

Communication in the Classroom: You Cannot *NOT* Communicate

John A. Kline*

It's risky to be introduced as a good communicator . . . because as soon as you are, people are going to listen and they will begin to find all the problems that you have in your communication, all the things that you do wrong. You mentioned that I was a Communication Advisor for Air University and some of you say "What's an Air University?" That's really what I wanted to know too when I left the University of Missouri. I have taught at the Air University for several years and you would expect that I should have all the communication problems taken care of at Air University. But, it's not true. In fact, we have a little bulletin that comes out every two or three days, and at the bottom of one of these, a very last item said, "stalls are available at Maxwell Stables for any active or retired personnel. Members of reserved active duty, Department of Defense civilians assigned to Maxwell and dependents, reasonable rates can be provided." Well, I have five kids and a couple of the boys eat like horses, so I thought about taking them out there.

Of course, I also like the little item that says, "Attention, deceased personnel." We also get something from the Maxwell credit union that tells about various things that you can buy and you can sell. One of the items just a couple of weeks ago said simply this—"Twin bed! One of a pair of solidly built twin beds, great for the do-it-yourselfer." I have no idea what it means, I'm just saying we have problems in communicating.

I imagine that everyone of you here has recently said something like "what we have here is a failure to communicate." Well, we're just *not* communicating with each other, or we have a communication breakdown. When we say this sort of thing, we're suggesting that it's possible to not communicate. But I would like to suggest to you that you cannot *not* communicate.

I mean to use that double negative, you cannot *not* communicate, because you do communicate something. If I meet one of you here, and later on, you happen to be on the street and see me and come up and start to talk to me and I walk right by you—I would be communicating something. I mean that I might be communicating that I didn't see you, I didn't want to talk to you, I didn't recognize you—but I would communicate something.

You see, if you really stop and think about it, we communi-

cate something all the time. If in fact, it is only we aren't worth listening to. That's pretty important when we come to classroom teaching, because so many times we can listen to a professor talk, and we think, "man, this is terrible"—and he is communicating something to you.

Now, what I'd like to do is think about communication in the classroom today, because we know it's important and I know that a good share of you do some teaching—some of you, more than others—and some more of you sit in the classroom and have to listen to what's going on. So I would like to think about communication in the classroom really from two perspectives. First of all, I'll discuss the the aspect of communication that goes into our planning. The planning phases of how to put our lessons together, how to communicate more effectively. And secondly, I will spend a good portion of the time on the presentational skills. How we present that information once we have it. . . .

Certainly today I can't talk to you about your subject content. I know nothing about it. I guess my only exposure at all to meat science was in 1964 when I happened to be in Dr. E. Kline's office. No reason for him to remember, but I was a student at Iowa State. I had been an Iowa farmer for six years, I went off to Iowa State and started in Animal Science, by the way, and in some way I got misled and wound up in Communications.

So I won't talk to you about meat science but I want you to think a little about the method of teaching meat science courses. First of all, about how we put our lessons together for our instruction in the classroom, and then how we present it.

I believe the very important thing when we are thinking about teaching is thinking about what our objectives are. I know in many kinds of speaking, people will say "Well, I don't know what exactly I want to accomplish, but I will sort of know when I get there." I think an objective is important and if you can't state your objective in terms of what kind of end result you want, then you are going to have a hard time knowing you're teaching to that result.

How many in here have ever read Alice's Adventures in Wonderland? Some of you must have at some time. Anybody read it fairly recently? I read it again a couple of years ago. It's not really a children's book—it's very sophisticated, isn't it? I remember reading it, and seeing the picture of a Cheshire cat in many places in this book. In one place Alice is hopelessly lost. She's out wandering around and she looks up in the tree and sees this cat smiling and she says "Oh, Mr. Cat, can you tell me what road to take?" He says "Where do you want to go?" She says "I don't really know?" He replies "It doesn't

*J. A. Kline, Maxwell Air Force Base, Montgomery, AL
Reciprocal Meat Conference Proceedings, Volume 33, 1980

matter what road you take." It's a little like that if you don't know what you are trying to teach toward, or what your objectives are—it doesn't really matter what you do.

The late Justice Oliver Wendell Holmes was riding the Pennsylvania Railway many years ago. As he was sitting there along came the conductor looking for tickets. The Justice reached in this pocket, then that pocket, then he looked in his briefcase and couldn't find his ticket. The conductor said "Your Honor, Sir, that's OK. We all know who you are and you may mail us your ticket when you get to your destination." And the Justice said "Young man, you don't realize the gravity of this situation. I have forgotten where I am going." You see, if you don't have a good clear objective, you may not know where it is you are going.

