce the recipient to act (eg ordering, forbidding, asking, asking, begging, proposing, inviting, requesting, advising, recommending, praying, insisting, urging);
- **comissives** – with their use, the speaker undertakes obligations to act towards the addressee (eg promising, threatening, promising, bailing, swearing, hiring, guaranteeing);
- **expressives** – express the emotional states of the sender (congratulations, condolences, lamentation, protest); this includes „behavioral" speech acts (greetings, greeting, saying goodbye, apologizing, thanking);
- **declaratives** – they are to evoke specific states of affairs in social relations (eg naming, defining, nominating, abdicating, ratifying, excommunicating, punishing and rewarding verbally, forgiving, accepting, resigning, recalling, declaring war, etc.).

IV.1.2.1. Components of the act of speech

According to Austin, three aspects or components can be distinguished in linguistic activity (utterances):

- **locution** (*act of saying*) – linguistic implementation of a given activity (speech act), creating a meaningful linguistic statement, using language, just uttering a sentence, eg *Janek learns well. The sun has gone down*;
- **illocution** (*act in saying*) – the intention of the sender planning to achieve the intended goal; also called illocutionary force; its value is measured in terms of effectiveness, eg *I vow love, loyalty to you ..., I baptize you ...*;
- **prelocution** (*act by saying*) – the impact of a given linguistic activity on the recipient, often called the perlocutionary effect; perlocution is related to the side goals and results of the act of communication and is defined as mental and emotional changes caused in the recipient by statements, influencing the recipient's beliefs, attitudes or behavior; an example of a perlocutionary effect may be the recipient's reactions to the following statements: *I feel thirsty* —› the recipient gives water; *I'm cold* —› the recipient closes the window.

Krystyna Pisarkowa (1976), thanks to whom the speech act theory was adapted in Poland, gave the following example of a speech act and the question of its illocution:

"The power of an implementing act consists of several factors. On the one hand, these are the formal and linguistic indicators that are part of it, and on the other hand, the components accompanying the act, external, not belonging to its structure, e.g. the situation. It is created by: the environment of the sender and the recipient, "roles" played by the sender and recipient in this environment or in a wider context, the possibilities of both partners implied by these roles (also known as the „horizon of expectations"). Depending on the situation, the statement "My Toothache" becomes […] a formula of an executive act (on a dentist's chair) or an "ordinary" statement (in a home chair while reading a newspaper)".

John Austin (1993: 563–564) listed several conditions for making a speech act effective (successful / fortune / happy). First of all, there must be a recognized conventional procedure – the utterance of certain words by certain persons under certain circumstances is intended to produce a certain conventional effect. The procedure should be performed by the right people in the right circumstances, it should be carried out by all participants correctly and completely (completely), and it must be accompanied by specific thoughts, feelings and intentions of those involved.

"We have cases of procedures that 'no longer exist' in the sense that, while once universally recognized, they are no longer universally recognized or even recognized by anyone; for example, duel challenges" (Austin, 1993: 578).

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Tip:

</div>

You can use a quote from Austin's treatise to discuss legal issues (appointment, donation, wedding) and historical facts (Emperor Caligula was going to make his favorite Incitatus horse consul, see: https://en.wikipedia.org/wiki/Incitatus) .

"I appoint you" – said when you are being mined or someone else has been appointed, or you are not eligible for appointment, or you are a horse; wedding "yes" – said when you are of a forbidden degree of relationship, or said before the captain of the ship, but not at sea; "I give" – said when it is not mine, that I may give […]" (Austin, 1993: 581–582).

IV. How to communicate effectively? Fortune and ethics in communication

IV.1. How and why we communicate?

MASTER'S ZONE

IV.1.2. Speech acts

IV.1.2.2. The happiness of the speech act

The distinction between speech acts as direct and indirect (hidden) was introduced by John Searle. According to the philosopher, the speech act conveys:

- information (meanings) using a language code – these are **direct** speech acts;
- pragmatic information – conveyed unconventionally and read with the use of knowledge about the world and situational elements, the context of speech – these are **indirect** speech acts.

In the process of communication between people, the intention of the sender, the illocutionary power of the act of speech, plays a great role.

As Aldona Skudrzyk and Krystyna Urban (2000: 52–53) write, an intention is "a goal for which we undertake a speech, e.g. a request, information, justification, etc. The intention may be expressed directly, e.g. *Please give me a book*, *Don't be angry anymore*, etc. However, we often express our intentions indirectly and then it requires interpretation from the recipient, cf. *Do you like this music?* – as a request to turn the radio down or off; *It's very stuffy in here!* – as a request to open a window, etc. Therefore, from this point of view, three types of intentions can be identified: intended, expressed and received".

Ways of interpreting indirect speech acts

We can understand indirect speech acts whose meaning is read with regard to the context if we can read the interlocutor's intention. Herbert Paul Grice (1977) proposed a universal way of reading the speaker's intended but not explicit intention, called **the theory of conversational implicatures**. Conversational implicature is the literal and unconventional sense of certain statements; it carries with it a special, allusive meaning that the utterance entails, which is contained within it. According to Grice, what we express verbally in our statements is only a small part of what we actually convey, because there is a lot of information implied and implied in the statements.

In order to communicate efficiently and effectively, cooperation between the participants of the conversation is necessary. Grice assumed that such cooperation exists and called it **the principle of cooperation**, i.e. cooperation. The cooperation covers activities that Grice puts into four detailed maxims: related to the quality, quantity, relevance of information and the way it is

communicated. Marek Tokarz (1993) gave the following Polish translation of this thought by the British philosopher of the language:

The principle of cooperation: Your statement should make exactly the contribution to the conversation that is expected at a given stage from the point of view of the exchange of opinions in which you participate.

Maxim of quality: Do not express views that you believe are false, or even views that you do not have sufficient justification for.

Maximum quantity: Do not give any more or less information than is necessary at the stage of the interview.

Maxim of significance: Do not make judgments irrelevant to the topic of the conversation [talk about – K.W.].

Maxim of the manner: Speak clearly: avoid ambiguity and ambiguity, be short and orderly.

Improperly following the principle of cooperation in communication, as well as breaking individual maxims, gives the recipient a signal to infer about the sender's statement, the recipient must interpret it in order to properly understand the hidden intentions and implicit meaning, irony, allusion, metaphor.

Chapter IV How to communicate effectively? Fortune and ethics in communication
IV.1. How and why we communicate?

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82

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IV. How to communicate effectively? Fortune and ethics in communication

IV.2. About the effectiveness and ethicality of communication
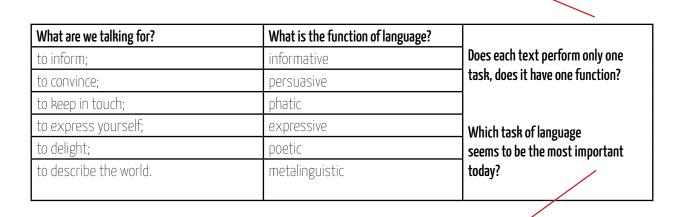
IV.2.1. Why talk? About the intention to speak

Keep smiling. Kindness is priceless and a sense of humor sometimes saves the meaning of life. Look at the rulers: they are not laughing. They are deadly serious. Reason enough to make you smile. A smile is the first manifestation of civil disobedience

Be grateful at all. There are so many reasons to be thankful. Even the fact that you are, you live in this world, and you might as well not be. The world would not notice it at all, and it would still be beautiful.

Tadeusz Sławek

Without a doubt **NO**. Each text has different tasks to be performed. Thanks to the text, the sender can inform, express themselves and persuade at the same time.

What are we talking for?	What is the function of language?
to inform;	informative
to convince;	persuasive
to keep in touch;	phatic
to express yourself;	expressive
to delight;	poetic
to describe the world.	metalinguistic

Does each text perform only one task, does it have one function?

Which task of language seems to be the most important today?

Informing, persuading, or maybe self-expression? Only a few decades ago, researchers emphasized the primary role of the cognitive / informational function. Nowadays, many linguists and philosophers of language indicate the persuasive function as crucial in communication.

The purpose of persuasive communication is to convince the parties, among other things, of the rightness of their own attitude. The attainment of this goal requires the use of specific measures. Nowadays, the arsenal of these mechanisms is already quite well recognized, it is worth noting that these means include the **SENDER** themself and the **MESSAGE**.

IV. How to communicate effectively? Fortune and ethics in communication

IV.2. About the effectiveness and ethicality of communication

PADAWAN'S
ZONE

IV.2.1. Why talk? About the intention to speak

To be effective, a **SENDER** must first of all be **RELIABLE**. According to Zbigniew Nęcki (1996: 76-78), features that build a sender's credibility can be grouped into three basic categories:

Knowledge about communicated content and the ability to transfer this knowledge.

Avoiding bias in assessing the situation.

Beauty in the physical sense and the similarity between interlocutors.

COMPETENCES

OBJECTIVISM

ATTRACTIVENESS

COMPETENCES

We value information sent by experts or people we consider experts to be much higher. We perceive such people as an authority in a given field, and therefore someone who can be trusted. This phenomenon was described by Robert B. Cialdini in the book entitled *Zasady wywierania wpływu na ludzi. Teoria i praktyka* (*Influence: Science and Practice*). According to Cialdini, for an authority to function, its attributes are enough, which include, for example, packaging, that is, what we look like. A typical example is the actors wearing white protective coats appearing in commercials, to whom we are willing to attribute high professional qualifications. Other attributes are all kinds of titles or a specific lifestyle (Cialdini, 2002: 186-208).

OBJECTIVISM

Broadcasters who clearly communicate their intentions appear objective. Revealing the intention in the course of persuasive communication leads to rejection of the message only when the sender expresses views that contradict the initial attitude. What breaks the bias and objectifies the sender's message is, above all, pronouncing surprising opinions or clearly contradicting the sender's interest. Examples of building the impression of objectivity are formulating arguments for and against, talking about the faults of the product when selling it, discouraging the purchase of the product – because it is not fresh – and offering different.

ATTRACTIVENESS

Attractiveness can be understood directly as beauty, because it is an important factor in how people perceive others. According to Cialdini: "There are indications that good-looking people are treated much better by the judiciary [...] in one study conducted in the state of Pennsylvania, researchers assessed the physical attractiveness of 74 accused men (at the beginning of each of them) and reviewed their trial files after many months.

IV. How to communicate effectively? Fortune and ethics in communication

IV.2. About the effectiveness and ethicality of communication
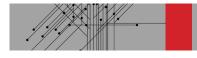
IV.2.1. Why talk? About the intention to speak

It turned out that the handsome defendants received much lower sentences" (Cialdini, 2002: 157-158). It is related to the halo effect, i.e. the tendency to attribute other positive qualities to pretty people. However, physical beauty is not the only factor of attractiveness, they also include similarity, which does not have to be related to external values, although they determine the effect of the first contact, it is about any kind of similarity existing between the communicating persons.

