

THE ART AND SCIENCE OF
BUSINESS
COMMUNICATION

SKILLS, CONCEPTS, CASES, AND APPLICATIONS

FOURTH EDITION

4th

Introducing
MyLab | South Asia
The Art and
Science of Business
Communication
See the inside cover
for access code



 **Pearson**

P. D. CHATURVEDI
MUKESH CHATURVEDI

About Pearson

Pearson is the world's learning company, with presence across 70 countries worldwide. Our unique insights and world-class expertise comes from a long history of working closely with renowned teachers, authors and thought leaders, as a result of which, we have emerged as the preferred choice for millions of teachers and learners across the world.

We believe learning opens up opportunities, creates fulfilling careers and hence better lives. We hence collaborate with the best of minds to deliver you class-leading products, spread across the Higher Education and K12 spectrum.

Superior learning experience and improved outcomes are at the heart of everything we do. This product is the result of one such effort.

Your feedback plays a critical role in the evolution of our products and you can contact us – reachus@pearson.com. We look forward to it.

This page is intentionally left blank

The Art and Science of

Business Communication

Skills, Concepts, Cases, and Applications

Fourth Edition

P.D. CHATURVEDI

*Former Professor and Head
Department of Languages
Birla Institute of Technology and Science, Pilani*

and

*Founder
PDC Educational Services, Delhi*

MUKESH CHATURVEDI

*Professor and Head
Food Business Management Department
NIFTEM University, Sonapat*



Copyright © 2017 Pearson India Education Services Pvt. Ltd

Published by Pearson India Education Services Pvt. Ltd, CIN: U72200TN2005PTC057128, formerly known as TutorVista Global Pvt. Ltd, licensee of Pearson Education in South Asia.

No part of this eBook may be used or reproduced in any manner whatsoever without the publisher's prior written consent.

This eBook may or may not include all assets that were part of the print version. The publisher reserves the right to remove any material in this eBook at any time.

ISBN 9789332587281
eISBN 9789386873989

Head Office: 15th Floor, Tower-B, World Trade Tower, Plot No. 1, Block-C, Sector 16, Noida 201 301, Uttar Pradesh, India.

Registered Office: 4th Floor, Software Block, Elnet Software City, TS-140, Block 2 & 9, Rajiv Gandhi Salai, Taramani, Chennai 600 113, Tamil Nadu, India.

Fax: 080-30461003, Phone: 080-30461060

www.pearson.co.in, Email: companysecretary.india@pearson.com

To the ever-loving memory of

Dr P.D. Chaturvedi

&

Mrs Pramilla Chaturvedi

Brief Contents

<i>Preface</i>	xxi
<i>About the Authors</i>	xxvii
PART I	COMMUNICATION SKILLS
1. Profile of an Effective Communicator	1
2. Theatre Technique for Effective Communication and Personality Development	7
3. Reading Skills	21
4. Speaking Skills	31
5. Conversation Skills	53
6. Listening Skills	75
7. Writing Skills	91
8. Non-verbal Skills	107
PART II	BUSINESS COMMUNICATION
9. Nature and Process of Communication	125
10. Organizational Communication	147
11. Cross-cultural Communication	163
12. Business Letters, Memos, and E-mails	181
13. Social Media	207
14. Business Reports	217
15. Effective Presentations	243
16. Business Etiquette	257
PART III	STRUCTURED APPLICATIONS
17. Communication for Effective Marketing	271
18. Communication for Effective Negotiations	287
19. Communication for Conflict Management	299
20. Communication for Employment	311
21. Written Analysis of Cases	329
22. Summer Project Report	337
<i>Appendix 1: Grammar, Usage, and Style</i>	347
<i>Appendix 2: The Process of Research</i>	387
<i>Appendix 3: A Sample Report</i>	397
<i>Index</i>	427

Contents

<i>Preface</i>	xxi
<i>About the Authors</i>	xxvii

PART I COMMUNICATION SKILLS

1. Profile of an Effective Communicator	1
An Analysis of the Case	3
<i>Review Your learning</i>	6
<i>Endnote</i>	6
2. Theatre Technique for Effective Communication and Personality Development	7
What is the Theatre?	7
What is a Play?	7
<i>Story</i>	8
<i>Six Stages of Play</i>	8
<i>Issues</i>	8
<i>Theatre and Communication Skills</i>	9
<i>Theatre Technique</i>	9
<i>What is Personality?</i>	10
Objectives	11
Pedagogy	11
Areas Covered	11
<i>Business Communication</i>	11
<i>Interpersonal Communication</i>	12
<i>Oral Communication</i>	12
<i>Written Communication</i>	12
<i>Body Language</i>	12
<i>Interpersonal Relations</i>	12
<i>Application Areas</i>	12
<i>Session-wise Plan</i>	12
<i>Evaluation</i>	13
<i>Software and Hardware Needed</i>	13
<i>The End Product</i>	14
<i>Method</i>	14
<i>Script Writing</i>	16
<i>Script Reading</i>	17
<i>Final Presentation</i>	17
<i>Conclusion</i>	17
Summary	17
Case: Stanford Prison Experiment	18
Question to Answer	18
Review Your Learning	18

<i>Reflect on Your Learning</i>	19
<i>Apply Your Learning</i>	19
<i>Self-Check Your Learning</i>	19
<i>Endnotes</i>	19

3. Reading Skills

21

What is reading?	21
Understanding	21
How do We Read?	21
<i>How Do Our Eyes Move and Pause and Move?</i>	22
<i>Know Your Reading Speed</i>	22
Enhancement of Reading Ability/Purpose of Reading	22
The Nature of Reading Material/The Reading Style	22
Styles of Reading	23
<i>Slow Reading Style</i>	23
<i>Normal Reading Style</i>	23
<i>Rapid Reading Style—Skimming</i>	23
<i>Surveying—Process of Reading a Book, Long Article, or Report</i>	23
<i>Scanning</i>	24
Know the Text Organization	25
<i>Training of Eyes</i>	25
Guidelines for Effective Reading	25
<i>Do's</i>	25
<i>Don'ts</i>	27
Reading Efficiency	27
<i>Watch the Eye Movement</i>	27
<i>Summary</i>	27
<i>Case: Chorus Reading</i>	27
<i>Review Your Learning</i>	28
<i>Reflect on Your Learning</i>	28
<i>Apply Your Learning</i>	28
<i>Self-Check Your Learning</i>	28
<i>Reading Exercises</i>	29
<i>Endnote</i>	30

4. Speaking Skills

31

Speaking	31
<i>The Art of Speaking</i>	31
<i>Goals of Speaking</i>	31
<i>Speaking Styles</i>	31
<i>The Speaking Process</i>	33
<i>Guidelines for Developing Speaking Skills</i>	35
What is Oral Communication?	43
<i>Importance of Oral Communication Skills</i>	43
<i>Choosing the Form of Communication</i>	44
<i>Principles of Successful Oral Communication</i>	44
<i>Guidelines for Effective Oral Communication</i>	45
<i>Barriers to Effective Oral Communication</i>	46
Three Aspects of Oral Communication—Conversing, Listening, and Body Language	46
Intercultural Oral Communication	46

■ INTERCULTURAL COMMUNICATION	47
Oral Communication and Electronic Media	48
<i>Phones</i>	48
<i>Voice Mail</i>	49
<i>Conference Calls</i>	49
<i>Cell Phones</i>	49
<i>Video Conferencing</i>	49
<i>Summary</i>	50
<i>Case: Dealing with outsourcing Backlash</i>	50
<i>Questions to Answer</i>	51
<i>Review Your Learning</i>	51
<i>Reflect on Your Learning</i>	51
<i>Apply Your Learning</i>	51
<i>Self-check Your Learning</i>	52
<i>Endnotes</i>	52

5. Conversation Skills

53

What is Conversation?	53
Social Conversation	54
Effective Conversation	56
■ EFFECTIVE CONVERSATION: AN EXAMPLE	57
Conversation Control	57
<i>Controlling the Direction of Conversation</i>	58
<i>Managing Negative Responses</i>	58
<i>Noticing and Recognizing Cues and Clues</i>	59
<i>Interpreting Signs and Signals</i>	61
<i>Avoiding Parallel Conversation</i>	62
<i>Practising Sequential Conversation</i>	62
<i>Using Reflection and Empathy</i>	62
<i>Cultivating a Sense of Timing</i>	63
<i>Summarizing</i>	63
Transactional Analysis (TA)	64
<i>Psychological Characteristics of Ego States</i>	64
Applications of Conversation Control	68
<i>Meetings</i>	68
<i>Being Assertive Without Being Aggressive</i>	69
<i>Controlled Response to Conversational Attacks</i>	70
<i>Negotiating Through Conversation Control</i>	70
<i>Summary</i>	70
<i>Case: Discussing Vandalism</i>	71
<i>Review Your Learning</i>	72
<i>Reflect on Your Learning</i>	72
<i>Apply Your Learning</i>	72
<i>Questions to Answer</i>	72
<i>Self-check Your Learning</i>	73
<i>Endnotes</i>	74

6. Listening Skills

75

What is Listening?	75
<i>How Do We Listen?</i>	76
<i>Listening as a Management Tool</i>	76