Let me suggest several things that are important about an objective. One of them is certainly that you sit down and state something you want people to act upon, what kind of behavior you expect, what kind of learning you expect to take place. So you take your subject and decide what kind of level you want. Do you want some basic recall kinds of things or do you want to teach how to act on this kind of information? So you have to decide on all this in your objectives. But one of the most important things is to think about your objective in terms of not what you want to teach, but what you want the students to take away. Simply stated, my overall objective here today is probably something like this: I would want each person in my audience to understand better some effective techniques of effective teaching, so you can employ them in your classrooms.

It is important that you want the student to learn. When you begin to think in terms of what you want the students to learn and not what you plan to teach, you're getting the direction the right way, because now you're beginning to say "OK, the responsibility is mine to help them learn." Start with that good clear objective. Of course, you have to think about the many different kinds of support materials you use. If you go to any speech textbook they would talk about kinds of support material that we use for different kinds of speaking.

We can classify the kind of support material many different ways but labels don't mean that much. If you stop and think of the times we should use these different kinds of support materials, sometimes we don't define our terms very well. Now, I understand as you all listened this morning, you understood most of the stuff that was going on. But I'll tell you, as an outsider, there were a lot of terms flying around here that I didn't understand. And many times, in the classroom, we are so much into our subject matter that we use names for things that really don't have very much meaning. If I were going to tell you I work for an organization called AIFOS down at AU, and you would say "AU? Is that Auburn? What is that?" I would have to explain that AU to me means "Air University," and AIFOS means "Academic Instructor in Foreign Officer's School." Then I'd have to go ahead and explain what that means. I'd have to tell you that we try to teach people how to be better teachers in the Academic Instructor's School and in the Foreign Officer's School. I just can't throw a title or name at you without defining it.

I suggest that many times in our teaching we don't define our terms as well as we should. And we just forget that everybody isn't oriented the same as we are. Definition of terms is

very important. Another kind of support material we need, and we need to use a lot of, is examples. I find I can do my best speaking, my best teaching, and make the most impact when I use many examples of things. Examples help to clarify what's going on. I happen to find that examples that come out of my own experience are the ones so real and vivid to me, that it helps my teaching.

We need to use examples to clarify the points we are trying to make. Probably one of the most underused kinds of support materials is the use of comparisons, where we take things that are known and compare to things that are not known. If I were to talk to some group about a million bushels of wheat, most of us in here know how big a bushel is. I do because when I was a kid and we had a two-bushel basket that we carried shelled corn in, I know that weighed over 100 pounds and that's a big basket. But, if I were to try to explain a million bushels of wheat lost in a flood, it would make a lot more sense if I were to say "that would be enough wheat to make bread to feed all the people of the United States for a certain number of days." That would begin to be a comparison that would make sense. Or if I would say "that's enough wheat to fill this place 20 times," or whatever it took, that would begin to be a comparison people could understand. We don't use enough comparisons.

I'll give you a few philosophical and theological terms that you may have known at one time, but you have forgotten now. The words are "deism" and "theism". I was talking to a bunch of college kids about these and didn't take time to explain. I could explain with a simple kind of comparison. I could say, "if you saw the world much as a wristwatch, and once that watch has a new powercell in the back, it'll run. In other words, if you believe God created the world and now the world will run by itself, that's deism. If on the other hand you pretend to perceive the world much as an automobile where somebody has to keep their hand on the steering wheel all the time to keep it from having a wreck, in other words you believe God has to continually intervene in the world, that's theism." Now, see what I've done. I have taken a couple of terms, deism and theism, and I admit I've oversimplified. But you see, I have explained them in terms of common everyday experiences. We miss a lot of chances in the classroom in terms of tying in everyday common experiences.

One of the best courses I had at Iowa State was a course in geology, a course I dreaded very much. But the fellow was good in tying it into reality, in terms of what was going on. We use a lot of statistics in our teaching, and I guess some of you use a lot in the kind of teaching you do. But, I'll tell you if you overwhelm them with statistics and you are just trying to make one point, I'd rather you simplify a little bit. I'd rather you round figures off if you have to. I'd rather you give me the printed page than make me scribble them all down. I'd rather you had them in front of me than just listing them one after another. I can't remember very long. And I'd rather you round off when trying to make a point, because it's easier to remember 1 million than it is to remember 998,372.50. There is no reason for you to have to remember that. When you say nearly 1 million, that is just as good and I can remember that. So we need to be careful how we use statistics and use them in a way that supports.