The basic condition that must be met by the **persuasive MESSAGE** in order to be successful (effective) is to overcome a certain, not easy, path from the sender to the recipient. Such a message should be:

1. **noticed** – most communication noise must be levelled off;
2. **understood** – adjusted to the perceptual abilities of the designed recipient;
3. **the recipient must succumb to it** – they should accept the arguments;
4. **the change of attitude must persist** – acceptance cannot be temporary;
5. **The change of attitude must be noticeable in behavior** – this is the final confirmation of the change of attitude (Wojciszke, 2004: 2013).

The structure of the **MESSAGE** itself is also important. According to the two-track theory (Aronson, Wilson, Akert, 1997: 320), it is assumed that there are two ways to change attitudes through persuasive messages, namely: the central and peripheral persuasive strategy. The former consists in referring to the rational component of an attitude, i.e. it is based on logical argumentation. The latter, however, assumes the domination of the so-called superficial properties of the message, e.g. the attractiveness of both the sender and the message itself, the length of the message, the reactions of the recipients, the type of associations evoked, etc.

IV.2. About the effectiveness and ethicality of communication

IV.2.1 The persuasive function of speech in the context of other language tasks

What is persuasion?

"The use of persuasion means […] a difficult to describe synthesis of intellectual, moral and emotional components (elements) of speech, directed at the mind, will and feelings of the addressee. Conviction is not a logically constructed monologue, but it is influencing the human material in order to obtain a specific result: to create an internal state in someone called belief".

(Korolko, 1990: 29)

"Persuasion is […] a method of influence, which consists in making people accept our views and goals on the basis of persuasion, gaining their interest, understanding and approval of our intentions and reasons".

(Zwoleński, 2003: 257)

Persuasion "consists of […] presenting arguments and facts, justification, drawing conclusions and pointing to the positive results of the recommended course of action. […] persuasion is a method of influence that begins with changing beliefs and knowledge: the cognitive component of a belief system. Persuasive content includes information intended to change beliefs. […] changed beliefs should lead to a change in attitude. The new attitude may, in turn, steer the behavior of the person being the target of the persuasive message".

(Zimbardo & Leippe, 2004: 164)

Using the definitions presented above, one can try to indicate the features typical of persuasion. First of all, persuasion is a form of influence, this influence concerns reason, will and emotions, that is, using the terminology of social psychology, it is associated with a change of attitudes. Secondly, persuasion is somewhat less compelling than, for example, propaganda, because it leaves at least a theoretical choice as to whether or not to accept the beliefs. This factor seems to be the most characteristic distinguishing feature of persuasion, compared to other forms of influence, it is the so-called convincing persuasion, in which "it is assumed that the recipient is an intellectually active entity, and the sender has honest intentions"*.

* It is worth adding that Korolko distinguishes three types of persuasion – pure persuasion, i.e. convincing, inducing persuasion, i.e. propaganda, and stimulating, i.e. agitation. Aronson and Pratkanis represent a similar approach, in their opinion all propaganda is persuasion but not all persuasion is propaganda. Zwoliński, on the other hand, treats these concepts separately.

IV. How to communicate effectively? Fortune and ethics in communication

IV.2. About the effectiveness and ethicality of communication

PADAWAN'S ZONE

IV.2.2. How do you say it? Make intention come true

*Do not be afraid. Anyone who is afraid is easily a victim of
any manipulation and their life loses its flavor.*

*If you are young, please give the school kindness and respect.
But do not be deluded - it is not school, not lessons, not curricula,
not any teaching reforms that will teach you something. This
can only be done by a teacher, and for a wise teacher, programs,
readings, and didactic goals are obstacles that s/he knows how
to avoid. They will teach you to live wisely despite school
programs and orders. Therefore, pray for a wise teacher and be
grateful to them.*

Tadeusz Sławek

Depending on the effect you want to create with your statement, you can use different rhetorical devices.

1. If you want to emphasize the importance of a thesis, use, for example: a hyperbola*****, contrast******, rhetorical question*******, repetition******** or quotation*********.

*****	Things worth remembering: – quoting is a technique that allows you to present the speaker as an erudite; – it is worth quoting sparingly; – when recalling the words of your authority, it is worth considering whether the interlocutor shares our respect for the quoted one. If not, we will not achieve the expected effect.
****	I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood. I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice. I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream today! I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of "interposition" and "nullification" -- one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers. I have a dream today! Martin Luther King
***	A rhetorical question is one that we do not expect an answer to. It is only intended to stimulate the listeners to reflect.
**	A technique of juxtaposing opposites with each other, e.g. Better are unpleasant truths than pleasant illusions. John Fitzgerald Kennedy
*	Hyperbole places its effect on deliberate exaggeration.

IV. How to communicate effectively? Fortune and ethics in communication

IV.2. About the effectiveness and ethicality of communication

IV.2.2. How do you say it? Make intention come true

2. If you want to engage your audience, use, for example: allusion*, paradox**, diatribe***, progression****, pun***** or silence******.

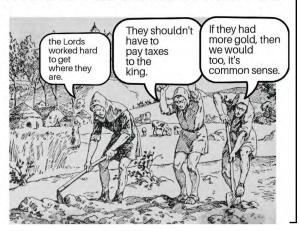| *	
A technique of referring to someone / something indirectly. Contemporary memes, not only political ones, are based on allusions.	
**	Medieval conservatives
This silence is very telling. *No answer is the answer.*	
***	
We know perfectly well that distance learning does not give you a chance to meet your peers. You will probably ask – why would they meet peers at school... Diatribe builds the appearance of a verbal fight with the opponent.	

****	*****	******
Whoever has the media has the ability to influence millions of people, they who influence millions, they have power, who has power, rules the world, and since they rule the world, they rule you too.	The technique of using the sound or semantic similarity of the words used: *Never before in the history of human conflict have so many had so much to owe so few.* Winston Churchill	A technique of deliberately omitting certain words to emphasize their importance.

3. If you want to surprise the recipient, make them look at the presented issue from a different angle, and use, for example: metaphor*, comparison** or narration***.

*	**
A technique that involves speaking about a specific thing using terms from another field, e.g. in commercial statements, using vocabulary appropriate for military spaces, e.g. **fighting** *competition,* **gaining** *new markets.*	A juxtaposition of two elements, the most often unknown, abstract (with a wide range of meaning) and known, specific. It is worth noting that both of these elements should, however, have some common feature.

***

You can say: *Marysia asked her mother for permission to go with her friends.*
You can also say: *Immediately after the classes, Marysia came running home, out of breath. Mom was just going to bed for her little brother Bartuś for the afternoon nap. Bartuś was having fun a moment ago, but he was slowly falling asleep. Marysia couldn't wait to finally ask her mother this most important question. Today she learned that Ela and Kasia are going to the seaside together. It also turned out that they have only one seat in the car. For a long time, Marysia dreamed of seeing the waves of the sea, hearing the sound of the sea. Perhaps soon her dream will come true. As soon as Bartuś fell asleep, Marysia ran up to her mother and asked: My beloved mother, I would like so much, very much to see the sea. Kasia and Ela are going there in a few days. Can I go with them?*

IV. How to communicate effectively? Fortune and ethics in communication

IV.2. About the effectiveness and ethicality of communication

MASTER'S
ZONE

IV.2.2. Mechanisms of linguistic persuasion - selected issues

Rhetoric is "the art of talking to someone".

Dialectics is "the art of discussing.

Eristic is "the art of dispute".

Both rhetoric, as well as dialectic and eristic base their strength on a fortunate argumentation, i.e. a verbal and mental activity aimed at proving the truth of a certain thesis (also called a conclusion) by means of a series of judgments (statements), called premises, which, according to the sender, lead in some way to this conclusion. The argumentation is practically correct when the premises contained therein are acceptable and sufficiently justify the thesis.

SIMPLE ARGUMENTS	PARALLEL ARGUMENTS
The sender gives only one judgment as a premise that, in their opinion, sufficiently supports the thesis.	In the parallel argumentation, each premise separately, regardless of the others, to some extent justifies the presented thesis.
Running long distances cannot be unhealthy for older people, as this is recommended by the Ministry of Health*. *premise 1.	Adam is better educated than John,* he dresses more appropriately than him* and Adam drives the newest Audi*, so I think Adam earns more than John. *premise 1. *premise 2. *premise 3.

SERIAL ARGUMENTS	MIXED ARGUMENTS
In serial argumentation, none of the premises, taken separately, proves the thesis independently of the other premises.	Mixed argument, when some of its premises taken together justify the thesis in series, while others, each separately, justifying it in parallel.
I got 210 zlotys for my birthday* and I would like to buy a modern computer*, I really care about the quality of the computer equipment*, so I will continue to save. *premise 1. *premise 2. *premise 3.	If John did commit a crime, the witness would have to see him*, and they testified that they had never seen him*. Besides, John had no motive*. So John is innocent. * serial premise 1. * serial premise 2. * parallel premise 3.

IV.2. About the effectiveness and ethicality of communication

IV.2.2. Mechanisms of linguistic persuasion - selected issues

"**The means of persuasion** obtained through speech can be divided into three types. Some of them depend on **the character of the speaker [here we are talking about the category of ethos]**, others - **on the attitude in which the listener is trained [pathos]**, others on the speech itself due to **the actual or apparent proving** [logos]"

(Aristotle, 1988 : 67)

SELECTED TYPES OF ARGUMENTS

Arguments from authority	*It makes no sense for me to change my job in the middle of my life for a fabulously paid one, but completely inconsistent with my temperament. I can judge best what is good for me and what is not.*
Arguments from common opinion	*In zone 51, one hundred percent of experiments are being carried out on aliens – ask anyone and everyone will tell you that there are definitely aliens there.*
Semantic arguments	
Arguments from the assumed meaning	*The teaching of John Paul II is not" traditional „at all, but only radical. For "radix" means the root, and therefore to be radical is to remember and remind about the roots.*
Arguments of contestation	*You convince us that we should tolerate students who do not follow our school rules. However, tolerance implies respect for difference. We cannot respect people who disregard the rights that are important to our community.*
Arguments from the similarity	
Argument by analogy	*If we are not threatened by electricity, it is a necessary element of our existence, why should we be afraid of artificial intelligence, which is also an integral part of everyday life?*
Arguments based on the principle of equal measure	*The teacher uses the calling timer during the lesson and nobody blames them for it. So I don't see any reasons why students have their cell phones taken away, when it accidentally rings.*
The slippery slope argument	*You think we shouldn't get the Covid immunization? If people agree with you, they will soon stop vaccinating for anything and then stop taking drugs altogether.*

IV.2. About the effectiveness and ethicality of communication

IV.2.2. Mechanisms of linguistic persuasion - selected issues

Arguments from authority

The following issues determine the effectiveness of **the argument from authority:**
– the person who expresses themselves is a real expert in the field in which they speak;
– the speaking person is objective;
– the expert's statement was correctly quoted;
– other experts agree with the opinion of the quoted specialist.