The Process of Listening 77

Factors that Adversely Affect Listening 78

- Lack of Concentration* 78
- Unequal Statuses* 78
- The Halo Effect* 79
- Complexes* 79
- A Closed Mind* 79
- Poor Retention* 79
- Premature Evaluation and Hurried Conclusions* 79
- Abstracting* 79
- Slant* 80
- Cognitive Dissonance* 80
- Language Barrier* 80

Characteristics of Effective and Ineffective Listeners 80

Guidelines for Improving Listening Skills 82

Responsive Listening 83

- Basic Reflective Response* 83
- Basic Clarification Response* 85

Summary 88

Case: Too Busy to Listen? 88

Questions to Answer 88

Review Your Learning 88

Reflect on Your Learning 89

Apply Your Learning 89

Self-check Your Learning 89

Endnotes 90

7. Non-verbal Skills

91

What is Non-verbal Communication? 91

- Meta-communication* 92
- Kinesic Communication* 92

Characteristics of Non-verbal Communication 93

Classification of Non-verbal Communication 93

- Ekman's Classification of Communicative Movements* 94
- Face Facts* 94
- Positive Gestures* 95
- Negative Gestures* 95
- Lateral Gestures* 95

Responding to Power Posturing 98

Guidelines for Developing Non-verbal Communication Skills 99

Communication Breakdown 101

Summary 103

CASE: Everest Textile mills 103

Review Your Learning 104

Reflect on Your Learning 105

Apply Your Learning 105

Self-check Your Learning 105

Endnote 106

8. Writing Skills	107
The Art of Writing	107
The Skills Required in Written Communication	107
The Purpose of Writing	108
<i>Writing to Inform</i>	108
<i>Writing to Persuade</i>	108
■ INFORMATORY WRITING	108
■ PERSUASIVE WRITING	109
Clarity in Writing	110
■ EXAMPLES OF CLEAR AND UNCLEAR WRITING	111
Principles of Effective Writing	111
<i>Accuracy</i>	111
<i>Brevity</i>	113
■ REWRITING A LETTER	115
<i>Language, Tone, and Level of Formality</i>	115
<i>Summary</i>	122
<i>Case: On Writing Well</i>	122
<i>Review Your Learning</i>	122
<i>Reflect on Your Learning</i>	123
<i>Apply Your Learning</i>	123
<i>Self-check Your Learning</i>	123
<i>Endnotes</i>	124

PART II BUSINESS COMMUNICATION

9. Nature and Process of Communication	125
The Role of Communication	125
■ AN INSTANCE OF UNCLEAR COMMUNICATION	126
Defining Communication	126
Classification of Communication	127
The Purpose of Communication	127
<i>Communication to Inform</i>	128
<i>Communication to Persuade</i>	128
The Process of Communication	129
<i>The Linear Concept of Communication</i>	129
<i>The Shannon–Weaver Model</i>	130
<i>The Two-way Communication Process</i>	131
The Elements of Communication	132
The Major Difficulties in Communication	133
Barriers to Communication	134
<i>Incorrect Assumptions</i>	135
<i>Psychosocial Barriers</i>	135
Conditions for Successful Communication	136
The Seven C's of Communication	137
Universal Elements in Communication	139
■ HOW SENTENCE STRUCTURE AFFECTS MEANING	140
Communication and Electronic Media	142
Communication and Social Media	143

<i>Summary</i>	143
<i>Case: Communication Failure</i>	144
<i>Review Your Learning</i>	144
<i>Reflect on Your Learning</i>	144
<i>Apply Your Learning</i>	144
<i>Self-check Your Learning</i>	145
<i>Endnotes</i>	146

10. Organizational Communication

147

The Importance of Communication in Management	147
<i>Some Important Functions of Management</i>	147
<i>How Communication Is Used by Managers</i>	148
Communication Concerns of the Manager	150
<i>Human Needs</i>	151
<i>Theory X and Theory Y</i>	151
Communication Training for Managers	152
Communication Structures in Organizations	153
<i>Vertical Communication</i>	153
<i>Horizontal Communication</i>	154
Line and Staff Management	155
<i>Formal Communication</i>	155
<i>Informal Communication</i>	156
Information to be Communicated at the Workplace	158
<i>Summary</i>	159
<i>Case: Communication Breakdown at City Hospital</i>	159
<i>Review Your Learning</i>	160
<i>Reflect on Your Learning</i>	161
<i>Apply Your Learning</i>	161
<i>Self-check Your Learning</i>	161
<i>Endnotes</i>	162

11. Cross-cultural Communication

163

Globalization and Intercultural Communication	163
The New Global Mantra: Go Local	164
Cultural Sensitivity	165
<i>Meetings and Social Visits</i>	166
<i>Group Behaviour</i>	167
<i>Paying a Visit</i>	167
<i>Addressing Others</i>	167
Developing Cultural Intelligence	168
<i>High-context Cultures</i>	169
<i>Low-context Cultures</i>	169
<i>Time As a Cultural Factor</i>	169
<i>Space As a Cultural Factor</i>	170
Some Examples of Cultural Diversity	171
<i>Japan</i>	171
<i>France</i>	172
<i>Germany</i>	172
<i>Brazil</i>	173
Guidelines for Intercultural Communication	174

E-mail and Intercultural Communication 175

Language 175

Culture 175

■ SAMPLE E-MAILS 176

Summary 178

Case: Intercultural Lessons from Crash 179

Review Your Learning 179

Reflect on Your Learning 180

Apply Your Learning 180

Self-check Your Learning 180

Endnotes 180

12. Business Letters, Memos, and E-mails

181

Introduction 181

Writing Routine and Good-news Letters 182

Routine Claim Letters and 'Yes' Replies 182

Routine Request Letters and 'Yes' Replies 184

Routine Orders and Their 'Yes' Replies 184

Guidelines for a 'Yes' Reply 187

Guidelines for a 'No' Reply 187

Writing Persuasive Letters 188

■ WRITING A PERSUASIVE LETTER 190

Writing Memos 190

How to Write a Memo 191

Uses of a Memo 192

Essentials of Good Business Letters and Memos 192

Simplicity 192

Clarity 194

Conciseness 194

Standard and Neutral Language 194

You-Attitude 194

Sincerity and Tone 194

Emphasis 195

Planning, Writing, and Revising: The Three Steps of Successful Writing 195

■ REDRAFTING A MEMO 196

Form and Layout of Business Letters 197

Business-letter Styles 197

Layout and Formatting Guidelines 198

Writing E-mails 201

Receiver's E-mail Account 201

Subject Line 202

Sending Copies 202

■ A SERIES OF E-MAILS 203

Summary 205

Case: A Reply Sent to an Erring Customer 205

Review Your Learning 205

Reflect on Your Learning 206

Apply Your Learning 206

Self-check your Learning 206

13. Social Media**207**

- Introduction 207
- Let the first ‘Social Media Games’ begin! 208
- The Age of Internet Communication Tools 208
- What does Social Media mean? 208
 - Open Diary* 209
 - Weblog* 209
- Characteristics of Social Media 209
- Classification of Social Media 210
 - Social Presence* 210
 - The Concept of Self-presentation* 210
- Nature and Scope of Six Types of Social Media 211
 - Collaborative Projects* 211
 - Blogs* 211
 - Content Communities* 211
 - Social Networking Sites* 212
 - Virtual Game Worlds* 212
 - Virtual Social Worlds* 212
- Purpose/Choosing the Most Suitable Social Media 212
 - Target Group* 212
- Revisiting the Communication Theory 213
- Summary* 213
- Case: Was London Olympics 2012 the ‘Social-Olympics’?* 213
- Review Your Learning* 214
- Reflect on Your Learning* 214
- Apply Your Learning* 214
- Self-check Your Learning* 214
- Endnotes* 215

14. Business Reports**217**

- What is a Report? 217
- The Purpose of a Report 218
- Kinds of Reports 218
- The Terms of Reference 219
- The Objectives of a Report 219
- Planning and Organizing Information 220
 - Sequencing Information* 220
 - Outline As a Structuring Device* 221
- Writing Reports 224
 - Structure of a Report* 224
 - Basic and Subsidiary Parts of a Report* 225
- Short Management Reports 225
 - Memos* 225
 - Letters* 225
- Long Formal Reports 226
 - The Title Page* 226
 - Acknowledgements* 226
 - Cover Letter* 228
 - Letter of Transmittal* 228
 - Table of Contents* 229
 - Abstract and Executive Summary* 230

<i>Discussion and Analysis of Findings</i>	232
<i>Glossary</i>	233
<i>Appendix</i>	234
<i>Bibliography and References</i>	234
<i>Index</i>	235
Using Diagrams and Visual Aids in Reports	235
<i>Use of Tables</i>	235
<i>Index</i>	236
<i>Use of Graphics in Reports</i>	236
<i>How to Use Figures and Diagrams in Reports</i>	239
<i>Summary</i>	240
<i>Case: Survey Report for India Representative Office of HRC Business School, France</i>	240
<i>Review Your Learning</i>	241
<i>Reflect on Your Learning</i>	242
<i>Apply Your Learning</i>	242
<i>Self-check Your Learning</i>	242
<i>Endnotes</i>	242