The support material we have is the content. You know your content. What we have to do is think about how we are going to arrange and teach that content. That comes down to a basic problem of organization. What I am going to say in the next five to ten minutes is simply this—you organize not for yourself, you organize for the student.

Our minds have been conditioned to chronological order, from early to late or late to early, so it is easier for us to follow when there are several points to cover if they are arranged chronologically. And we can do that with some of the things we teach. Another way we might organize is the spacial pattern organization—geographical pattern. I might talk about colleges in the southeastern part of the United States, colleges in the upper midwest, colleges in the southwest, I might divide it that way. And if I follow this geographical progression, it is easier for my people to picture and I can even show it on a map.

Another form of organization that we might use is a cause/effect, and yet at times when I listen to people talk I am not sure which is the cause and which is the effect. It is important that we clearly delineate. Our first point might be the causes and the second might be the effect, so we might start with the effects and show the causes of those effects. Closely related to that is pro/con, or problem/solution. PS—problem/solution. Set forth the problem or need and then give a solution or satisfaction to the problem or need. College debaters know very well the value in talking first about the problem and making that clear, then showing how their case can satisfy that. Good persuasive speakers, political speakers, know they have to establish the need before they satisfy that need. All too many times, if you are talking to somebody about a satisfaction about something, or a solution, and you haven't clearly established a need beforehand, those people won't even listen to you.

The pro/con pattern is where we're talking about some new methods, or a new way of doing things. If I don't know the subject as well as you, I'm not sure if you're giving me a pro, or positive, or whether you're giving me a con, or negative. And again, you want to organize, so people can follow what you are saying. All of us, many times, use a topical pattern—we have four or five things and we want to get these covered in a 50-minute period—so we just list this topic, and this topic. So I suggest that it's important you think about the order. For example, today as I have talked to you, I wanted to talk first about planning and putting things together before I talked about actually presenting that information. To me that seemed like a logical progression. Now I've got some slides of some talks on various different kinds of interesting subjects.

I want you to tell me the kind of organizational pattern used in this talk on flights on space, forming points. What was the organizational pattern? Time, chronology—went from early to late. If we are talking about historical kind of items we might use a time pattern. How about this one? Geographical, spatial—the eastern dialect, the southern and the general American dialect. How about this one? Problem/solution—first point is the problem, some little subpoints under that and then the solution. How about this one—especially looking at the second and third points. Pro/con—the high economical growth is our opening idea but now we're going to talk about the bright side and the dark side.

How about this one? Cause/effect—here is the cause, motor vehicle and industrial plants and home incinerators, and here is the effect of that. This discharge has created a serious air pollution problem in those cities. Keeping that in mind, how about this one? Topical. I work, as I have said, at the Academic Instructor's School. We have just had 77 men come in who will be attending either Air Command Staff College or Air War College and let me tell you what those are. Air War College is where the top 10% of Lieutenant Colonels and Colonels come to school for one year to learn about war and strategy. In the Air Command and Staff college, about 450 majors and major selectives come to school to learn about command and staff jobs. And then we also have foreign officers that come through these schools. These are an interesting bunch of guys to work with, and we get just every religion you want to think of. But, we've organized these religions topically—how did we apparently arrange those topics? Alphabetically, but how else could we have arranged them? These are five points, let's say, how else could we have approached them? Geographically, sure, like east to west, or something. How else? Numerically, number of people you mean. The one that has the most people. Time—which one has been around the longest. Anything else? In a group like this, probably, where did I start. Christianity, because it's better known. I might move to Judaism because it's some source of comparison.

What I said ten minutes ago I meant. You organize not for yourself, you're always organizing for your audience. I had an English teacher in high school who used to say "John, make your points parallel." What she meant was that if you start with one way of doing it, follow through with it. If you are going to have a first and a second and a third point—make sure that they are all parallel, or have the same kind of structure. Now let's say we were going to have a talk on some subject like Indian tribes in the west and I was going to talk about three different main points—southwest, pacific coast, northwest—what's my organizational pattern? Geographical/spatial. This is what we do when we write books, this is what we do when we write articles, we try to keep the points parallel so the people can see what's coming. Now, I have three points under southwest—Apache, Navajo and Pueblo—apparently what kind of organization pattern did I use? Topical and alphabetically, sure. Now, there is no magic about three points, I just happen to have three underneath Apache, early history, contracts with settlers and present conditions. . . . All I'm saying is that you may use one or more organizational patterns for your main points, you may use another pattern for subpoints, still another one for sub-, sub-points, but once you start, carry on through. All you're trying to do is be consistent and be logical.