Arguments of the assumed meaning

When assessing the effectiveness **of the argument based on the assumed meaning**, it is worth taking into account the objective existence of a fixed linguistic custom in terms of meaning and the semantic compatibility of the traditional understanding of specific words in the context of a specific communicative situation.

Argument by analogy

In assessing the effectiveness of **the argument by analogy**, it is worth paying attention to the significant similarity of the issues subject to analogy and the lack of essential differences affecting the symmetry of the comparison.

Arguments from common opinion

The effectiveness of **the argument based on common opinion** may be determined primarily by the subject of the cited judgments, namely, such an argument will be a strong one if it concerns matters related to the ethics of everyday life, customs, culture, and beliefs of a given group. It is worth remembering that the use of general quantifiers is debatable, especially in the context of volatile public opinion.

Arguments of semantic contestation

The effectiveness of **contesting the meaning** of a particular word is determined primarily by the communicative competence of the speaker, especially the awareness of semantic variability resulting from the development and variability of each language.

Arguments based on the principle of equal measure

The strength of **an argument based on the principle of equal measure** lies in a reasonable postulate, because if we have such an approach to a given issue, it is assumed that we also represent a similar approach in other, similar situations.

The slippery slope argument

When assessing the effectiveness of **the slippery slope argument**, it is worth paying attention to whether the postulated sequence of events is justified in some known mechanism (e.g. a scientifically proven mechanism of addiction formation), or whether the sequence of events described in the argument is unsupported by juggling with facts. When assessing the indicated type of argumentation, it is also necessary to pay attention to how dangerous the final effect is, against which the argument warns, and to what great benefits are associated with taking the first step that may lead to this effect.

IV. How to communicate effectively? Fortune and ethics in communication

IV.2. About the effectiveness and ethicality of communication

IV.2.3. Ethical communication, i.e. what?

Practice the virtue of hospitality. Remember Kant's admonition that the earth is not limitless, and sooner or later we will have to endure side by side.
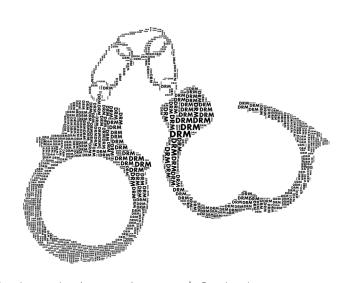
Don't believe that every stranger is a criminal, murderer, rapist. Politicians want you to believe it, because it is easy to govern fearful people.

Tadeusz Sławek

Communication is an action, it has a creative power, it can change reality. The use of language builds social situations, and therefore **the responsibility** for uttering words is similar to that of any other type of action. Defamation lawsuits are one of the forms of counteracting slander, i.e. information unfavorable to someone but not truthful. Other social sanctions excluding people communicating unethically have a non-legal value, such as social ostracism, disregard, disrespecting someone else's opinion, lack of faith in the information presented. Ethical communication increases **the credibility** of the interlocutor.

Freedom of speech and defamation trials

According to lawyers, the punishment for defamation is to encourage the formulation of an opinion, opinion as a result of the process of reliable obtaining and checking information. It is also supposed to educate those who have no difficulty in slandering others using, for example, the Internet.

Human freedom ends where another person's freedom begins.
Alexis de Tocqueville

Communication ethics, understood as a set of rules of linguistic coexistence of communicating people, imposes on the interlocutors **three main obligations:**

First of all – be polite (integrative dimension of communication), i.e. respect the postulate of respect for the conversation partner, be ready to listen and dialogue.

Secondly – speak clearly and precisely (cognitive dimension of communication), i.e. follow conventions that allow to distinguish speaking seriously (falling under the criteria of truth / falsehood) from various linguistic games (jokes), postulates and hypotheses that cannot be verified by truthfulness

Thirdly – speak correctly (formal and linguistic dimension), that is, respect the recommendations resulting from the reconstructed "pattern of good speaking".

IV. How to communicate effectively? Fortune and ethics in communication

IV.2. About the effectiveness and ethicality of communication

IV.2.3. Ethics in communication – co-thinking, co-speaking, co-listening

Jadwiga Puzynina and Anna Pajdzińska (1996, 42) formulated eight „basic principles of the ethics of the word", linking them with the general „ideal of individual and collective good". They presented these rules in two versions:

VERSION FOR YES

As a sender:
- speak so that partners feel safe and aware of acceptance;
- say what is believed to be true, unless silence or even lying is justified in the interest of others;
- speak in such a way as not to hinder your partner's understanding and not to upset them with the lack of correctness or linguistic snobbery.

As a recipient:
- listen to others with good will but without naivety, trying to understand their reasons.

VERSION FOR NO

As a sender:
- don't hurt other people or social groups with a hostile, degrading or wounding word;
- don't lie to others, do not manipulate them with half-truths, flattery, demagogy, blackmail.

As a recipient:
- don't break the dialogue, do not close yourself to the words of others, do not accept it with prejudices;
- at the same time, however, don't be naïve in receiving messages, be aware of the possibility of lying and manipulating.

It is worth remembering that the basic value accepted in our cultural circle is human dignity, their right to freedom and equal, non-discriminatory participation in community life, including in the space of communication, and the postulate of friendly, partner-like approach to each other, both in dialogue and co-presence.

Methodological tip for the analytical material:
For communication analysis, it is worth reaching for texts of various cultural circles, which are extremely important for the community, namely their basic laws (constitutions), and especially the preambles to the cited cultural texts. The list of preambles to the Constitution of the Federal Republic of Germany, the French Republic, the United States of America and the Republic of Poland is particularly interesting.

Chapter IV How to communicate effectively? Fortune and ethics in communication
IV.2. About the effectiveness and ethicality of communication

Author: Katarzyna Sujkowska-Sobisz

94

Literature:

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J. Puzynina, A. Pajdzińska: *Etyka słowa*. W: J. Miodek, red.: *O zagrożeniach i bogactwie polszczyzny*. Forum Kultury Słowa, Wrocław 1996.

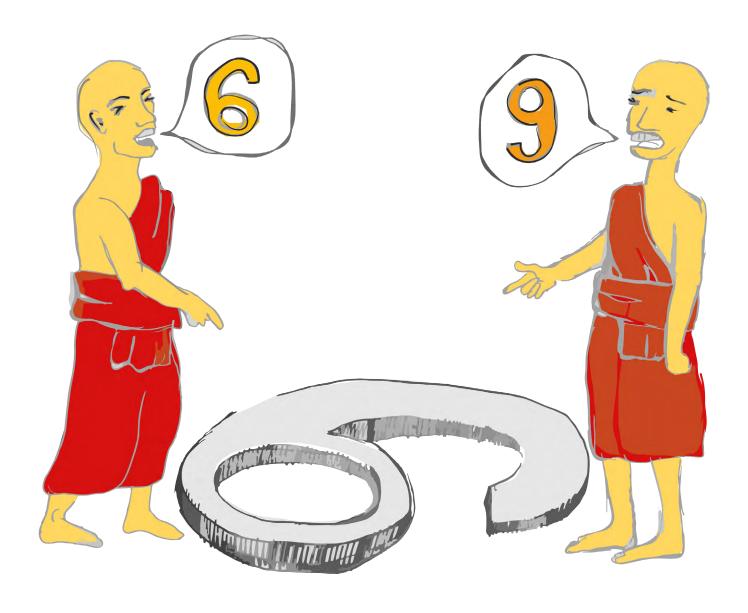B. Wojciszke: *Człowiek wśród ludzi. Zarys psychologii społecznej*. Warszawa 2004, s. 21.

P.G. Zimbardo, M.R. Leippe: *Psychologia zmiany postaw i wpływu społecznego*. Poznań 2004, s. 164.

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IV.3. In the World of Conflicts

The challenge is not to eliminate conflict but to transform it. It is to change the way we deal with our differences [...]. We are living in an age that future anthropologists might look back on and call the first human family reunion. For the first time, the entire human family is in touch, thanks to the communications revolution. [...]. And as with many family reunions, it is not all peace and harmony, but marked by deep dissension and resentment of inequities and injustices.

Roger Fisher, William Ury i Bruce Patton

IV. How to communicate effectively? Fortune and ethics in communication

IV.3. In the World of Conflicts

IV.3.1. Why does a conflict arise?

Ubiquitous conflicts

A conflict can take many forms – from a minor misunderstanding, which is easy to explain, to an aggressive quarrel, a long-standing dispute or even an armed conflict. Being in a conflict situation is not easy, although it is sometimes unavoidable.

The conflict is not alien to specific individuals, groups, companies, institutions or countries. It is downright ubiquitous! And if so, let us consider it a natural phenomenon that can appear in any group of people or organizations.

The omnipresence of conflicts can be terrifying, so to tame this not-so-nice monster a bit, let us consider what the causes of conflicts may be. Now think for a moment about the conflict you were involved in or witnessed. What caused the dispute?

Bring back the memories of the conflict that you remember the most and in which you participated? Do you still remember the reasons for the conflict?

The most common causes of conflicts include:

- Conflict is an organic part of our lives. **To have no conflicts is to be dead.** People who say they have no conflicts, either do not notice them, or do not call things »by name«".

  (Rummel-Syska, 1993: 7)

- "You see, **a conflict always begins with an issue - a difference of opinion, an argument.** But by the time it turns into a war, the issue doesn't matter anymore, because now it's about one thing and one thing only: how much each side hates the other"

  Neal Shusterman, Unwind, 2007.

Overall,

conflict (personal)
from Latin *cōnflictus* 'collision, clash, dispute'

"is a long-lasting state in which two people (or groups of people) disagree in some way, or one seeks to achieve a goal that is unacceptable to the other, each believing that their views and goals should be recognized as appropriate, and they want to do it by any means, even if something bad may happen to the other" (see: WSJP).

IV. How to communicate effectively? Fortune and ethics in communication

IV.3. In the World of Conflicts

IV.3.1. Why does a conflict arise?

97

Types of conflicts

Due to the **subject of the conflict**, we can distinguish (see: Cwalina, Sobek, online):

- **Material** conflicts – are of a non-personal nature and concern specific issues, or more precisely – differences of opinion as to how to solve them. The subject of the dispute is relatively easy to determine.

- **Emotional** conflicts – they relate to frustration and related emotional tensions caused by a negative attitude (e.g. hostility) in relationships between people. The actual subject of the dispute can be difficult to identify.

Due to the **extent of the conflict**, we distinguish:

- **Intrapersonal** conflict (internal conflict) – arises when an individual has to choose between two conflicting goals (e.g. both goals are attractive or unattractive).

- **Interpersonal** conflict – this occurs when two or more people realize that they have conflicting goals.

- **Intergroup** conflict – occurs when conflicting interests concern two or more social groups.