15. Effective Presentations

243

Introduction	243
What is a Presentation?	244
<i>Essential Characteristics of a Good Presentation</i>	244
<i>The Difference Between a Presentation and a Lecture</i>	244
<i>The Difference Between a Presentation and a Written Report</i>	244
Preparing a Presentation	245
<i>Identify the Purpose of the Presentation</i>	245
<i>Analyse the Audience and Identify Their Needs</i>	245
<i>Design and Organize the Information</i>	246
<i>Decide on the Medium of Presentation and Visual Aids</i>	248
<i>Time the Presentation</i>	250
<i>Become Familiar with the Location of the Presentation</i>	250
Delivering the Presentation	251
<i>Rehearsal</i>	252
<i>Body Language</i>	253
<i>Handling Questions and Debate</i>	253
<i>Tips to Fight Stage Fright</i>	254
<i>Summary</i>	254
<i>Case: The Presentation Effect</i>	254
<i>Review Your Learning</i>	255
<i>Reflect on Your Learning</i>	255
<i>Apply Your Learning</i>	255
<i>Self-check Your Learning</i>	255

16. Business Etiquette

257

What is business Etiquette?	257
Introductions	258
<i>Self-introductions</i>	258
<i>Introducing Others</i>	260
<i>Handshakes and Non-verbal Gestures</i>	260

Telephone/Cell Phone Etiquette	261
<i>Making a Call</i>	261
<i>Common Telephone Courtesies</i>	262
<i>Telephone Etiquette Observed by Administrative Assistants</i>	262
<i>Telephone Precautions</i>	263
Business Dining	263
<i>The Host</i>	263
<i>The Guest</i>	263
<i>Table Manners</i>	264
Interaction with foreign Visitors	265
Business manners IN different countries	265
<i>Americans</i>	265
<i>Europeans</i>	265
<i>The Japanese</i>	266
<i>Arabs</i>	266
<i>Indians</i>	266
Inter-organizational Etiquette	267
<i>Summary</i>	268
<i>Case: Cultural Sensitivity</i>	268
<i>Review Your Learning</i>	268
<i>Reflect on Your Learning</i>	269
<i>Apply Your Learning</i>	269
<i>Self-check Your Learning</i>	269

PART III STRUCTURED APPLICATIONS

17. Communication for Effective Marketing	271
Objectives of Marketing Communication	271
Tools of Marketing Communication	271
Some New Tools of Marketing Communication	274
<i>Direct Marketing</i>	275
<i>Direct Selling</i>	275
<i>Event Marketing</i>	276
<i>Exhibit Marketing</i>	276
Consumer, Industrial, and Trade Marketing Communication	277
Brand, Institutional, and Corporate Marketing Communication	278
Marketing Communication Continuum	278
Integrated Marketing Communications	279
<i>Summary</i>	283
<i>Case: Celebrity Endorsement: Shaken or Stirred</i>	283
<i>Review Your Learning</i>	284
<i>Reflect on Your Learning</i>	284
<i>Apply Your Learning</i>	284
<i>Self-check Your Learning</i>	285
<i>Endnotes</i>	285
18. Communication for Effective Negotiations	287
What is Negotiation?	287
The Nature of Negotiation	288

The Need for Negotiation	289
<i>Situations Requiring Negotiation</i>	289
<i>Situations Not Requiring Negotiation</i>	289
Factors Affecting Negotiation	290
<i>Location</i>	290
<i>Timing</i>	290
<i>Subjective Factors</i>	290
<i>Persuasive Skills and the Use of You-attitude</i>	291
Stages in the Negotiation Process	291
<i>The Preparation Phase</i>	292
<i>The Negotiation Phase</i>	292
<i>The Implementation Phase</i>	293
Negotiation Strategies	293
<i>Initial Strategies</i>	293
<i>During the Discussion</i>	293
<i>Reaching an Agreement</i>	294
<i>Summarizing</i>	295
<i>Deadlocks</i>	295
<i>Summary</i>	295
<i>Case: Farsighted Negotiation</i>	296
<i>Review Your Learning</i>	297
<i>Reflect on Your Learning</i>	297
<i>Apply Your Learning</i>	297
<i>Self-check Your Learning</i>	298
<i>Endnotes</i>	298

19. Communication for Conflict Management

299

What is Conflict?	300
<i>Armed Conflict</i>	300
Characteristics of Conflict	301
<i>Dynamic Nature of Conflicts</i>	301
<i>State of Tension</i>	301
<i>Emotional Residue of Conflict</i>	301
Management of Conflict	301
<i>Negative Conflicts and Positive Conflicts</i>	301
<i>Characteristics of Negative Conflicts</i>	302
<i>Characteristics of Positive Conflicts</i>	302
<i>Interpersonal Conflict as a General State in Modern Life</i>	302
<i>Communication as a Bridge of Interpersonal Understanding</i>	302
Conflict Management Through Communication	303
<i>Management Skills</i>	303
<i>Communication Skills</i>	303
Managing the Process of Communication in Conflict	305
<i>The S-TLC Strategy Conflict Management</i>	305
Purposive Communication in Conflict	306
Verbal Skills for Communicating in Conflict	306
<i>Use of Personalized Language</i>	306
<i>Conflict Over Intangible Issues</i>	306
<i>Tangible Issues and Conflicts</i>	307
<i>Trust Building</i>	307

<i>Summary</i>	307
<i>Case: MHAI</i>	307
<i>Review Your Learning</i>	308
<i>Reflect on Your Learning</i>	308
<i>Apply Your Learning</i>	308
<i>Self-check Your Learning</i>	309

20. Communication for Employment

311

Applying for Jobs	311
Writing A CV	311
The Relationship Between a Résumé and an Application Letter	312
The Résumé of a Recent Graduate	312
<i>Heading</i>	313
<i>Objective</i>	314
<i>Education</i>	314
<i>Work Experience</i>	314
<i>Awards and Honours</i>	315
<i>Activities</i>	315
<i>References</i>	315
<i>Summary</i>	315
Guidelines for Preparing a Good CV	315
<i>Suitable Organization</i>	316
<i>Appropriate Length</i>	316
Drafting an application Letter	317
<i>The First Paragraph</i>	317
<i>The Second Paragraph</i>	317
<i>The Third Paragraph</i>	317
<i>General Tips</i>	317
Interviews	319
<i>Types of Interviews</i>	319
<i>What Does a Job Interview Assess?</i>	319
<i>Focus of Job Interviews</i>	320
<i>Strategies for Success at Interviews</i>	321
<i>Answers to Some Common Interview Questions</i>	322
Participating in a Group Discussion	323
<i>Leadership</i>	324
<i>GD Protocol</i>	324
<i>Discussion Techniques</i>	324
<i>Listening</i>	325
<i>Summary</i>	326
<i>Case: An Employment Interview</i>	327
<i>Review Your Learning</i>	327
<i>Reflect on Your Learning</i>	327
<i>Apply Your Learning</i>	328
<i>Self-check Your Learning</i>	328

21. Written Analysis of Cases

329

What is a Case?	329
Characteristics of a Case and Its Analysis	330
The Process of Case Analysis	330
<i>Step 1: Study the Case</i>	330

Step 2: Identify the Problem	330
Step 3: Define the Problem	330
Step 4: Identify the Causes of the Problem	330
Step 5: Develop Alternative Solutions	331
Step 6: Evaluate the Alternatives	331
Step 7: Develop a Plan of Action	331
Requirements for a Case Analysis	331
Analysis of Communication Breakdown at City Hospital	332
The Structure of a Written Case Analysis	334
Summary	335
Case: Accepting a Contract	335
Review Your Learning	335
Reflect on Your Learning	336
Apply Your Learning	336
Self-check Your Learning	336

22. Summer Project Report

337

Introduction	337
The Difference Between Summer Project Reports and Business/Technical Reports	337
General Guidelines for Writing Summer Project Reports	338
Objective	338
Selection of a Problem	339
The Role of Summer Project Mentors	339
Writing the Project Proposal	339
Components of the Summer Project Report	340
Cover and Title Page	340
Approval of Organization and Faculty Guides	340
Abstract	342
Acknowledgements	342
Table of Contents	342
List of Tables, Figures, Appendices, and Abbreviations	342
Chapter I: Introduction	342
Chapter II: Research Design	344
Chapter III: Results and Conclusions	344
Chapter IV: Recommendations	344
References	344
Appendices	344
Project Presentation	344
Summary	345
Case: Executive Summary of a Consumer Behaviour Study	345
Review Your Learning	345
Reflect on Your Learning	346
Apply Your Learning	346
Self-check Your Learning	346
Appendix 1: Grammar, Usage, and Style	347
Appendix 2: The Process of Research	387
Appendix 3: A Sample Report	397
Index	427

This page is intentionally left blank

Preface

There are two types of text books—one that follows a given syllabus; the other that defines syllabus. This edition is an attempt to do the latter.

After having tested the first edition for over five years, and the second for over two, we were convinced that the book had established very well the pedagogy—teaching of Business Communication by case method, but the question, “What exactly to teach in Business Communication to make students corporate-ready?” still remained incompletely answered. Thus, the third edition had taken a very different approach to the content of a Business Communication course.