If you have logically organized your lesson, if you think you have some good stuff to present, how are you going to present it? That's one of the problems we have. So many times you have said "Boy, that guy really knows what he's talking about—too bad he can't communicate."

There are some things we can do to be more effective in our communication in the classroom. I have divided it into three specific kinds of area. Now let's think a little about physical behavior. I'll probably spend a good share of the time on physical behavior, not that it's the most important,

but it takes me a little time to develop that idea. Secondly, the use of a voice—and how we can use our voice more effectively. And third, the very most important thing about good teaching is to be sincere and enthusiastic about what you're doing, and I think that can be shown in many different ways.

Let's then think about these aspects of good teaching and good speaking. Let's think about physical behavior first. As those of you in the front can tell, my eyes have been closed for the last 10 seconds. In spite of the fact that my eyes are closed, I am establishing pretty decent eye contact with those in the audience—because it's not just my eyes, but the whole way I hold my head. I had a blind student when I was teaching speech in Missouri, and this fellow—although blind—had so trained himself to hold his head. He knew how the classroom was set up, he would come in and practice before hand and knew where he would be sitting. He wore dark glasses and he so trained himself that as he held his head, he looked to be looking at us. I had to grade him as being very good in eye contact! And because he was interested in us, we were interested in him. If we didn't show interest in him, his dog would growl once in a while to get our attention. But most of the people in our audience (I have a guy who works with me who is legally blind, so it may not go for him) most of the people you and I talk to, can see you. So eye contact is important. It is very important in the classroom—I want to suggest it is important for three reasons. First of all, if you use effective eye contact, you're showing you are interested in your audience. I have had teachers, who, the whole time they lectured to me, found themselves looking up at the ceiling, looking at the walls, looking at the floor, looking out the window. And I found myself as a student looking up at the ceiling, looking at the wall, looking at the floor, looking out the window. I remember one teacher in particular, the whole time he talked he would look at his hand. I didn't know if he had just been to a manicurist, had dirt under his nails, had some notes written there, or just had a finger fetish—I don't know. He looked at his hand instead of looking at me. You know, he was not showing interest in me and one major reason you use effective eye contact is to show you're interested. Second reason to use eye contact is that if you use good eye contact with your audience, you can judge the kind of non-verbal feedback you're getting.

Now, I'm not naive enough to think that I can tell if you're interested or not. You may have this smile painted on your face and be thinking, I wish he'd quit. One of you may be looking off someplace else, but listening to everything I'm saying. By and large, I do a better job if I look at you than if I don't and by adjusting the non-verbal feedback. Stop and think about this—when you talk to somebody and you want him to look at you so you look at him on a one to one situation and he never looks at you, you find yourself getting around there so they will look. It's the same way in the classroom—you look at all parts of the audience. Good eye contact shows you're interested, it allows you to adjust to the non-verbal feedback. Let me suggest what I think is the most compelling reason to use good eye contact. We know that speakers who use good eye contact—and this has been demonstrated in the classroom by a series of studies—are judged as being more credible, more expert and more trustworthy. Let me tell you about a study that was done at Miami Univer-

sity by Steve Bebe. Dr. Bebe did a series of studies where he had a speaker stand up behind a lectern with her notes in front of her. In the first situation, with a randomly selected audience, she spent about 90% of her time looking down at her notes and 10% establishing eye contact. With the next group of people, all the conditions were held the same except there was a different group of people. Then she spent half her time looking at her notes and half looking up. In the final situation, with the next group, she spent 10% of her time looking down at her notes and 90% of her time establishing eye contact with her audience. And Bebe found significant differences. He found where the speaker used the greatest amount of time with eye contact, she was actually judged more credible, both in her expertness and competence, judged by the audience and also her trustworthiness—whether she would shoot straight with them. He concluded that this could be the case, a female speaker and a college-type audience. So he tried some variables. He tried men speakers, women speakers, old speakers, young speakers, mixed audiences, male audiences, female audiences, old audiences, young audiences, that kind of topic, this kind of topic. And he found consistently where the eye contact was greatest the speaker was judged as being more credible.