Christopher W. Moore (2009) divides conflicts into five types:

- **Data** conflict – occurs when the parties to a conflict do not have the necessary or sufficient data, or have different information or interpret it differently. Often there are no obvious signs of conflict, so it can be difficult to recognize, but resolution can be quick.

- Conflict of **interest** – is also called a conflict of needs of the parties, and their disclosure provides a platform for further work on constructive solutions. Interests can be material (e.g. time, money, division of labor), procedural (e.g. the way of conducting talks or negotiations), psychological (e.g. feeling of security). Then conflict's sides compete for the same benefits.

- **Structural** conflict – unsolvable at the person level. It is stuck in the structure of: organization, situation, environment.

It results, for example, from cultural conditions. The unrecognized one will reappear in other situations, because it plays a superior role over the other conflicts, i.e. conflicts of data, of interest and relationship conflicts.

- **Relationship** conflict - can be treated as an apparent conflict because it usually does not originate in the relationship itself. The essence of this type of conflict is that it loses the objective cause of misunderstanding in favour of mutual resentment, hence the presence of strong negative emotions (e.g. dislike, hatred or desire for revenge). What becomes a problem is the other side of the conflict and tense relations between people.

- Conflict of **values** - results from differences in worldviews and therefore, in the course of the conflict, differences in the way of valuing between the parties to the dispute are revealed. These differences often occur on the level of: political, world-view, ethical, religious, moral or power principles. Conflict based on differences in values is usually difficult to resolve, as it is often based on prejudices, beliefs, and (historical) background, which can lead to isolation of the conflicting parties.
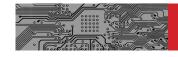
CONFLICT

"It is an expressed struggle between at least two interdependent parties. These parties recognize that their objectives are inconsistent and resources are limited and that they are interfering with each other in achieving their objectives".

(Wilmot, Hocker, 2011: 32)

"The goals of different people are often incompatible, leading to conflict. A particularly interesting type of conflict is the **social dilemma** in which the most beneficial action for an individual, if chosen by majority, will be detrimental to all people."

(Aronson, Wilson and Akert, 2006: 270)

IV.3. In the World of Conflicts

IV.3.1. Reasons and types of conflicts

Types of conflicts

Christopher W. Moore, an American mediator, moderator and designer of conflict management systems, assigns different causes to each of the identified conflict types. Let us indicate examples of reasons for particular types of conflicts (Moore, 2009: 76–77):

Methodical advice

When discussing types of conflicts, it is worth paying special attention to material, emotional and interpersonal conflicts, reminding students that conflicts can be related to material goods (resources, territory) and symbolic goods (ideology).

98

RELATIONSHIP CONFLICT
- strong emotions
- stereotypes
- misperception / miscomprehension
- bad communication and communication errors
- repetitive negative behavior

DATA CONFLICT
- no information
- disinfomation
- difference of views on what is important
- differences in interpretation of data or information
- various interpretation procedures

CONFLICT OF VALUES
- world-outlook, ethical and religious differences
- values consistent with your own
- "I" (with the identity of the person)
- everyday values (customs, conventions)

Conflict wheel by Christopher Moore

CONFLICT OF INTEREST
- material (e.g. money, time, other goods)
- procedural (how a given process should proceed)
- psychological (self-esteem, dignity, trust, respect, honesty)

STRUCTURAL CONFLICT
- different social roles
- unequal distribution of power and authority
- unequal control, ownership or distribution of resources
- destructive patterns of behavior and / or interactions
- time limits
- excess tasks

IV.3. In the World of Conflicts

IV.3.2. How to avoid a conflict?

Bet on good communication!

One of the main causes of conflicts are various types of communication misunderstandings. Therefore, it is worth remembering the fortune of the act of speech (see p. 78) and the general principle of cooperation, because, according to the well-known saying: united we stand, divided we fall.

Conversational maxims
(Source: Paul Grice, 1975)

1. Maxim of quantity: Speak as much as you need to - not too little, not too much.
2. Maxim of quality: Don't say what you think is false; don't say what you don't have proof of.
3. Maxim of relation: Do not deviate from the topic.
4. Maxim of manner: Speak clearly and appropriately.

How to be a "good communicator"?

(1) in the interactive aspect: I perceive the recipient (addressee) and consider him as a partner, respect him, establish contact, know how to listen, dialogue;
(2) in the modal aspect: I speak with a clearly recognizable intention, i.e. my statements are perceived as either true or not falling under the criteria of truth / falsehood (being a kind of language game, e.g. a joke);
(3) in terms of content: I communicate significant and meaningful content; I care about the intelligibility of the message;
(4) in terms of form – I speak carefully and clearly, not too loud and not too fast, in a „natural" voice, fluently; I don not shock others with the multitude of words, but I am also not stingy with words.

see: Jerzy Bartmiński (online): *Etyka słowa a potoczny wzorzec komunikacji.*

ESCALATION OF THE CONFLICT

it may be the result of a distortion of our way of perceiving a given situation or a specific person (group of people) and thinking about them. We can distinguish the following distortion mechanisms:

Mirror reflection

both sides feel that they are victims, that they are right

Mote-beam mechanism

both sides notice the other side's wrongdoing but do not see it in themselves

Polar thinking

black and white vision of the situation dominates, that is: everything the opponent does is bad, what we do – good

With this approach, it is easy to fall into a spiral of negative emotions and mutual accusations.

An honest conversation can clear the atmosphere!!!

IV. How to communicate effectively? Fortune and ethics in communication

IV.3. In the World of Conflicts

IV.3.2. How to avoid a conflict?

We have good contact and we understand each other very well!

Good communication is what helps to avoid conflict and get out of it when it happens. Okay, so what? What should be done and what should be avoided so that our conversations with a friend, colleague, girlfriend, boyfriend, wife, husband, supervisor, neighbor result in good relations with these people?

- First: **Don't judge!** The evaluations are usually harmful and may provoke our interlocutor to counterattack. Sentences such as: *You don't know it* or *You cannot be counted on* should be replaced with feedback, thanks to which our interlocutor will learn what we feel and what our expectations are, for example, *The report lacks figures for the last quarter. I would like you to complete this by tomorrow; I am sorry that you did not keep your word and did not as we agreed.* What if someone formulates harmful opinions about you? It is worth saying straightforwardly: *I don't want you to treat me like that / use offensive words towards me.*

- **Don't make generalizations!** When we use words such as "never", "always" "all", „everyone", „nobody" in a sentence, it means that we are generalizing. After all, we do not receive very positive messages such as: *You are always late* or *You have never done anything to the end*, even if we are actually latecomers, and short-lived enthusiasm characterizes all our actions. Such generalization raises objections (sometimes sharp) and readiness to fight, because we simply want to defend ourselves against such a final assessment.

- **Don't interpret!** We also fall into a communication trap when we formulate conclusions too quickly and interpret hurriedly the interlocutor's behavior or the situation in which we found ourselves with them. Drawing conclusions on the basis of an individual event is often unjustified, and the interpretation we give may interrupt the conversation or direct it towards attempts to clarify misunderstandings. Such an interpretation may also discourage the other person from us, make them withdraw into themselves and lose their trust in us. Let the following dialogue be an example illustrating the phenomenon described here:
  A: I do not often reply to e-mails for a long time, although I know that I upset my friends with them.
  B: It means that you are lazy and you don't respect people!

- **Don't give "good advice"!** We sometimes give good advice during a conversation. Unfortunately, they often take the form of instructions, and we behave as if we know better and more than our interlocutor.

- Instead of giving "good advice", **better focus on the other person and what they are saying!** This way you will understand the person better and show respect for them at the same time. Refraining from expressing one's opinion shows respect for the needs of others and for their, perhaps different, points of view.

- **Get to know you and get to know your partner!** It is worth "revealing" yourself a bit in the conversation so that our interlocutor gets to know us better and thus understand our needs and expectations. Of course, this "revealing" of yourself only applies to certain areas and is done to the extent that you feel safe and make sense of it. It is also worth getting to know your interlocutor by asking him about matters that interest us. However, we should remember that the questions we ask should not be harmful or nosy. If someone asks us a question that makes us feel confused or embarrassed, we can refuse to answer, such as *I will not answer this question because it violates my privacy* or *I do not want to talk about it.*

- **Give feedback!** During the conversation, react to what is happening. Feedback can be positive (for example, *I'm glad you appreciate my commitment to the project*) or negative (*When you interrupt me and check your watch, I feel disrespected*). However, each time it shows how we feel and find ourselves in a given conversation. Therefore, it is worth giving such feedback to your interlocutors.

When you speak,	When you listen,
separate the essentials from the trivial.	do not interrupt.
talk to your partner, not about him.	give your interlocutor time and attention.
express your own needs, fears and feelings.	check your understanding by asking, paraphrasing and / or summarizing what has just been said.

Prepared on the basis of
J. Gut, W. Haman: *Docenić konflikt. Od walki i manipulacji do współpracy*. Warszawa 2001.

100

IV.3. In the World of Conflicts

IV.3.2. About the need of good listening

How to listen well?
That is, about effective and helpful listening

In conversation or heated discussion, it is often forgotten that communication has two sides: speaking and listening; too often we focus our attention only on speaking and convincing our partner, and yet careful listening helps to overcome binding stereotypes, undesirable emotions or destructive behavior (Gut, Haman, 2001: 43-44).

Ways to listen effectively (Gut, Haman, 2001: 46–61):

a) **paraphrasing** is the best method of active listening, which consists in repeating key phrases spoken by our interlocutor. In this way, we check whether we have understood the intentions and content of the message correctly. A paraphrase can begin with phrases such as:

- *Do I understand correctly that...?*
- *From what you said, I understood that...*
- *If I understand you correctly, you think that ...*

b) **reflection** is the art of adjusting to the climate and possibilities of the partner in conversation, which facilitates contact. For example, we can refer to our "tuning" to a child or to someone who speaks softly and slowly.

c) **leading**, in turn, is a conscious control of the conversation in the direction we expect

Distinguishing between positions and needs

Nowadays, people are moving away from positions and focusing on the needs behind positions (Turewicz, 2017: 11). Let's look at the following example. An employee asks for a raise, which the boss cannot give due to insufficient funds in the company. However, when a question is asked about the reason why an employee would like to earn more, it may turn out that both parties will find a satisfactory solution. Let's suppose that an employee wants to earn more because he wants to attend paid sports activities more often. The boss may propose to use a sports card, the costs of which are 90% covered by the company, and which card guarantees free entry to paid classes. In this situation, the employee's need will be satisfied, although what he expressed with the words *I would like to earn more* was not met. Therefore, focusing on the question *why* (on the need) and not on *I want* (in the position) promotes effective communication.

Tools of effective listening (see: Gut, Haman, 2001: 61).

Paraphrase	Reflecting	Leading
• attention • understanding • reference to the topic	• body position • the pace and power of speaking • reference to the mood of the interlocutor	• sorting out chaotic statements • encouragement • asking questions

Two extreme attitudes towards the conflict (Glasl, 2008: 12).