This fourth edition of *The Art and Science of Business Communication* is an attempt to take the book to a higher level by including some topics that will make the book more useful for not only the regular MBA students, but also the practitioners. For example, the chapter ‘Theatre Technique for Effective Communication and Personality Development’ provides a hands-on, step-by-step guide to a faculty for a structured and programmed application of one of the most modern pedagogical tools of communication. Another new chapter ‘Communication for Effective Marketing’ has been developed largely from the point-of-view of marketing executives using the most realistic jargons and language for easy application.

But, most importantly, this edition, for the first time, brings out the Science of Business Communication alongside the Art. There are two facets of Communication: Skills and Effectiveness; and, they are, often, used interchangeably. That could be the reason why, more often than not, most of the authors talk about development of Skills; and, try to suggest that ‘skills would automatically lead to effectiveness’. This work, since the very first edition, has been propagating the idea that Skills and Effectiveness are two different and distinct levels of communication. Skill is the Art, and how we go about using these skills to achieve Effectiveness is the Science of communication—the process, the reasoning, the rationale, and the logic. And, this understanding of the approach to result-oriented communications helps develop skills better. Precisely, this edition takes this perspective. This edition also re-organizes some of the parts for a more logical structure and flow of topics.

PREAMBLE

What is communication? Communication is what it does—bringing people together. How does it do that? By establishing a commonness among people. The message (the verbally/non-verbally developed idea), the medium (the carrier of the message), and the environment (the surroundings in which communication takes place) bring about this commonness, a situational relationship for a (common) purpose. This is how we would like to explain *communis*, the Latin origin of the word communication.

If communication is a social need for an individual, it is the lifeblood of an organization. If we, as individuals, communicate 70 per cent of our waking time, an organization communicates 90 per cent of its working time. If individuals communicate for their personal purpose, communication in an organization is for business purposes. Thus, communication plays a crucial role in an organization, bringing all aspects of the business together—employees, customers, suppliers, intermediaries, the public, and so on.

Working people communicate at three levels—personal, social, and professional. We could also call these the three spheres of communication. We have a natural ability to adapt to the communication requirements of each of these spheres. However, with time, some of us become more and more fixed in our style of communication and tend to use the same style across the three spheres. What does our tendency to be flexible or rigid across the three spheres of communication depend on? Does it depend on how conscious we are at a particular level, and for how long? For example, if someone communicates more consciously for most of the time at the workplace, would they not become more formal in their style for the rest of the day and spheres as well?

Flexibility in our communication helps us adapt to the situational requirements faster, which results in efficient communication, and efficient communication translates into less time and effort in getting ready to communicate appropriately at a particular level. So, consciousness gives control, which, in turn, helps develop flexibility and makes our communication effective and efficient.

Our contention is that 90 per cent of us are not conscious of our communication 90 per cent of the time. And those of us who are conscious about our communication, are more conscious of *what* we communicate than *how* we communicate. *Business Communication* prepares students for effective communication at the workplace by focusing on *how* to communicate in business situations—how to recognize the techniques that help in communicating a message accurately, how to handle intercultural situations that require thoughtful communication, how to use appropriate words and an effective tone for writing effectively, and so on. The book helps students master the art of communication by learning to be more conscious of their communication and developing a flexible and effective communication style.

NEW TO THE FOURTH EDITION

1. This edition incorporates two new chapters—Chapter 2, “Theatre Technique for Effective Communication and Personality Development” and Chapter 17, “Communication for Effective Marketing”. These chapters have been included to keep pace with the evolving needs of corporates and the nature of business communication. Today’s professionals need to work with clients and colleagues from different spheres. They require a more confident personality. They need to hone their marketing communication skills. The two new chapters discuss these issues in detail.
2. The fourth edition also carries many new cases included in the last edition, such as the ones on report writing, non-verbal communication, and negotiation skills.
3. The fourth edition builds on the strengths of the first, second, and third editions, and provides a more comprehensive coverage with rich illustrations, practical guidelines, and a more user-friendly design.
4. Continuing from the third edition, the fourth edition also follows a new learning design. The text’s more interactive presentation includes many new pedagogical features:

CHAPTER

2

Theatre Technique for
Effective Communication and
Personality Development

1

Each chapter opens with a vignette called **Communication at Work**, which provides an overview of the key issues and questions the chapter addresses.

“*All the world's a stage, and all the men and women merely players: they have their exits and their entrances, and one man in his time plays many parts, his acts being seven ages.*”

—*William Shakespeare*

Upon completion of this chapter, you should be able to:

- 1 Understand the concept of what is theatre and how it differs from a play.
- 2 Identify the different elements in a play, the stages that are part of a play along with the possible issues.
- 3 Comprehend the amalgamation of theatre and communication skills with the help of the techniques learnt in this chapter.
- 4 Recognise the importance of theatre technique and its role in personality development.
- 5 Learn about stage related techniques along with the skill of script writing and reading.



COMMUNICATION AT WORK

Philip Zimbardo, Ph.D., and his research team of Craig Haney, Curtis Banks, David Jaffe, and ex-convict consultant, Carlo Prescott, in 1971, designed and conducted a social experiment. The objective was to understand what prison-like conditions bring out in people who are not confounded by what people bring into prisons. It used a mock prison setting, with college students role-playing prisoners and guards to test the power of the social situation to determine behavior.

This study saw a premature end in form of termination because, at one

point, the situation became out of control. It was beyond control, as the degree of demeaning actions being committed by the guards against the prisoners became beyond human dignity. The primary reason was that the prisoners were successful in conceiving an escape, which led to the punishing of the prisoners by the guards—all of whom had been normal, healthy, ordinary young college students less than a week before the start of the experiment.

WHAT IS THEATRE?

Theatre is almost as old as man. Its origins have been traced back to the remote past, to the religious ceremonies of the earliest human civilizations.

The performer and the audience form the core/nucleus of theatre—the effect of the sensations being created by the performer on the audience. No play house, no stage technology, not even a script; just the dress and what the performer carried were enough. Theatre emerged as ‘a reactive art’ from this age, an art that received its orientation from the reaction of the audience—the true spirit of theatre.

Theatre art is neither acting nor the play; it is neither scene nor dance; it consists of all the elements of which these things are composed.

Theatre is different from all other forms of art as all the art forms come together to create a work of theatre art.

Theatre draws its raw material from the store house of human experiences. Ways of living and standards may change, but the fundamental nature of human character and experience will remain the same.

WHAT IS A PLAY?

A play is not just a piece of literature (for reading). A true play is a three-dimensional piece of literature; literature that talks and walks before our eyes.

More than two thousand years ago, the Greek philosopher, Aristotle described drama as ‘imitated human action’, and made up of six elements:

5

Know when to choose oral communication instead of written communication.

Choosing the Form of Communication

The choice between using oral and written communication is guided by considering the suitability of oral or written form for the purpose and nature of the subject of communication. Both written and oral forms have advantages and limitations, which are listed in Exhibit 4.1.

Principles of Successful Oral Communication

There are three communication situations in which oral communication takes place:

1. Face-to-face
2. Intercultural
3. Via electronic media

Oral communication is indispensable in any group or business activity. Here are some of the characteristics and principles of effective oral communication:

- **Purpose:** The purpose of talking effectively is to be heard and understood by the listener.
- **Lively rhythm:** Oral communication should, first of all, have a lively rhythm and tone.
- **Simple words:** It is important to use language that is free from long-winded sentences.

Exhibit 4.1
Comparative Advantages
and Limitations of Oral and
Written Communication

Oral Communication	Written Communication
Advantages	
More personal and informal	Better for complex and difficult subjects, facts, and opinions
Makes immediate impact	Can be read at the receiver's convenience or pleasure
Provides opportunity for interaction and feedback	Can be circulated
Helps the speaker correct himself or herself (and his or her message) according to the feedback and non-verbal cues received from the receiver	Provides opportunity to refer back to a more permanent record
Better for conveying feelings and emotions	Better for keeping records of messages exchanged Can be revised before transmitting
Limitations	
Demands ability to think coherently while speaking	Immediate feedback is not available for correction on the spot
A word once uttered cannot be taken back	Many people do not like reading, especially official or business messages
Hard to control voice pitch and tone, especially when stressed, excited, or angry	More impersonal and remote
Very difficult to be conscious of body language	The reader is not helped by non-verbal cues that contribute to the total message Do not know if the message has been read Is more time consuming ²

3

The **margin notes** highlight important definitions and facts, in addition to drawing attention to the learning objectives addressed in key sections.

2

Communication Snapshots and **exhibits** inside the chapters provide a wide variety of sample letters, e-mails and other documents; illustrations; and examples to prepare students for communication at the workplace.

4

Understand the nature and importance of oral communication in business transactions and personal interactions.

A manager should be able to converse or discuss persuasively, effectively, and convincingly.

WHAT IS ORAL COMMUNICATION?

Oral communication, also known as verbal communication, is the interchange of verbal messages between a sender and receiver. It is more immediate than written communication. It is also more natural and informal.

In human development, speech precedes writing. Children first learn to speak, and then, much later, develop the ability to read and write. The ability to speak/articulate single words and later speak groups of words in meaningful sequence comes to children in the course of their growth. This ability develops from listening to verbal sounds (words). As compared to written communication, therefore, the ability to communicate through the spoken word (speech) is a naturally developing ability (barring medical abnormalities).