Now I doubt if there is anyone in here, if you're honest, would want to be looked at as being not credible. Not just with your colleagues, but with students—you want to be looked at as being credible, and effective eye contact can do this. Just any kind of eye contact won't do. I have seen speakers, and so have you, that do not use good eye contact. The speaker looked to this side of the room, that side of the room, like they were watching a tennis match. His head is on a hinge. I attended a lecture once from a physicist, very precise discipline. Someone must have said "use good eye contact and look at everyone." So he started. He looked down this side of the room, he wasn't going to miss anyone. This guy was very systematic, he had a plan. He was going to make certain the whole time he talked he kept going and wasn't going to miss anybody—let's get those people in the back there. But that's not good eye contact. Of course, you've seen the situation where somebody asks a question and the speaker spends the rest of his time talking to a small group—a lot of positive feedback, they asked a question—there's great eye contact with this section. It doesn't do much for other folks, but it's good down here. Then I suppose speech teachers have been guilty of telling people that if you look over people's heads you won't have to look directly at them. They'll think you are looking at them and you've established eye contact with them. But you can tell even with the distance we have here that I'm not looking at you. I'm looking over the top of your head. Good eye contact—and if you want two words to describe it—it's simply the kind of eye contact that is direct and impartial. You look directly at people, even an audience this size. I've spoken to audiences the size of 1500 to 2000 people. You can pick out different parts of the audience, look at them and talk back there, and talk here, and you move around. And you don't forget the people right up here. That's one of the hardest things, it's easy to look at the back folks—you kind of do a fan shape, but you don't want to forget the people down in the corners here. And you can consciously, but directly and impartially, look at the

various parts of the audience. I want to suggest to you that it is one of the most important aspects of good speaking, I'm going to talk about some others—but I'm going to stand here behind this lectern the whole time. I think there are some better ways to do it. But if you want to, and if you have good eye contact you'll keep them with you. That's what is important—that eye contact. The single most important, non-verbal behavior in terms of your physical behavior is good eye contact.

Now, as you can probably guess, I am a mover. I like to have movement, I think you can do a lot in the classroom with movement. Move around the students and talk to them—if someone's going to sleep you can yell in their ear—where is he going to be next time? And if you're in a small classroom, it's tremendous because you can walk all around the room and nobody will go to sleep. And if you move around you can help your audience to focus on you because people like things that are dynamic, things that are moving, that are changing rather than static and don't move around. You can get away from your notes, and walk back if you have to. Don't be quite so rigid, some kind of movement is good. We had a speech faculty member when I was a student at Iowa State, and in speech you don't necessarily get good speakers. You think that everyone who teaches speech is really great? Not necessarily, some are scholars—and good teachers in their own way—but anyway this teacher walked back and forth. You might call him a pacer. And it got boring.

Of course, there are some folks who think they should move out from behind the lectern, but they have their notes there and they don't want to pick them up so they move out like this, talk a little bit and move back until it's almost like they're doing a little hula dance. And I suggest you pick your notes up and take them with you—there's not a thing wrong with it. And in fact, you can have better eye contact with that, because if you hold your notes, you don't have to look down as much. If I have my notes down like this, I lose eye contact. If I bring them up like this, I don't lose the contact—so what if I'm using my notes. Good eye contact is important, good movement is important. There are some good reasons, perhaps, for staying behind the lectern—you have a broken leg, a broken zipper is a real good reason.

Just as good eye contact is direct and impartial, I have a few catch words I like to use—movement, good movement is free and purposeful. You are free to move around but you should do it with a certain amount of purpose. I moved up here with a purpose because I can show some of the things a little better. Have a reason to move over to your visual aids, have a reason to go out there. Think about it. Don't necessarily be random—pace back and forth—do it with freedom and purpose.

One very specific kind of movement that gives people problems is gesture. I watch people, not sure what to do with their hands, sometimes they put them like this, sometimes they go into a fig leaf position, like this. I watched you all break, when you were drinking coffee. Boy, some of you would have thrown coffee all over you. You can't talk without your hands. And those are the same gestures you use, or should use, when you're in front of a classroom. The same gestures that help you to communicate in a one-to-one situation, with a little more exaggeration, will help you in a class-

room. Some people try to plan their gestures. You've seen people do this—they have their manuscript here, "Well this is a good place so I'll stretch my arm out here, and here I'll hold up three fingers, and here I'll pound on the lectern." We do these out of habit, ignorance and we don't know what we are doing. We make mistakes of undergesturing or overgesturing. I have two words that describe what good gestures are. Good gestures are natural and spontaneous—you don't have to plan them. They are the kind of things you do in a one-to-one situation, the kind you all were doing out there when you were drinking your coffee and eating rolls a while ago. Natural and spontaneous gestures are best and you're better off to overgesture than to undergesture.