Fear of conflict	tendency to flee; such a person leaves the battlefield; has a bad opinion of self-worth; subordinates its interests to the interests of other people; is scared
Lust for conflict	tendency towards aggression; this person attacks others; hurts others and humiliates; is self-centered; only pursues its own interests; is swashbuckling, haughty

IV. How to communicate effectively? Fortune and ethics in communication

IV.3. In the World of Conflicts

IV.3.3. Is it always worth avoiding conflicts?

We debunk myths about conflict avoidance
MYTH 1
It is better when there are no conflicts between people.
In fact, the absence of any conflicts between people who are in a relationship with each other may indicate a lack of an authentic bond between them. It could also be a signal that conflicts have been blocked or are hiding behind proper interactions.

MYTH 2
Conflicts are bad because they expose people to negative emotions and lead to a long and debilitating fight.
The emergence of a conflict is not a bad thing in itself. The excess of negative emotions and the fierce struggle between the parties to the dispute are rather the result of an incorrect way of managing the conflict, which may result in mutual hostility or ending of the relationship. Such a situation is, however, the result of incompetent conflict management rather than the conflict itself.

MYTH 3
Conflicts are quarrels and brawls.
True, unpleasant quarrels and tavern brawls can accompany conflicts. They may or may not! They are only an external manifestation, an image of a conflict. Its essence is actually the divergent interests of the parties, not quarrels or sharp exchanges of views.

MIT 4
Conflicts harm people's cooperation and coexistence.
This is usually the case with unresolved or poorly resolved conflicts. Sweeping an exhausting problem under the rug can harm cooperation and ultimately lead to disconnection. However, when we reveal the problem that torments us, which is the cause of the conflict, we have a chance to solve it well, and well-solved conflicts improve relationships between people.

See: Encyklopedia zarządzania (online): https://mfiles.pl/pl/ (entry: *conflict*)

Consider such situations …

- Imagine that you find yourself in a conflict situation. List ten factors that influence your response to conflict, starting with the most important in your opinion.

- When you hear the word "conflict", what do you feel? What associations does it evoke in you? List the first five associations you have with the word. Then write down the five comparisons: *Conflict is like…* Do your notes indicate a negative or a positive perception of conflict?

- Recall what conflicts you have been involved in recently. What emotions accompanied you during them, and afterwards? Were these conflicts destructive, did they destroy your relationship with the other side of the conflict? Has anything positive resulted from the conflicts? If not, would there be anything good if conflicts were dealt with in a different way?

- Recall a situation in which you wanted to avoid conflict at all costs. In retrospect, do you think this was a good thing to do? Consider the scenario: If a conflict arose in the situation you describe, what could it bring?

Appreciate the conflict, but don't overestimate it!

Let us imagine such a situation.
Stefan loves to joke about the appearance of his colleagues. He particularly liked the ears of his best friend, Karol, as the subject of jokes. A joke once told may be funny, but when repeated many times it bore the audience, and Karol himself is embarrassed, all the more so because Karol has a complex of protruding ears. But for a long time he suppresses his emotions, pretending Stefan's jokes amuse him, because how he could not keep his distance to himself, especially when a friend is joking. In the end, however, he asks Stefan to talk to him in private for a while.
– Stefan, sorry, but I don't like when you make fun of my ears. I feel awkward when you laugh at them.
– Come on, man! It's only jokes!
– I know, but I feel so stupid. You know, I don't like my ears.
– And that I did not know... I'm sorry...

This story ends, admittedly, with a fairy-tale happy ending, although it is highly probable, because the boys are friends, which means that they should care about a good relationship. However, the case could take a different turn, for example, go towards blaming each other, drawing up the past or criticizing, which could possibly lead to a great quarrel and end the friendship. A matter, even seemingly trivial, may, in a rush of emotions, grow into an unsolvable problem. However, not taking up an issue that we perceive as controversial does not lead to anything good either. So it's worth appreciating conflict, remembering that it is not a cure-all!

IV.3. In the World of Conflicts

IV.3.3. Positive and negative approaches towards conflict

The approach to conflict can be various – positive and / or negative. We will look at some of the most widespread negative views about the conflict. Then we will indicate the positive sides and functions of a conflict situation.

<table>
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Negative approach to conflict

- *Harmony is normal, conflict is wrong.*
- *Conflicts and misunderstandings are the same phenomenon* (that is, trivializing a conflict by labeling it as a misunderstanding; conflicts are more serious than misunderstandings).
- *The conflict results from individual pathologies* (perceiving the conflict as "sick" and its participants as "neurotic", "hostile", "cranky", etc.).
- *Conflict should never be compounded* (sometimes escalation of a conflict cannot and should not be avoided; we are talking not about an uncontrolled spiral, but about "making enough noise for someone to hear us" or "making the conflict big enough, so that it is noticed"; Wilmot, Hocker, 2011: 66).
- *Conflict interaction should be polite and orderly* (excessive attention to pleasant communication guarantees no real exchange of thoughts).
- *Anger is the dominant emotion in conflict interaction* (conflict is accompanied by many and different emotions).
- *There is one correct way to resolve conflicts.*

(See: Wilmot, Hocker, 2011: 64–68)

</td><td>

Positive approach to conflict

- *Conflict cannot be avoided, and therefore a constructive approach to conflict is "part of our lives".*
- *The conflict helps to "put the cards on the table".*
- *Conflict often helps people connect and clarify their goals.*
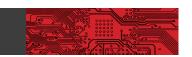- *Conflict can dispel resentment and help people understand each other.*

The perception of conflicts is influenced by the language we describe them. Our way of knowing the world is essentially metaphorical. Metaphors play an important role in describing and evaluating what we are talking about (Lakoff, Johnson, 2010). Conflict metaphors reflect our perception of the phenomenon and at the same time create this way of perception. A conflict is like... Exactly like what?

- **Win-lose metaphor** (conflict is: war and violence, explosion, lawsuit, fight, natural phenomenon, animal behavior, mess, lack of agreement, wound).
- **Neutral or objective metaphors** (conflict is: game, heroic adventure, balancing).
- **Transformational metaphors** can help you imagine how to transform a conflict from perceiving it negatively to seeing it as an opportunity to change the way you deal with others (conflict is: negotiating table, wave - ebb and flow, dance, garden, patchwork sewing, musical improvisation.

(See: Wilmot, Hocker, 2011: 68–83)

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</table>

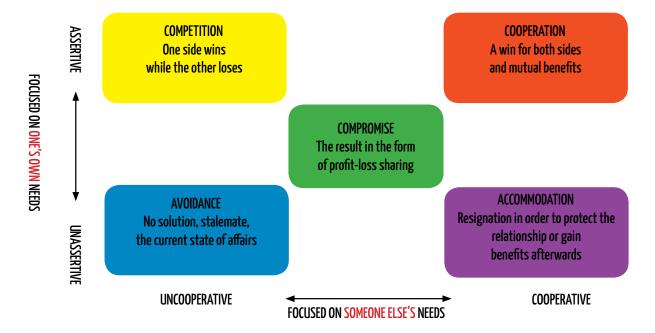### Giraffe language and jackal language, that is, how to talk

Non-violent communication is communication based on openly expressing your feelings, needs or desires and the ability to read them from the words of other people with whom we talk. Marshall Rosenberg (Cedro, ed. 2017: 33–34) calls this style of communication the language of the giraffe. It is opposed to the language of the jackal, violent communication like: *You have to be a complete stupid to play games all day*. In the giraffe's language, this quote would be: *When you play games after returning from work, I feel sad. I'd like to talk to you sometime.* Sounds better, right? (see: Cedro, eds. 2017: 33). It is worth practising with pupils / students formulating messages in the giraffe language or transforming statements from the language of the jackal to the non-violent one.

IV. How to communicate effectively? Fortune and ethics in communication

IV.3. In the World of Conflicts

IV.3.4. What to do when a conflict exist?

There are different methods of approaching conflict. Let us look at the chart below that illustrates them (based on: Moore, 2016: 162–163; Wilmot, Hocker, 2011: 193):

Which of these methods is the best? Out of context, cooperation of course. In short, cooperation pays off! However, the choice of a particular method in a conflict situation really depends on that situation. Let us see:

Avoidance. The method is used by those participants in the dispute who prefer to avoid direct relations with the other party and raise controversial issues, or who simply want to keep the current state of affairs, i.e. they do not want to change the current situation or relationship.

Competition. It is used by those participants in the conflict who decide to dominate the others and win as much as possible at the expense of others.

Compromise. It appears when the participants of the conflict cooperate and see no solution other than the distribution of profits and losses in a manner acceptable to all parties to the conflict.

Accommodation. It is used by those participants in the dispute who agree to partially or fully meet the expectations of others in order to maintain good relationships or in the hope of gaining some benefit in the future.

Cooperation. This method is used when all participants of the dispute cooperate in order to fully meet individual and common needs (see: Moore, 2016: 162–163; Wilmot, Hocker, 2011: 193).

What to do when the conflict is already there?

- Let's talk! You can use the 4 step method: 1. Find a time to talk. 2. Plan its conditions. 3. Conduct the conversation, remembering to accept the other party, be optimistic, remind yourself of the basic rules (don't let the agreement break down and don't use power games to beat the other party), present the problem 4. make an agreement (if it is needed) (Dana, 1993).
- We discuss, do not judge, reject the fight and try to look for a way out of the conflict situation.
- If you cannot reach an agreement on your own (without the participation of third parties), it is worth reaching for the help of, for example, a negotiator, mediator, facilitator, arbitrator, and finally to a judge if we decide to refer the case to court.

Do I have a conflict or does a conflict have me?

This is a very important question. Saying that „the conflict has me" means that you have lost your self-control and self-direction, and therefore we are no longer able to keep a distance, and at the same time our perception of the situation, other participants in the dispute, is distorted. What is more, we may be accompanied by obsessive feelings then, and our actions become less diverse, but more stereotyped and inflexible.

When we are divided by **content and / or personal differences**, we can say we have a conflict. However, when we have a **conflict over a conflict and / or a conflict over a conflict resolution**, then it is the conflict that holds us firmly in its grip (Glasl, 2008: 27–29).

IV. How to communicate effectively? Fortune and ethics in communication

IV.3. In the World of Conflicts

MASTER'S
ZONE

IV.3.4. Do we have a conflict?! Between tradition and innovation

Let us deal with the conflict!
Traditional ways

Traditional methods of conflict resolution are not very effective. Usually, they do not result in a definite resolution of the conflict, but rather in postponing it, sometimes even aggravating or easing it. Such traditional methods are for example:

- **Ignoring**. The method is to keep silent about the problem, pretending it does not exist.
- **Procrastination**. It is a technique that involves delaying a decision, postponing it.
- **Reorientation**. The essence of this method is to find the conflict scapegoat.
- **Arbitration**. It consists in referring to the law, court, common superior, authority in a specific field, etc.
- **Compromise**. In this most popular way of resolving conflicts, it is assumed that the divergent parties will reach an agreement if each is content to partially meet their expectations.
- **Extortion**. This technique is usually used when the conflict is serious and the chances for an amicable settlement are low (Chełpa, Witkowski, 1995, p. 67-93; Encyclopedia of management (online): https://mfiles.pl/pl/; word: *conflict*).