In business, oral communication is used more than written communication. A study of executive working hours showed that 70 per cent of an executive's time is spent on communicating. Forty-five per cent of this time is spent listening, 30 per cent is spent on speaking, 16 per cent on reading, and 9 per cent on writing. As 75 per cent executive communication is oral, it is advisable that executives develop their listening and speaking (oral communication) skills.¹

Importance of Oral Communication Skills

A manager's maximum time is devoted to oral communication. He or she is often engaged in one of the following tasks: meetings, discussions, negotiations, seminars, presentations, interviews, peer conversations, providing instructions, and telephone conversations. All these business activities, except telephone conversations, involve *face-to-face* verbal communication. A telephone conversation is one-to-one oral communication that requires skillful control of tone, voice, and pitch, and precise use of words.

In business transactions that involve face-to-face interaction between individuals or groups of individuals, it is not enough to be able to talk, discuss, converse, argue, or negotiate an issue. A manager should be able to do all these persuasively, effectively, and convincingly. But to be convincing, he or she must know and apply the skills of oral communication.

Managers face difficulties in resolving the problems of workers and influencing others through dialogue and personal discussions. They need oral communication skills that include being able to:

- Solve problems
- Resolve conflicts
- Influence people to work together
- Persuade others to be involved in organizational goals
- Be assertive without being aggressive
- Listen thoughtfully
- Negotiate effectively
- Make proposals

These skills include developing the necessary tact to work effectively for mutual satisfaction in complex situations. Broadly speaking, one has to know when to talk; when not to talk but to listen; how to talk (the tone, pitch, and modulation); how to interpret the listener's facial expressions, physical gestures, movements, and attitude; and how to be aware of one's own *body talk* (leakage), which consciously or unconsciously sends signals to the listener. It is said that it does not matter what you say, but rather, how you say it. This includes one's choice of words, level of confidence, and sincerity.

It is said that it does not matter what you say, but rather, how you say it.

Watch the Eye Movement

Get your friend to hold the book and keep below his eye level. So that you can watch the movement of his eyes as he reads the page. His eyes do not make a continuous forward swell.

Record the movement of your friend's eyes.

SUMMARY

- Reading involves two activities, one of seeing words before our eyes and the other understanding their meanings.
- Reading styles depend on your purpose and nature of the reading material. Normal, skimming, and scanning styles of reading.
- You need to train your eyes to improve your reading speed from slow to fast.
- To improve your reading comprehension, you should learn to know the meaning of every word and the main idea of every paragraph and the subject and topic of the whole text.

- Reading involves two activities, one of seeing words before our eyes and the other understanding their meanings.
- Reading styles depend on your purpose and nature of the reading material. Normal, skimming, and scanning styles of reading.
- You need to train your eyes to improve your reading speed from slow to fast.
- To improve your reading comprehension, you should learn to know the meaning of every word and the main idea of every paragraph and the subject and topic of the whole text.

CASE: CHORUS READING

It was a large group of thirty foreign learners of English in an Indian college learning to read with proper stress, intonation and rhythm. They had been given first ten minutes to read the passage silently by themselves, understand every word, if needed with the help of the lecturer. Then the lecturer broke up the sentences into the groups of words which go together, and read them aloud to the class by groups of words, and then asked the students to repeat the passage group by group the way he had read. The suggested groups were separated by bars as given below: The sentences were written on the board as shown here: On Christmas Day, in the year 1642, Isaac Newton was born/at the small village of Wools Thorpe, in England./Little did his mother think/

when she beheld her new-born baby/that he was destined to explain many matters/which had been a mystery/ever since the creation of the world.

Not the whole class read aloud at the same time. Only three students together read and rest of the class listened to them. Other groups of three students followed the activity and in this manner the whole class read the passage aloud. The teacher stood near each reading group to find out individual mistakes in pronunciation and stress and corrected them then and there. The students learnt through imitation and observation the aspects of stress, intonation and rhythm in English language through a systematic method.

4

Each chapter ends with a **summary** of the key issues discussed in the chapter.

5

Case studies at the end of relevant chapters present communication challenges and require students to apply their learning.

6

Review Your Learning questions are meant to help students revisit the key concepts discussed in a chapter, **Reflect on Your Learning** questions require them to critically analyse and discuss various issues in communication, and **Apply Your Learning** questions test the students' ability to apply their learning to real-life situations. In addition, each chapter ends with a section called **Self-check Your Learning**, which is a series of multiple-choice questions that can be used as a quick test of the students' overall retention and understanding. The answers to multiple-choice questions are provided at the end of the book.

REVIEW YOUR LEARNING

1. What is reading? Discuss.
2. Explain the purpose of different reading speeds. Why do we need to know them as adult readers?
3. Discuss the way we read light fiction.
4. Explain and illustrate the skimming style of reading.
5. Why do we do survey reading of a text or volume? Discuss.
6. Discuss the method of surveying a chapter in a book.
7. How do senior executives read a long report?
8. Discuss some steps to improve someone's reading speed.
9. Discuss the ways of improving one's reading speed.

REFLECT ON YOUR LEARNING

1. In what sense is reading both a physical and mental activity.
2. Have you thought of knowing how you read a text? How would you do it?
3. What are the three reading speeds in general?
4. Think of the ways of training a young learner to improve his/her reading comprehension.
5. Comment on the usefulness of surveying as a reading skill.

APPLY YOUR LEARNING

1. It is said that before we start reading a book or article, it is useful to ask ourselves why we want to read it, and what do I hope to learn from it. Comment on the statement with some specific examples of reading some books.
2. While reading a text, we are advised to develop the habit of not reading back. Why?
3. 'Some books are to be tasted, others to be swallowed, and some few to be chewed and digested', says Bacon. Discuss the light it throws on the art of reading books.
4. Why study reading speed is the slowest speed?
5. How do you do skimming reading?

SELF-CHECK YOUR LEARNING

Follow the steps given below to self-check your reading skills:

1. Set a time limit for reading a text according to the number of words it has. You can fix different time limits for the same passage for practising different reading speeds. For example, you can begin with 60–80 words per minute, then increase it to 120–150 and finally to 200–250 words per minute or more.
2. Do not allow your head to move.
3. Check that your eyes jump back and forth from word group to word group, not from single word to a single word.
4. Note the time taken to read and complete the text. Try to do it in less time next, until you achieve a speed of 200–225 words per minute at least.
5. Always answer the following or any other set of questions to test your reading comprehension.
 - (a) What is its main idea?
 - (b) What is its purpose?
 - (c) Have you got the relationship between different ideas read by you?

ORGANIZATION

The fourth edition of this book is a result of our experience in teaching, training, and consulting with the help of the first three editions over the last ten years. This includes areas such as language skills, report writing, technical writing, communication skills, presentation skills, negotiation skills, personality development, and marketing communication. Most of the skills, concepts, and applications presented in this edition are thoroughly examined and tested with groups of students, executives, and academics.

The book is divided into three parts divided across 22 chapters. The chapters cover topics that are becoming an essential component of business curricula in leading business schools the world over and are also important for job aspirants.

The appendix on grammar, English usage, and style addresses some important aspects of business communication, such as the rules of grammar, common errors in English, and documentation styles. By practicing the exercises in this appendix and spending time on the rules and styles, students can produce impeccable written reports and documents.

THE TEACHING AND LEARNING PACKAGE

A full range of resources that support teaching and learning are available on the companion Web site of this book, www.pearsoned.co.in/PDChaturvedi. These include:

- **PowerPoint lecture slides** that provide an overview of the key concepts, figures, and guidelines in each chapter.
- An **instructors' manual** that provides a chapter summary, teaching notes, and hints to the end-of-chapter questions in each chapter.
- **Bonus material**, including a sample report and a chapter on research methods, which can be downloaded by students for additional reading.

ACKNOWLEDGEMENTS

We express our sincere gratitude to our students, colleagues, and the executive participants of numerous management development programmes, who have helped us clarify our concepts of business communication. We are also thankful to the distinguished scholars and authors whose works we have used over the years in our teaching, research, and training. Their works have become an unconscious part of the ideas and thoughts discussed in this book. We appreciate the assistance of those, without whose help, this book could never have been possible—Abhinav Chaturvedi, and the editorial/production team at Pearson—Varun Goenka, Jubi Borkakoti, and G. Sharmilee.

We thank our prospective readers in advance, for they would be a source of improvement and further development of this book.

Finally, we would fail in our duty if we did not acknowledge the most loving care and support enjoyed by us, all through the work on this book, from our dear family—Roli, Akbar, Ritushree, Milky, and Abeer.

(P.D. Chaturvedi)
Mukesh Chaturvedi

About the Authors

(Late) Dr P.D. Chaturvedi, former Professor of English and Head of the Department of Languages at Birla Institute of Technology and Science (BITS), Pilani had been an advisor to DAV Institute of Management, Faridabad, and Apeejay School of Management, Delhi. He was the head of the English department at NAS College, Meerut, from 1952 to 1965. Between January 1981 and August 1982, he was on Government of India's Foreign Assignment Service Deputation at the University of Al-Mustansiriyah, Baghdad.

A specialist in modern literary criticism, Dr Chaturvedi had carried out an extensive research on the nature and process of communication as an expression of personality for a long time. His books—*University Essays* (1949), *Principles of Applied Grammar* (1954), and *Language Through Reading* (1989)—and his numerous other contributions to national and international journals are known for their lucidity of thought and expression.