I have spent a lot of time on physical behavior. Just a word or two about another important aspect of good delivery, because if physical behavior is important, the use of the voice must be crucial. I have just one or two things to say about a voice. Maybe three things. A good voice is simply one that is reasonably pleasant. I have more people come to me saying "I can't speak, I don't have a good voice. That's the thing that's keeping me from being a good teacher," and I say "that's crazy." You see, in an auditorium this size, we're lucky—we have this PA system. If I didn't have this PA system, and I really have a voice like this—you see what a PA system can do for you. And you know if you communicate in a small situation, you have no problems, you've got a perfectly good voice for speaking. My best teachers were not the ones with super kind of trained voices. They were people who had a reasonably pleasant voice and they could communicate with it. All that's really important is that you have a good, reasonably pleasant voice. But you don't need to have a certain kind of voice to be a teacher. There are probably things we can do to help our voices if we want to undergo extensive therapy—nobody here wants to take the time to do that, I'm sure. And it's not necessary. One thing you can do. Good speakers know that as you begin, start with a deep breath. That helps. So many people don't start with a deep tank of air. Let me suggest just one more thing. We have just a few more minutes here, and it's dangerous to do, but I'm going to ask that you try something. Some of you have been doing a good job of it. I want you to yawn. I want you to shut your eyes and yawn, come on. Notice what that does? Come now, shut your eyes and yawn. Notice how that opens your throat, how it relieves the tension? Some of you do it with your mouths closed. That's when you really get good. And that's the kind of thing you want to do before a lecture or speech. Some people say "that's not the problem, the problem I have is that I get up to speak, to teach—every time my hands get all sweaty." And some will say "I always have a dry throat." A good voice is reasonably pleasant, a good voice communicates and that's what we're really after, communicating effectively. Because as I said you cannot *not* communicate and a good voice has some expression. It's so much easier to listen to someone who doesn't talk at the same pitch all the time, the same volume—it never changes. Instead of sometimes up and sometimes down, loud sometimes and soft sometimes, fast sometimes and slow sometimes. And more people make a mistake by being underexpressive than overexpressive. Even the person who comes on a little dramatic sometimes, you tend to like to listen to him better. And

what seems to be overdramatic to you comes off to be pretty good expression. Most of us need to be more expressive.

I have saved the shortest amount of time for the most important point I have to make. That is to be a good speaker, to be a good teacher, you have to be sincere. I believe you have to care about your subject matter, you have to care about your students and you have to care about yourself. And I think you have to have all three of them. You have to care about yourself enough that you want to do a good job. Even though some of you are rewarded more for research, you have to care about the teaching aspect too. That's all there is to it if you want to do a good job, and it shows if you don't. You have to care about your students, because you want them to learn. You have to care about them as individuals because they're just like your kids and my kids, and you want them to have the best kind of education they can. And you have to be excited about the subject you're teaching, because if you are teaching about a subject and you're not excited, it's going to show. I could just go on and on about that because that's the most important. I promised I would save a little time for questions if there are any. Something you wanted me to say today and I didn't say, something you wanted me to address and I didn't.

Bob Kauffman, Wisconsin, asked a question. Bob, I think listening is important and I can talk about listening a lot, but you know a lot of the importance of good listening comes from the teacher. I can tell people how to be better listeners, but from this perspective how can you make your people be better listeners? What do you think are some of the things that are important? When you're trying to listen, what helps you listen? Tell me something. What helps you listen to a guy up here, that this guy can do? Clear speaking? What else? Enthusiasm. Sure. What else? Organization. What else? Subject matter—if it's interesting or not and if it's not interesting how can we make it sail into that person? I think every subject is interesting, if you approach it that way, and you make people think it's interesting. You have to motivate them to know why it's interesting. I must tell you why it's important. If it's going to be in a test, if it's going to help you in this course down the road, it's going to help you do your job better. Anything else? Animation. Sure. You can do that in different ways, your visual aids, you can do it as an instructor, or you can do it with your stories. You as a speaker, as a teacher, you have a responsibility to help people be a better listener. I wish we could talk about it a long time Bob, it's important. But, the responsibility lies with you as a teacher.