Before you choose...

Before a conflict participant decides on a particular method of action (see p. 104), it is helpful for him to consider what effect his planned verbal actions will have. Gary Pike and Alan Sillars have outlined three broad categories of potential behavior:

- avoidance acts („communicative acts containing an intention to avoid the continuation of the conflict" (Nęcki, 2000: 78)),
- disengagement acts („communicative acts containing an intention to continue a conflict" (Nęcki, 2000: 78)),
- unifying acts (their aim is to „settle the dispute, regain coherence in the system" (Nęcki, 2000: 78)).

Their research has shown that the most destructive form of behaviour in conflict situations is the use of disengagement acts, blaming the partner with simultaneous whitewashing of oneself (see: Nęcki, 2000: 78-81)

Modern ways

- **Common Purpose.** The creation of a common task for the disparate parties is a factor that promotes understanding. After all, such a situation requires cooperation, mutual communication, and renewed contacts.
- **Put yourself in their shoes.** This technique is based on symbolic, imagined exchange of roles with your adversary. Imagining the situation of our opponent, will allow us to assess the chances of achieving our expectations and withdraw from unrealistic demands.
- **Confrontational meetings.** The aim of this method is to find such a solution that will be accepted by both sides of the conflict. In this situation, it is crucial to shift the focus of the dispute from the people involved to the issue, that is, separating the people from the problem.
- **Image exchange.** Using this method, the conflicting parties get information about how they see each other and what they think about each other. This allows for self-reflection. The technique works when the disagreement is not so deep that the parties are not able to interact (Chełpa and Witkowski, 1995: 120-140; Encyclopedia of Management (online): ttps://mfiles.pl/pl/; entry: *conflict*).

Each of the indicated methods of conflict resolution has its own tactics, e.g.:

Avoidance – conflict denial (*That's not a problem*); evasive remarks; changing, avoiding the topic; non-binding statements, questions; general remarks; friendly jokes.

Competition – personal criticism; refusal; hostile orders; hostile jokes; hostile questions; assumptions; denying responsibility.

Compromise – appeal to justice; proposing a settlement; maximizing profits and minimizing losses; providing a quick, short-term solution.

Adaptation – yielding (resignation); lack of commitment; succumbing to needs; expression of the desire for harmony.

Collaboration - descriptive statements; open / explicit statements; striving for openness and criticism; offering support; concessions; acceptance of responsibility.

(Prepared on the basis of: Wilmot, Hocker, 2011: 207, 211, 225, 228, 233)

Chapter IV How to communicate effectively? Fortune and ethics in communication
IV.3. In the World of Conflicts

Author: Joanna Przyklenk

106

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Chapter V
Be yourself! Enjoying public speaking

Author: Joseph Agius
Co-author: Helen Grech

Table of Contents

Eustace The Treant

The power of nature can break down communication walls! That's what our green hero said during the first meeting on the trail leading to perfect self-presentation. If you lack self-confidence and you are devoured by stage fright during public speaking, be sure to start training with Eustachy! The Treebeard will teach you to be mindful and to control your emotions, thanks to which your future speeches will be perfect!

In this chapter, among others you will learn why stage fright can be good, you will learn the rules of rhetoric and you will learn to speak.

V.1. Be-friending the butterflies – No fear left behind

A CERTAIN AMOUNT OF STAGE FRIGHT IS USEFUL

Stage fright is good and makes you better looking too!

Stage fright is a phenomenon that you must learn to control. Actually, stage fright is not the most accurate term for the nervousness that occurs when considering a speaking engagement. In fact, most of the fear occurs before you step on-stage. Once you are up there, it usually goes away. Try to think of stage fright in a positive way. Fear is your friend. It makes your reflexes sharper. It heightens your energy, adds a sparkle to your eye, and color to your cheeks. When you are nervous about speaking you are more conscious of your posture and breathing. With all those good side effects you will actually look healthier and more physically attractive.

Many of the top performers in the world get stage fright so you are in good company. Stage fright may come and go or diminish, but it usually does not vanish permanently. You must concentrate on getting the feeling out in the open, into perspective and under control.

It is nature's way of preparing us to meet unusual challenges in our environment. Your body becomes alert to external stimuli and gets ready to go into action. If these physiological preparations are held within limits, you will be capable of thinking faster, talk more fluent, and generally speaking with greater intensity than under normal circumstances.

Symptoms of Stage fright:

- dry mouth,
- tight throat,
- sweaty hands,
- cold hands,
- shaky hands,
- nausea,
- fast pulse,
- shaky knees,
- trembling lips.

Many professional speakers never completely lose all stage fright.

Speakers who say they are '*cool as a cucumber*' at
all times are usually as thick-skinned as a cucumber
and about as inspiring as a cucumber.

Dale Carnegie

Remember **Nobody** ever died from stage fright. But, according to surveys, many people would rather die than give a speech. If that applies to you, try out some of the strategies in this section to help get yourself under control. Realize that you may never overcome stage fright, but you can learn to control it, and use it to your advantage (T. Antion, 2007).
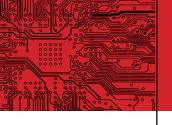
85% of people struggle to speak in public, 15% are not telling the truth!

According to most studies, people's number one fear is public speaking and number two is death. This means to the average person, if you go to a funeral, you're better off in the casket than doing the eulogy according to comedian Jerry Seinfeld

Exercise
10 minutes

Identify those issues which are holding you back in speaking situations. List your most speaking fears that you would like to eliminate.

MASTER'S & PADAWAN'S ZONE

109

A CERTAIN AMOUNT OF STAGE FRIGHT IS USEFUL

A Friendly Conversation

So here's what to do to discover this freedom for yourself. From this moment on, never again should you think in terms of giving a speech, or, heaven forbid, a lecture! Instead, your mental approach will be: "I'm going to relax and enjoy a friendly conversation with these people." This one simple step will have a calming effect on your listeners and have them saying to themselves, "I feel comfortable with this person because he is talking to me personally". They will recognize something engaging about your presentation they cannot quite put their finger on. You've probably been a part of an audience and experienced these (L. Smale, 2008).

Remember – nervousness doesn't show one-tenth as much as it feels.

Tips to deal with stage fright:

1. Believe in what you are saying.
2. Prepare, prepare, prepare.
3. Memorise your 'wow' introduction and your conclusion.
4. Smile and enjoy.
5. Think of your audience as being supportive.
6. Make eye contact.
7. Remember to have fun.

(K. Mackenzie, 2010)

Adele has been very open about the fact that she gets stage fright, saying in an interview with Rolling Stone, 'I'm scared of audiences'.

Rihanna is one of the most vibrant performers of today, but she still gets struggles with stage fright.

Andrea Boccelli, the famous opera singer, gets horrible stage fright. In his own words: 'Stage fright is my worst problem'.

Exercise
4 minutes

Why do you get anxious before speaking in public? Take a look at this clip. The science of stage fright (and how to overcome it) – Mikael Cho

Literature:

T. Antion: *Wake ,em Up! How to Use Humor and Other Professional Techniques to Create Alarmingly Good Business Presentations.* Landover Hills – Minneapolis 2007.
K. Mackenzie: *Speeches that will leave them speechless.* Toronto – New York 2010.
L. Smale: *Being The Confident Speaker You Want to Be!* 2008.

MASTER'S & PADAWAN'S ZONE

YOU HAVE 'THE POWER TO GO FOR ANYTHING YOU WANT'.

Toxic Goal

I want to be perfect.

Perfection does not exist. If your destination is perfection, you will never arrive. Your journey will be bumpy, anxious and never ending. Don't do it to yourself. It's damaging (V. Stevenson, 2020).

Be Yourself – Everyone else is already taken.

Oscar Wilde

If your joy is derived from what society thinks of you, you're always going to be disappointed.

Madonna

Don't change who you are- become more of who you are.
"How to fascinate" **Sally Hogshead**

Mistakes are the tuition you pay for success.

Thomas Edison tried about 10,000 combinations of materials before coming up with the carbon filament light bulb. When asked about all his effort, he said "I have not failed once. I just found 10,000 ways that didn't work".

> **Exercise**
> **5 minutes**
>
> Take a look at this clip by TED-Ed on 3 tips to boost your confidence published on October 6, 2015.
>
> You Have The Power to Go for Anything You Want!
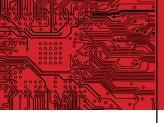
> **Exercise**
> **20 minutes**
>
> Take a look at this clip by TED-Ed "How to fascinate"
> by Sally Hogshead

Embrace your unique style. Don't copy the style or gesture of other speakers, as your audience will sense a lack of authenticity. Be yourself: no one does that better than you can

Literature:

V. Stevenson: *The Fear Doctor*. UK 2020.

110

V.3. Storytelling

STORYTELLING IS YOUR GREATEST ASSET.

Storytelling is an engaging way to convey information; when it is positive information, narratives are also A highly effective means of motivating and inspiring others (Tomasulo & Pawelski, 2012).

Personal Storytelling

In large organizations especially, we may only bring a part of ourselves to the workplace. If we want to communicate empathetically and build relationships with co-workers—important social resources—personal storytelling is one way we can build our teams while developing communication skills.
Have a variety of random pictures for each student. Give each a time limit and let them describe what they see in story form.

Quoting Steve Martin: **"Everything you hear, see, experience, is usable".**

Always keep on the lookout for stories. Keep a notebook with personal stories which you can use in your presentations.

Exercise
15 minute
Watch the first 60 seconds of this Ted Talk. Reflect on the engaging start of the speech.
So, listen to this excellent introduction. Parul Sehgal, TED Talks, published on October, 2013, speaks about "What is jealousy?"
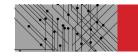
Exercise
60 minutes
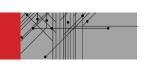
Prepare a 5 minute introduction of yourself.
You can include any of the following:
- What is your proudest accomplishment?
- What is your favourite travelling experience?
- What is your favourite school age experience?
- When and where were you happiest?
BE CREATIVE
USE STORYTELLING

Literature:

D. Tomasulo, J. Pawelski: *Happily Ever after: The Use of Stories to Promote Positive Interventions. Psychology.* 2012, s. 1189-1195.

V.4. Eliminating fillers – the um's and the ems's

GET RID OF THOSE FILLERS.

How many people use "like" or "um," or "uh" or "so," or "right" to fill a silent space? It is a nervous habit that is often rooted in the perceived discomfort of silence.

112

Exercise
60 minutes

Each student chooses a topic that they will speak about for 1-3 minutes (topic is not important; it should be simple). They have to record their speech and then they need to count any fillers in their speech. Appropriate pausing is used to substitute the fillers.