Dr Chaturvedi's name appears as Piyush Dhar Chaturvedi (1928), an academic, in *Marquis Who's Who in the World* (5th edition, 1980, and 6th edition, 1981). He was the Founder of PDC Educational Services, Delhi.



(Late) P.D. Chaturvedi

Dr Mukesh Chaturvedi, Professor and Head, Food Business Management & Entrepreneurship Development Department, National Institute of Food Technology Entrepreneurship and Management, Sonapat, and Senior Consultant and Founding Partner, PDC Educational Services, has been with MDI Gurgaon; XLRI Jamshedpur; and BITS, Pilani. He has been Founder Director of the Amity Centre for CRM, Amity Business School, Noida; Director, Asia-Pacific Institute of Management, Delhi; and Acting Director, IMT Ghaziabad. Dr Chaturvedi has also been a visiting faculty at Rouen Business School, France, IIM Ahmedabad, IIM Ranchi, and IIM Rohtak.

Dr Chaturvedi received his MMS degree and Ph.D. from BITS, Pilani. He is also an alumnus of the prestigious International Visitor Program of USIA, Washington, D.C. Dr Chaturvedi received MDI's coveted *Award for Excellence in Teaching* in 2005.

Dr Chaturvedi's areas of interest include business communication, case writing, and teaching, integrated marketing communications, customer relationship, direct marketing, corporate reputation, sales management, presentation skills, and negotiation skills. He has rendered training and consulting services to a large number of multinational, private-, and public-sector companies.

His publications include *Fundamentals of Business Communication*, *Managing Innovation and New Product Development*, *Business Communication Today*, *Managing Global Business: A Strategic Perspective*, *Buying Research*, *New Product Development*, and *Welcome Back!? Coca-Cola*. He has contributed more than 100 papers, articles, and cases to leading books, journals, periodicals and newspapers, and has presented papers at several international/national seminars and conferences.



Mukesh Chaturvedi

This page is intentionally left blank

*“It’s not what you say; it’s how you say it—
because personality always wins the day.”*

—Arthur Miller

Devox (India) Limited: *The Case of a Less Expensive Customer*

[Sunday, 11:40 a.m. The showroom of Devox Sports Shoes & Sportswear in a posh market of a metro. Mr and Mrs Oberoi walk towards the showroom from the parking lot holding a box of Devox shoes. Mr Oberoi is an HR executive with a multinational company. He is dressed in a red t-shirt, a pair of long khaki shorts, and sandals. Mrs Oberoi is wearing a plain, light blue salwar kameez. She is holding a shopping bag and a small purse. Mr Oberoi enters the shop first as Mrs Oberoi decides to linger outside to look at the display windows. On entering the shop, he is greeted by Rahul, a young sales executive trainee who is on a visit to the showroom from the company’s headquarters.]

Rahul: Good morning, sir! May I help you?

Mr Oberoi: Oh, yes. Well, I bought this pair of shoes from this shop last Sunday. I have just worn them twice. I have a feeling that they are from a seconds lot. *(Tries to hand over the box, but Rahul has his hands behind his back.)*

Rahul: Sir, we don’t stock seconds in this showroom.

Mr Oberoi: *(Opening the box of shoes)* It did strike me while I was buying the shoes but I was more keen on the colour; maybe that’s why I overlooked it. *(He points to the toes of the shoes.)* There is a difference between the two shoes here. The stripes are not aligned the same way. It seems to be a manufacturing defect.

Rahul: *(Looking at the shoes but with his hands still behind his back)* Sir, this is the way they are designed. It is not a manufacturing defect.

Mr Oberoi: *(Getting closer to Rahul and trying to hand over the shoes so he could take a look)*

This can’t be the design. It is an alignment defect and it looks like a seconds pair.

Rahul: *(Still not taking the shoes)* Sir, I can show you other pairs. They are all made the same way. *(He asks one of the shop assistants to get a couple of pairs of the same shoes, and moves on to attend to other customers. When he returns after about six minutes, he finds Mr Oberoi trying on a different pair.)* See, I said that they were all made the same way. It is the design, not a manufacturing defect.

Mr Oberoi: Then I have a feeling that this showroom is selling defective pieces. They are not from fresh stock.

Rahul: Sir, as I have informed you, we do not keep any seconds in this showroom as a policy. In fact, we don’t have much seconds stock because our production line is most modern.

Mr Oberoi: *(Picking up his pair of shoes)* Anyway, I want to return them. I don’t want to wear a defective pair.

Rahul: I am sorry, sir. We can’t take these back. Our policy is not to take back goods that have been sold.

Mr Oberoi: What! *(Raising his voice)* First you do not accept that this is a defective pair. And then you tell me that I can’t return it. What kind of shop is this?

Rahul: *(Looking grim but speaking steadily)* Sir, they are not defective. Secondly, you have already used them. How can I take them back?

[At this moment, Mr Sharma, the manager of the showroom, comes out from his office, notices them, and walks up to Mr Oberoi.]

Mr Sharma: May I help you, sir?

- Rahul:** This is Mr... (*trying to introduce Mr Oberoi*)
- Mr Oberoi:** (*Interrupting Rahul*) I'm Sunil Oberoi. I bought this pair of shoes (*showing him the shoes*) last week from your showroom. I find that there is something wrong with the design (*points to the toes*). In fact, a couple of my friends pointed it out.
- Mr Sharma:** Did you notice this when you made the purchase?
- Mr Oberoi:** I noticed it but didn't bother about it then.
- Mr Sharma:** May I know why?
- Mr Oberoi:** Perhaps because I was concentrating on the colour.
- Mr Sharma:** Well, Mr Oberoi, this is no design or manufacturing defect. On the contrary, this is the way these shoes are made to look. You can see that all of them (*pointing at the pairs lying on the floor*) have the same pattern.
- Mr Oberoi:** But they look old. And I don't want to wear something that looks like seconds.
- Mr Sharma:** Mr Oberoi, the company doesn't have a policy of...
- Mr Oberoi:** (*Interrupting him*) Then I am leaving them here (*drops the pair on the floor*). Please do whatever you want to do with them.
- Mr Sharma:** (*Looking down at the shoes for a while*) Do you have a receipt?
- Mr Oberoi:** (*Searches for a while in his wallet and checks the box of shoes*) Let me check with my wife. (*He turns to look for her; she is coming towards them.*) Do you have the receipt for these shoes?
- Mrs Oberoi:** No, I don't think you gave it to me. (*She checks her purse.*) No, I don't have it.
- Mr Oberoi:** I don't know. I may have left it at home.
- Mr Sharma:** Please give us a moment. (*He asks Rahul to accompany him to his office.*)
- Mrs Oberoi:** What did they say?
- Mr Oberoi:** They don't have a policy of taking back sold goods.
- Mrs Oberoi:** I told you; they won't take them back.
- Mr Oberoi:** Is that so? They will have to take them back; you wait and see.
[*In the meanwhile, Rahul emerges from Mr Sharma's office and approaches Mr Oberoi.*]
- Rahul:** Sir, we will have to refer the matter to our head office. You can check back with us after two days.
- Mr Oberoi:** I can't come back on a weekday.
- Rahul:** Next Sunday, then?
- Mr Oberoi:** But I have other things to do on Sunday.
- Rahul:** Then you can find out over the phone. (*Rahul gets him a card with the showroom's phone number.*)
- Mr Oberoi:** (*Instead of taking the card, he takes out his own business card from his wallet and gives it to Rahul.*) Why don't you call and inform me?
- Rahul:** (*Taking the card*) Sure, we will do that. But in case we are not able to get through to you, you could also try calling us.
- Mr Oberoi:** (*Reluctantly*) Okay (*takes the card and turns to exit*).
- Rahul:** (*Picking up the pair from the floor*) You may keep the shoes with you in the meanwhile.
- Mr Oberoi:** (*Moving back towards him*) What will I do with them?
- Rahul:** Sir, until I have heard from our head office, I can't keep them here. Secondly, in the absence of a receipt, they might get misplaced.
- Mr Oberoi:** (*Looking hard at Rahul and thinking for a while*) Okay.
But do let me know soon.
- Rahul:** (*Packing the shoes back in the box and handing it over to him*) Sure.
[*On the advice of Mr Sharma, the next day Rahul speaks to Mr Khare, the general manager of sales at the company headquarters. Mr Khare asks him to fax the details. Rahul sends him the following communication:*]

Dear Mr Khare,

12 June 2009

A customer, Mr Sunil Oberoi, wants to return a pair of shoes he bought from this showroom a week ago. He claims that there is a manufacturing defect in the design. In fact, he is accusing us of selling seconds from this shop. Mr Sharma and I tried to convince him about our policies, but all in vain. Finally, to prevent him from creating a scene, we promised that we would let him know our decision after consulting the head office. I have

also been successful in convincing him to take the shoes back with him. But he will certainly want an answer from us within a couple of days.

Please advise us as to what course of action we should take.