MASTER'S & PADAWAN'S ZONE

Body language refers to the messages you send through facial expression, posture, and gesture.

Punctuating your presentation with posture

Stand up straight with your feet slightly apart and your arms ready to gesture.
If you must sit, lean slightly toward the audience.

Have you ever heard speakers utter words that are out of synch with their facial expression? Nonverbal communication has a greater impact than we may like to imagine.

What is a gesture?

A gesture is a movement of the body or part of the body to communicate or emphasize ideas, emotions and intentions. The most effective use of gestures is based on congruency between the words you utter and the movement and /or emotion demonstrated by your body.

Use gestures honestly, naturally, sincerely and smoothly, just as you do when you are in a conversation with someone.

Why use gestures?
Gestures appeal to the three styles by which people learn:
Visual: learning best through images
Auditory: learning best through listening
Kinesthetic: learning best through experiencing.
(K. Mackenzie, 2010)

If your eyes are the windows to the soul, then the face is the front of the house.
The single most important facial expression is the **SMILE** but...
Remember you're not a walking advert for your dentist.
Use your face to accentuate key points.
If looks could kill...

When you give a presentation, looks *can* kill.

Depending what you do or don't look at, looks can kill your entire presentation.
- Look at individuals- scan around the audience not just one person.
- Establish eye contact at the end of a thought.
- Look at the audience, not everywhere else.
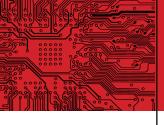
**Exercise
13 minutes**

In this video, first class Public Speaker Conor Neill, together with his friends Florian, Tobias and Tony share four public speaking lessons to help you empower your speaking and communication. Specifically, we discuss:
- effective gestures
- powerful pauses
- empowering feedback
- intentional communication
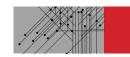

113

V.5. Body language

UNDERSTANDING BODY LANGUAGE.

Did you know that it takes **less than a second to make a first impression?**
Did you know that your nonverbal communication is **12.5 times more powerful than your words?**
Did you know that we are **lied to 200 times a day?**

Exercise
5 minutes
Here are five basic tips for public speaking. The five tips are:
1. **Know your subject and your speech;**
2. **Know your audience and your space;**
3. **Never apologize;**
4. **Imagine yourself giving a great speech; and**
5. **Focus on your message, not on yourself.**
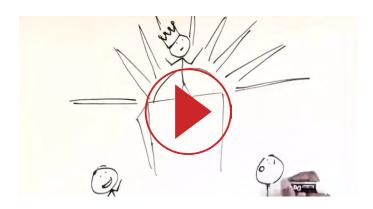
Exercise
7 minutes
Another interesting animated clip is Matt Abrahams' "Effective Body Language for Public Speaking". Published in 2014, this clip identifies the key elements of effective nonverbal behaviors for confident public speaking.

Exercise
22 minutes

Take a look at Amy Cuddy's TED Speech is on how body language can help confidence.
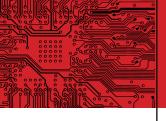
(https://www.youtube.com/watch?v=m7SSj5Z5kTo)

Literature:

K. Mackenzie: *Speeches that will leave them speechless*. Toronto – New York 2010.

V.6. Impromptu speaking

JUST DO IT!

1. Being unexpectedly asked to say a few words can happen anytime you are in a group of people, but rarely when you are not perfectly qualified and prepared to comply.

2. 'A few words' is literally all that's wanted from you, so you only have to speak for a minute or two to fulfill your obligation.

3. The expectations of the audience in these circumstances are not very high, so there is not a lot of pressure on you.

4. All impromptu speaking requirements can be met by telling a story or making a single point. Just ask yourself, 'What can I say about this person or this topic?' and then expand on the first thing that comes to mind.

5. Anytime you are going to be in a situation where there is even the remotest chance of having to say a few words, give some thought to what you will say if asked.

(L. MacInnis, 2006)

'Do's' and 'Don'ts' in the art of impromptu speaking

DO's

- Take charge. Wait just a moment until you have everyone's attention. Then begin.
- Choose your opening carefully, building upon the remarks of others if possible, and then moving along to your theme and the one or two points that will support it.
- Try to speak in a logical sequence, developing your theme chronologically (such as past, present, and future prospects), spatially or geographically, or by component parts.
- Search out any points of conflict or uncertainty, and try to resolve them.
- Define terms or make explanations when necessary. Be sure that as you detail information, you indicate its relationship to points already raised.
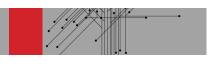- Choose your language carefully. This will give you time to think of what to say, and will help you relax.

**Exercise
3 minutes**

Take a look at the power of words. Choose your words carefully. The Power of Words – 2013 is an inspirational video.
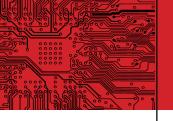

DON'Ts

- Don't try to cover everything you know about a topic. Your remarks should be simple, brief, and direct- not exhaustive.
- Don't be unnecessarily complex or controversial.
- Don't apologize for your lack of preparation, and complaint that you didn't expect to give a speech.
- Don't think you have to be witty or humorous in order to get and hold the audience's attention.
- Don't repeat yourself needlessly, wander aimlessly from point to point, or stay on one point too long.
- Don't assume everyone understands your jargon.

Literature:

L. MacInnis: *The Elements of Great Public Speaking.* Toronto 2006.

LAUGHTER IS THE BEST MEDICINE

Public Speaking:
Self-Effacing Humor

Self-effacing humor, or making fun of yourself is quite a contrast. It is a very powerful form of humor that gets its strength from highlighting your weaknesses. It seems that people who have the ability to laugh at themselves in just the right amount during a public speaking engagement are perceived as secure, confident, strong, and likeable.

With this type of humor, a little goes a long way. If you overdo it during a public speaking engagement, you will look like a doomsayer who is always putting yourself down. If you can't bring yourself to use any self-effacing humor, you should learn. I must be candid here. Most people hate to deal with a stuffed shirt. Unfortunately, if you can't poke a little fun at yourself, that is the way you are perceived.

I think the reason self-effacing humor works so well is that weak people feel the need to inflate themselves and powerful people don't. If you have the confidence to tease yourself, you are indirectly sending the message to the audience that you are secure and powerful. Most audiences can see right through speakers who are trying to puff themselves up. It turns them off quickly.

The person who is not afraid to tease him or herself is the one who makes the greatest connection with the audience because everyone in the audience has embarrassed themselves or failed at something at one time or the other. If you use self-effacing humor, the audience knows that you, as the presenter, know how it feels to fail. That is a very powerful magnet.

David Nihill, author of 'Do You Talk Funny?' (2016) and founder of 'FunnyBizz Conference' notes that 'the safest humor involves personal stories because they are guaranteed to be original and can be easily practiced and perfected … Tell the stories that you already tell around your colleagues, friends and family'.

Another interesting article by Michael Grothaus (2017) on 'How to incorporate humor into presentations in the most un-cringingly way possible'.
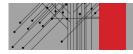

> ### Exercise
> ### 60 minutes
>
> **Prepare and practice a personal story making fun of yourself, not others (use your own embarrassing stories).**

There are any number of things you can tease yourself about. Your physical appearance is good if you are especially tall, or short or fat or bald. Just make sure that the physical appearance is obvious to the audience. If you are disorganized, you could tease yourself about that. If you can't parallel park, you could tease yourself about that. Just about anything will work as long as you are the target.

What you want to avoid teasing about is any subject that has a direct tie to your credibility. For instance, if you were a nuclear control room technician, you would not want to joke about the time you pushed the wrong button. But, if you got fired from your job as a nuclear control room technician for almost pushing the wrong button, then this fact might be a good topic for humor. It could turn into a great topic if you now own a landscaping company or are in some other non-threatening position.

To use self-effacing humor, you don't necessarily have to joke about yourself. You can make fun of your family background, your profession, or anything else that directly relates to you. I tell a story in my presentations about the time my mom came from our very small hometown to visit me in the big city of Washington, D.C. The audience hears about how small Claysville is and that my mom's house is way out in the sticks. We didn't have city water, or city sewerage, or cable TV. I then go on to tell how we took a trip on the Spirit of Washington for a dinner cruise and went sightseeing all over the capital.

MASTER'S & PADAWAN'S ZONE

LAUGHTER IS THE BEST MEDICINE

Here's Former president Ronald Reagan was a master at using self-effacing humor. In his bid for the Presidency in 1980 his age appeared to be his biggest obstacle. He attacked the problem with self-effacing humor. He would joke about his age all the time which turned age into a non-issue. He told a group of reporters once, ,Thomas Jefferson once said, ,One should not worry about chronological age compared to the ability to perform the task. ' Ever since Thomas Jefferson told me that I stopped worrying about my age.'

Look for opportunities to tease yourself. This will be one of your most powerful tools to connect with the audience and a subtle way to show your strength.

Advanced Public Speaking Institute, online: https://www.public-speaking.org/index.php date of access: 4.04.2021)
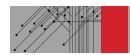
Humour is the cheapest, msot abundant gift you can give to others.

Don't when using humour:
Don't laugh throughout your story
Don't deliver a story too quickly
Don't be politically incorrect
Do not laugh at someone (ridicule) but laugh with someone.

(K. Mackenzie, 2010)

Literature:

Advanced Public Speaking Institute, online: https://www.public-speaking.org/index.php (data dostępu: 4.04.2021)
K. Mackenzie: *Speeches that will leave them speechless*. Toronto – New York 2010.
D. Nihill: *Do you talk funny?* Dallas 2016.

117

LOGOS, PATHOS AND ETHOS

2300 years ago Aristotle wrote the single most important work on persuasion – Rhetoric the three means of persuasion: logos, pathos, ethos.

An effective persuasive argument generally includes three basic types of appeals:

Logos: appeal to logic
Pathos: appeal to emotion
Ethos: appeal to character/credibility.

118

To emotionally connect- get personal. Appeal to emotion. One of the best ways to disarm an audience is to first reveal your own vulnerability. Brene Bown gave a worderful talk on vulnerability at TEDx Houston.

Authentic vulnerability is powerful. Oversharing is not (C. Anderson, 2016).

Designing a presentation without an audience in mind is like writing a love letter and addressing it: To Whom It May Concern.
Ken Haemer
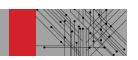
**Exercise
22 minutes**

A wonderful talk by Brene Brown on vulnerabilty TEDx Housten

**Exercise
5 minutes**

An interesting lesson by Conor Neill, Narration by Conor Neill and Animation by Animationhaus www.animationhaus.com is 'What Aristotle and Joshua Bell can teach us about persuasion'.

Literature:

C. Anderson: *TED Talks – The official guide to Public Speaking*. London 2016.
V. Stevenson: *The Fear Doctor*. UK 2010.

THE WINNING SPEECH

Topic:
1. Choose a narrow topic according to time allotted.
2. Know your audience – ages, interests, professions, nationality etc.
3. Choose a topic that you are passionate and enthusiastic about.

Researching the topic:
1. Useful books: Dictionary, Thesaurus, almanac, encyclopedia, and Bartlett's familiar quotations.
2. Magazines/newspapers.
3. Specialised books or journals.
4. Internet.

Preparing the speech:
Introduction (needs to be a 'wow' opening)
Grab the attention of the audience
- Rhetorical questions
- Quote
- Personal story

A brief description of the argument/information you would like included in the speech.

Summarize the three main points of your speech.

Conclusion

Summarize the speech

Provide 'closure for the audience'

Leave a lasting impression on the audience. The last thing you say will be the first thing they remember.

When is it the right topic?
Three Criteria:
1. I have significant knowledge about the topic.
2. I sincerely care about the topic.
3. I have a strong desire to impart my knowledge and feelings to my audience.
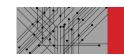
Important
The audience is saying: what's in it for me?
I need to make my presentation worthwhile for my audience.
Reasons people are motivated to buy your service or product.
- Make money
- Save money
- Escape or relieve pain
- Bring pleasure
- Save time.

Exercise
30 minutes

Choose a topic which you would like to speak about.
Make sure you have enough knowldege, you care about
the topic and you want to share it with an audience.

119

MASTER'S & PADAWAN'S ZONE

THE WINNING SPEECH

What kind of words should we use?

1. Use the active voice
2. Use exiting verbs
3. Be specific
4. Avoid jargon
5. Avoid long complicated sentences
6. Avoid foreign words.

Types of speeches:

To inform: a speech that provides information about a topic.

To persuade: a speech that tries to convince the audience about the topic.

To motivate: a speech to convince the audience to move to action. First ingredient: clearly tell the audience what you want them to do or not to do. Second ingredient: what will happen to them if they do or do not do what you are suggesting. Third ingredient: make it as easy as possible for the audience to do what you want them to do.

To entertain: a speech appropriate in occasions such as retirement parties and wedding receptions. Tell stories that involve you and other people in the audience. If there is a punch line, moral, or interesting twist, keep the mystique alive and do not reveal it until the very end.

Know your audience and avoid jargon. Jargon is the curse of knowledge (A. Alda, 2007).

Be positive rather than negative

It is always better to affirm your own views rather than attack someone else's. You will be more persuasive telling people why you are right than why someone else is wrong.
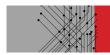
It is not what you say, it is how you say it:

Do you think it is all right to smoke while you're praying?
About 90% answer NO.

Do you think it is all right to pray while you're smoking?
Over 90% say YES.

**Exercise
60 minutes**

Prepare a two minute speech on the topic you chose. You need to research the topic and find interesting bits to spice up your speech. Make sure you care about the topic and you want to share it with an audience.

Literautre:

A. Alda: *If I Understood You, Would I Have this Look on my Face?* New York 2017.
C. Anderson: *TED Talks – The Official Ted Guide to Public Speaking*. 2016.
D. Carnegie, N. Hill: *Public Speaking*. 2006.
D. Crystal: *The Gift of the Gab- How eloquence works*. New Haven – London 2016.

120

MASTER'S & PADAWAN'S ZONE

121

The 'Agius Technique' includes four components:

a) **Think Smart, Feel Smart**
b) **Cool Speech**
c) **Challenge the dragons**
d) **Into the real world**

The goal is to become an efficient, confident communicator. Creativity and humour are also used as tools to 'problem solve' and broaden perception to develop and maintain positive attitudes towards themselves and communication.

a) Think Smart, Feel Smart

Creativity and humour are introduced. both creativity and humour can broaden perception to shift attitude towards positive communication and self (Agius, 2012). Exercises include 'create a crazy story' or a 'goofy sketch'. These exercises encourage students to be creative without the fear of being wrong or seeming ridiculous.

b) Cool Speech

With the use of jokes and funny stories, students start associating public speaking with fun. They are trained in breathing control, clarity and voice projection.

c) Challenge the dragons

Desensitization exercises focus directly on the specific speaking situation fears of the children. Through repeated pairing of a humour response with exposure to a feared stimulus gradually diminishes the feelings of anxiety evoked by the stimulus (Martin, 2007).

d) Into the real world

Students are encouraged to use creativity and good speaking skills in specific situations at home and community.

Creativity and humour helps us look at exactly the same thing but in a different way:

One shoe salesman wrote: 'This is a terrible market – no one wears shoes'.
The other salesman wrote: 'This is a wonderful market – no one wears shoes'.

**Exercise
30 minutes**

Cut out five pictures from a magazine and create a crazy story including each picture. Make sure that you use clear speech, correct voice projection, good breathing control and appropriate rate of speech.

Diaphragmatic breathing

The diaphragm is a large, dome-shaped muscle located at the base of the lungs. There are many benefits in using diaphragmatic breathing. This involves taking slow, even breaths into the diaphragm (stomach area) instead of the chest. Smell the coffee and blow out the candles.

Clarity and voice projection

Speak slow and clear. This does not mean 'speak loudly'. However, always project your voice four seats further than the last seat. Try and combine a good balance between pitch (high and low tone as in music), tone (avoid sounding monotonous- show passion, energy and enthusiam), volume (loudness) and rate.

122

THINK SMART, FEEL SMART

Never start a presentation with:

a) Any technical such as 'is the microphone working?', 'can you hear me?'. You are wasting your first impression.

b) Your nervousness. 'I am so excited'.

c) A non-believable nicety such as 'it is a pleasure to be here'.

Start by grabbing their attention with:

a) a personal story,

b) a quote,

c) an idea,

d) a rhetorical question.

**Exercise
5 minutes**

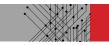First, find a comfortable, quiet place to sit down with your knees bent and your shoulders, head and neck relaxed.
Place one hand on your upper chest and the other just below your rib cage. This will allow you to feel your diaphragm move as you breathe. Take a slow Relaxed Breath through your nose. Feel how your stomach moves as you breathe slowly.
As you breathe in, your stomach will move out. As you breathe out, your stomach will move in.
Imagine that you are breathing in through your belly button and filling up your stomach like a balloon. When you exhale, imagine that air is flowing out of the balloon very slowly. Continue this relaxed breathing for a while.

At first, practice this exercise 5 minutes about 2 times per day. Gradually increase the amount of time you spend doing this exercise.

Also, practice smelling the coffee and blowing out the candles

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Here are the opening lines to the top 6 Ted Talks of all time according to view count:

Sir Ken Robinson – "Do schools kill creativity?"

Opening Line: "Good morning. How are you? It's been great, hasn't it? I've been blown away by the whole thing. In fact, I'm leaving."

Amy Cuddy – "Your Body Language May Shape Who You Are"

Opening Line: "So I want to start by offering you a free, no-tech life hack, and all it requires of you is this: that you change your posture for two minutes."

Simon Sinek – "How Great Leaders Inspire Action"

Opening Line: "How do you explain when things don't go as we assume? Or better, how do you explain when others are able to achieve things that seem to defy all of the assumptions?"
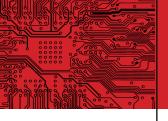
Brene Brown – "The Power of Vulnerability"

Opening Line: "So, I'll start with this: a couple years ago, an event planner called me because I was going to do a speaking event."

Mary Roach – "10 Things You Didn't Know About Orgasm"

Opening Line: "All right. I'm going to show you a couple of images from a very diverting paper in The Journal of Ultrasound in Medicine."

Julian Treasure – "How to Speak so that People Want to Listen"

Opening Line: "The human voice: It's the instrument we all play."

THINK SMART, FEEL SMART

Time has identified the top 8 greatest speeches of all time. They are:

Socrates – "Apology"

Opening Line: "How you, men of Athens, have been affected by my accusers. I do not know."

Patrick Henry – "Give Me Liberty or Give Me Death"

Opening Line: "Mr. President, it is natural to man to indulge in the illusions of hope."

Frederick Douglass – "The Hypocrisy of American Slavery"

Opening Line: "Fellow citizens, pardon me, and allow me to ask, why am I called upon to speak here today?"
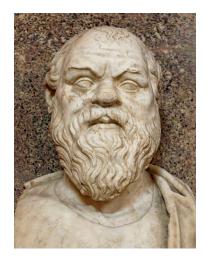
Abraham Lincoln – "Gettysburg Address"

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

Susan B. Anthony – "Women's Rights to the Suffrage"

Opening Line: "Friends and fellow citizens: I stand before you tonight under indictment for the alleged crime of having voted at the last presidential election, without having a lawful right to vote."

Winston Churchill – "Blood, Toil, Tears, and Sweat"

Opening Line: "On Friday evening last I received from His Majesty the mission to form a new administration."
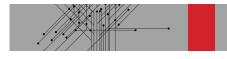

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John F. Kennedy – "Inaugural Address"

Opening Line: "We observe today not a victory of party, but a celebration of freedom — symbolizing an end, as well as a beginning — signifying renewal, as well as change."

Martin Luther King, Jr. – "I Have a Dream"

Opening Line: "I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation. Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation."

WHEN A DREAM TAKES HOLD OF YOU, WHAT CAN YOU DO?
YOU CAN RUN WITH IT, LET IT RUN YOUR LIFE, OR LET IT GO
AND THINK FOR THE REST OF YOUR LIFE ABOUT WHAT MIGHT HAVE BEEN.

Patch Adams

123

THINK SMART, FEEL SMART

Exercise
2 minutes

Watch Public Speaking World Champion Dananjaya Hettiarachchi give us his top three presentation tips:

Exercise
60 minutes

Watch Dananjaya Hettiarachchi the 2014 Public Speaking World Champion.

Exercise
3 minutes

Watch this clip: Anything is possible by Randy Tovar

MASTER'S & PADAWAN'S
ZONE

THINK SMART, FEEL SMART

> **Exercise**
> **60 minutes**
>
> Prepare a five- minute speech on any theme. Make sure you have a 'wow' introduction, interesting content and an interesting conclusion.

GOOD LUCK!

Literature:

J. Agius: Fluency FIS: *Smart Intervention Strategy. „Procedia- Social and Behavioural Sciences"* nr 193 2012, s. 7-12.
J. Agius: *The 'Smart Intervention Strategy' for school age children who stutter.* „Special Issue Logopedie: Speech Fluency". Lipiec – Sierpień 2012.
J. Agius: *Application: Fluency: Smart Intervention Strategy. Category: Education, Language: English, Developer: Vioside, Requirements: Compatible with iPad* 2013.
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R. Love: *Roger Love's Vocal Power: Speaking with Authority, Clarity, and Conviction.* 2003.
R. Martin: *The Psychology of Humor- An Integrative Approach.* 2007.
V. Edwards: How to start a speech. The best and the worst speech operners. „Science of People" 2020. https://www.scienceofpeople.com/how-to-start-a-speech/

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