Regards,
Rahul

[The following day (Tuesday), Rahul leaves town on an official tour. On Wednesday morning, Mr Sharma finds the following message from Mr Khare on the fax machine]:

‘If he is a ₹4500 customer, don’t ask any questions, take the shoes back, give him a new pair, and salute him. But if he is a ₹1250 customer, then tell him clearly that it is not possible. Please remember that the customer is king, but kings are also big and small and rich and poor.’

AN ANALYSIS OF THE CASE

Who is the most effective communicator in this situation, and why? This question was taken up and answered by over 1500 participants in various communication workshops. Seventy per cent of participants considered Rahul to be the most effective communicator. Why?

Rahul is convincing, polite, calm, flexible, and clever. He uses proper gestures, gives options, and behaves as a professional salesperson—his communication is audience-conscious. He knows what, when, and how much to say.

An important dimension of business communication is the *you-attitude* of the speaker. The interest of the listener/receiver must be the informing principle of the message. Rahul observes this principle by eventually convincing the reluctant Mr Oberoi to keep the shoes till they hear from the head office.

Mr Oberoi would not have appreciated Rahul’s first reason for not taking back the shoes—‘We can’t take these back. Our policy is not to take back goods that have been sold’. But the other reason given by Rahul concerns Mr Oberoi’s interest and hence motivates him effectively—‘In the absence of a receipt, they might just get misplaced’. If they did get misplaced, it would be Mr Oberoi’s own fault for not producing the receipt. Rahul is successful in manipulating the whole situation effectively through his ability to communicate not just from his own point of view but from his listener’s point of view too.

Rahul’s *audience-directed communication* is also seen in his assurance that he would get back to Mr Oberoi over the phone. He also insists, ‘in case we are not able to get through

to you, you could also try calling us’. The phrase, ‘not able to get through to you’ conveys that not being able to contact Mr Oberoi would be an unintended circumstance.

Reluctantly, Mr Oberoi accepts Rahul’s suggestion, as it is in his own interest. An important requirement for communication to be convincing is a tone of *sincerity*. The message must be perceived by the audience as a true and reliable statement of the speaker’s intentions. We find this ring of reassuring sincerity in Rahul’s final ‘Sure’ to Mr Oberoi.

The other central player in this case is Mr Oberoi. Mr Oberoi is confident and persisting. He has the air of a well-dressed, relaxed executive, but he is not able to keep his cool while pressing his point. He flares up. He is impatient. Instead of being a persuasive communicator, he tries to force the issue in a way that is not in good taste.

To some extent, Mr Oberoi’s attitude is reflected in his dress and choice of colours (brick red and khaki), and the style of shorts (long) and sandals (casual). He is casual in his argument, which is not well-planned. He jumps from one argument to another. First he brings up the manufacturing defect, then the seconds issue, and, finally, his own desire to not wear something that looks old. Mr Oberoi’s argument that he had noticed the ‘defect’ at the time of making the purchase, but did not ‘bother about it much’ is not very convincing.

Mr Oberoi’s approach and attitude are marked by his sense of being a customer, a buyer who always enjoys the upper hand in a deal. However, he lacks the most important dimensions of communication—*coherence, logic, and a tone of persuasive reasoning*. He is not persuasive enough; he assumes that as a customer he is always right. His conversation with Mrs Oberoi, who claims to have predicted that ‘they won’t take them back’, shows that he believes that things can be forced. First, he questions the validity of the real situation; then he challenges the predicted end: ‘Is that so? They will have to take them back; you will see’. These are words that suggest claims instead of negotiations.

Throughout the conversation, Mr Oberoi exhibits a sense of arrogance, which acts to hide his helplessness in the given situation. He says, almost like a helpless child, ‘Anyway, I want to return them!’. Similarly, when he fears failure, he raises his voice and exclaims ‘What!’, questioning the absurdity of the whole situation. Mr Oberoi becomes emotional and betrays his weaknesses. In sheer disgust, he gives up the argument and his goal of exchanging the shoes, simply dropping them on the floor and saying, ‘Please do whatever you want to do with them’.

At this point, Mr Oberoi has completely failed as an effective communicator. Communication is successful only when its goal is fulfilled; the purpose of communication is to inform, persuade, or motivate the listener towards a desired action. In each situation/case, there is a positive change intended to be brought about in the audience or the receiver of the communication—a change of attitude,

The purpose of communication is to inform, persuade, or motivate the listener towards a desired action.

perception, or belief. So, in the ultimate analysis, all business communication is purposive and goal-directed. Therefore, the measure of effectiveness depends on the extent to which the final goal is achieved.

Does Mr Oberoi succeed in his purpose? Is he able to spell out what exactly he wants? Does he want to return the shoes and get his money back? Or does he want to get the shoes replaced by a different pair of the same quality and price? He is not exactly precise in his communication. He allows the issue of ‘seconds’ to develop into the main concern, without getting to his real point. From his talk with Mrs Oberoi, it is possible to conclude that his purpose was to see that ‘they (the shop) take them (the shoes) back’. In other words, he intended to return the shoes, as suggested by his exclamation to Rahul, ‘And then you tell me that I can’t return it (the shoes)’.

In the ultimate analysis, all business communication is purposive and goal-directed. Therefore, the measure of effectiveness depends on the extent to which the final goal is achieved.

Mr Oberoi is also not consistent in his reasoning. He first points at the possible manufacturing defect, ‘The stripes are not aligned identically’. Later, he shifts to another line of reasoning: ‘They look old’. Mr Oberoi’s arguments are not focused

and range from the shoes having a manufacturing defect to being seconds stock to being old. He is not convincing in his argument. To convince, one has to state facts. Facts are objective and certain. They are not based on the feelings or wishes of the speaker or listener. Unfortunately, from the very beginning, Mr Oberoi gives subjective reasons. His reasons are always preceded by a qualifying, subjective statement. ‘I have a feeling...’ or ‘It seems to be...’. Now, ‘feeling’ is not ‘thinking’, just as ‘seems’ is not ‘reality’. They lack the logical force of an argument based on objective facts that are verifiable and demonstrable. The use of such modifiers may help the speaker sound polite, but it certainly weakens the logic and factual strength of the statement.

In contrast to Mr Oberoi’s expressions, we see that Rahul makes categorical statements that are assertive

in nature. ‘Sir, we don’t have “seconds” stock in this showroom’, ‘Sir, this is the way they are designed. It is not a manufacturing defect’. Throughout the exchange, Rahul is categorical and brief. We can appreciate the difference in the force of these two kinds of statements by looking at the following conversation between Rahul and Mr Oberoi:

Mr Oberoi: Then I have a feeling that this showroom is selling defective pieces. They are not from fresh stock.

Rahul: Sir, as I have informed you, we do not keep any seconds in this showroom as a policy. In fact, we don’t have much seconds stock because our production line is most modern.

The difference is obvious and it lies in the nature of the language used by the two speakers. Hence, one of the very basic dimensions of effective communication is the knowledge and use of proper language for a specific purpose. Just as communication is always purposive, language is also purposive. The purpose can be to inform, persuade, create, or argue. One can use language by also combining some of these purposes.

Later, we shall examine the role of appropriate language in communication. Here, we should note that Rahul’s use of spoken and written English is characterized by a certain style, which is simple, brief, exact, and professional in tone. His purpose is to convince Mr Oberoi that the company showroom was not dealing in seconds and that he would check with their head office regarding the possibility of taking back Mr Oberoi’s used shoes. When speaking with Mr Khare, his purpose is to inform him about the incident and seek advice on the matter.

Some 20 per cent of participants in various communication workshops thought that as a communicator, Mr Sharma is more successful than others. He is clear, both about his role and his purpose. He is polite, firm, and a good listener. Listening is also an essential aspect of communicating. Not communicating deliberately is, as in Mr Sharma’s case, also purposive. He is strategic in his intervention, helping out rather than joining in the argument. He is the manager and is conscious of his role in helping resolve the problem. As a strategy, he does not directly contradict Mr Oberoi’s complaint. He does not begin by telling Mr Oberoi that he (Mr Oberoi) was wrong and that there was no manufacturing defect in the shoes bought by him. Instead, in a soft manner, he asks Mr Oberoi, ‘Did you notice this when you made the purchase’?. This question puts forth a ‘why’? but only after first giving Mr Oberoi

a chance to make his point. This shows Mr Sharma's ability to communicate by asking intelligent questions.

One of the very basic dimensions of effective communication is the knowledge and use of proper language for a specific purpose. Just as communication is always purposive, language is also purposive.

Generally, the interrogative tone tends to make the speaker sound rude or offensive. Had Mr Sharma directly asked, 'Why had you not noticed this at the time of buying the shoes?', his tone would appear to be more accusing and confrontational, changing its very nature and tone. Instead, Mr Sharma uses an indirect approach and

asks Mr Oberoi, 'Did you notice this when you made the purchase?' This does not question Mr Oberoi's skill as an observant, careful buyer. Such an implication would have hurt Mr Oberoi, who thought there was something wrong with the design of the shoes, even though he only realized this when his friends pointed it out. Mr Sharma questions Mr Oberoi's concerns and not his powers of observation. He does not embarrass Mr Oberoi as a customer and allows him to explain his distraction over the choice of colour.

Here, it looks like Mr Sharma knows the strategies of effective communication. He does not contradict the customer. Nor does he go about convincing Mr Oberoi that there was no design or manufacturing defect. On the contrary, he points out that the shoes had a deliberate pattern and shape. As a result, Mr Oberoi gives in and shifts to his next argument (that the shoes looked old). It is essential in such a situation to understand the psychology of the customer, who possibly rejects the shoes because he does not want to wear something that can be passed off as seconds.

Again, Mr Sharma's communication strategy is to be noted. He does not directly tell Mr Oberoi that it was not a seconds pair. Instead, he responds impersonally. He does not say 'we do not keep...' or 'our policy...'. Instead, he politely informs Mr Oberoi about the company's policy. This impersonal communication is best suited to negative situations.

Another strategy used by Mr Sharma is diverting the topic of discussion or contention at a crucial juncture. When Mr Oberoi dumps the shoes on the floor and says, 'Please do whatever you want to do with them', he is obviously frustrated and feeling helpless in the given situation. Here, Mr Sharma moves from the shoes to the question of the receipt. This is a psychological move. It heartens Mr Oberoi as a possible condition for returning the shoes. But as Mr Oberoi does not have the receipt

with him, Mr Sharma withdraws from the scene and takes Rahul to his office. By doing so, he gives Mr Oberoi the impression that he is going to further discuss a possible way of helping him.

By creating a break in the conversation, Mr Sharma enables Rahul to return to Mr Oberoi with the final resolution. Here, Rahul involves Mr Oberoi a participant whose interest is being considered by the communicator—'Sir, we will have to refer the matter to our head office. You may check back after two days'. The use of 'Sir' directly involves Mr Oberoi. It acknowledges him as an understanding participant who is being persuaded that, if it were up to Rahul, he would have taken the shoes back, but because of the company's policy, he is unable to do so. However, he is ready to help him by referring the matter to the head office.

What about the other characters in this case? Ten per cent of participants considered Mr Khare to be the most effective communicator. He is brief, has clarity, and is humourous, decisive, and firm. Above all, he is prompt and unimposing in his role as the final adviser in the case. He offers specific guidelines to be followed by Rahul. Mr Khare is also professional in his advice. He communicates as a senior communicating with a junior and uses assertive sentences. His response to Rahul appears to be an order rather than simple advice. He uses an idiom to justify his discrimination between rich and poor customers ('the customer is king' is a common saying in retail services). Mr Khare's shrewdness is communicated through his application of common sense to this policy.

The final character in the case is Mrs Oberoi. She shares only a brief verbal communication with her husband, but we receive many details about her through her non-verbal communication. For example, Mrs Oberoi chooses to stay away from the scene of dialogue. Her silence is deliberate. It communicates her belief that the store would not take back the shoes (or that her husband's claim was not justified). 'I told you; they won't take them back', she tells Mr Oberoi later in the negotiations. Her clothes and purse communicate her purpose in coming out with her husband—she had come with him to do her own shopping. Her decision to stay out initially appeared to be out of a desire to do some window-shopping. But in the context of the total situation, her staying away seems to be a deliberate decision to allow Mr Oberoi to speak for himself. It is significant that she joins Mr Oberoi only

Verbal communication is given its full force and meaning by the personality of the communicator, who also communicates non-verbally.

when he is left alone, and her opening words to her husband, ‘What are they saying?’ show her inquisitive mind and cool understanding of the facts as they are. Perhaps she does not share Mr Oberoi’s belief that ‘They will have to take them back; you will see’.

Mrs Oberoi uses short, assertive sentences. Her words, ‘I told you’ and ‘they won’t take them back’ have a tone of certainty. She is factual. She thinks and speaks more like Rahul than Mr Oberoi.

Rahul’s ability to communicate in writing is seen in his fax to Mr Khare. In this fax, the details of the incident, which was entirely oral, are put into written form. The message gives an accurate account of the incident. It is brief and to the point. Its language is simple and conversational. Its short sentences allow for the smooth flow of ideas. The use of connectives, such as ‘in fact’, ‘finally’, and ‘but’, gives his writing coherence and logic. Thus, Rahul’s written communication is a factual reporting of the incident. In a single chronologically organized paragraph, Rahul is able to convey the entire situation accurately.

What is important in Rahul’s language, both spoken and written, is his use of assertive sentences and the choice of words. These characteristics show him to be a rational and cool-headed person. His professional training as a salesperson informs his communication with Mr Oberoi and Mr Khare. He remains conscious of his relationship with his customer. This is why he uses a courteous ‘sir’ when addressing Mr Oberoi. He is impressive as an effective communicator because he is able to project his personality through language and comes across as a well-organized, clear-headed, smart sales executive.

All the characters in this case communicate both verbally and non-verbally. There are spoken and written forms of communication used to exchange thoughts, inform, argue, convince, advise, and instruct. The verbal communication is given its full force and meaning by the personality of the communicator, who also communicates non-verbally. The speaker’s dress, gestures, body language, tone, clarity of approach, silence, humour, assertiveness, and aggressiveness all combine to constitute his or her personality and establish his or her relationship with the audience, determining the overall message communicated.

Further, the effectiveness of communication depends upon the kind of personalities that are involved—whether they are ‘I’ personalities or ‘you’ personalities or ‘it’ personalities. Accordingly, the communication will be, in the words of Walker Gibson, ‘tough’, ‘sweet’, or ‘stuffy’.¹ Gibson believes that when a communicator chooses certain words over others and chooses a certain organization or pattern of words over others, he or she projects a personality ‘with a particular centre of concern and a particular relation to the person he or she is addressing’. Such dramatizations in language are known as style. The speaker or writer chooses a style of verbal and non-verbal communication to establish a particular centre of interest and relationship with the audience. In other words, the entire act of communication is the index of his or her mind, thoughts, and concerns, and attitudes towards the audience, himself or herself, and the subject. That is, a speaker’s entire personality is at work when he or she seeks to communicate effectively.

REVIEW YOUR LEARNING

1. Describe the important characteristics of a successful communicator with examples.
2. How do language skills contribute to the effectiveness of communication? Discuss.
3. Based on your study of the case, discuss the strong points of Rahul and Mr Sharma as communicators.
4. Discuss the importance of tone in oral communication.
5. Briefly discuss the part you think personality plays in communication.
6. Discuss what you have perceived about the characters in the case through their non-verbal mode of communication.

ENDNOTE

1. Walker Gibson, *Tough, Sweet and Stuffy: An Essay on Modern American Prose Style* (Bloomington, Indiana: Indiana University Press, 1966).

Theatre Technique for Effective Communication and Personality Development

“

All the world's a stage, and all the men and women merely players: they have their exits and their entrances, and one man in his time plays many parts, his acts being seven ages.

”

—William Shakespeare

Upon completion of this chapter, you should be able to:

- 1 Understand the concept of what is theatre and how it differs from a play.
- 2 Identify the different elements in a play, the stages that are part of a play along with the possible issues.
- 3 Comprehend the amalgamation of theatre and communication skills with the help of the techniques learnt in this chapter.
- 4 Recognise the importance of theatre technique and its role in personality development.
- 5 Learn about stage related techniques along with the skill of script writing and reading.



COMMUNICATION AT WORK

Philip Zimbardo, Ph.D., and his research team of Craig Haney, Curtis Banks, David Jaffe, and ex-convict consultant, Carlo Prescott, in 1971, designed and conducted a social experiment. The objective was to understand what prison-like conditions bring out in people who are not confounded by what people bring into prisons. It used a mock prison setting, with college students role-playing prisoners and guards to test the power of the social situation to determine behavior.

This study saw a premature end in form of termination because, at one

point, the situation became out of control. It was beyond control, as the degree of demeaning actions being committed by the guards against the prisoners became beyond human dignity. The primary reason was that the prisoners were successful in conceiving an escape, which led to the punishing of the prisoners by the guards—all of whom had been normal, healthy, ordinary young college students less than a week before the start of the experiment.

WHAT IS THEATRE?

Theatre is almost as old as man. Its origins have been traced back to the remote past, to the religious ceremonies of the earliest human civilizations.

The performer and the audience form the core/nucleus of theatre—the effect of the sensations being created by the performer on the audience. No play house, no stage technology, not even a script; just the dress and what the performer carried were enough. Theatre emerged as ‘a reactive art’ from this age, an art that received its orientation from the reaction of the audience—the true spirit of theatre.

Theatre art is neither acting nor the play; it is neither scene nor dance; it consists of all the elements of which these things are composed.

Theatre is different from all other forms of art as all the art forms come together to create a work of theatre art.

Theatre draws its raw material from the store house of human experiences. Ways of living and standards may change, but the fundamental nature of human character and experience will remain the same.

WHAT IS A PLAY?

A play is not just a piece of literature (for reading). A true play is a three-dimensional piece of literature; literature that talks and walks before our eyes.

More than two thousand years ago, the Greek philosopher, Aristotle described drama as ‘imitated human action’, and made up of six elements:

(1) plot, (2) characters, (3) diction (verbal expression), (4) thought, (5) spectacle (visual adornment) and (6) music (song). The word 'imitated' is suggestive of a situation where actors pretend to be human characters in a story to be unfolded before an audience. In other words, we may say that a play is a 'story in motion'.

Story

Story consists of a theme, a plot and action.

- **Theme:** A theme is a definite form of an abstract idea or concept concerning the lives and experiences of human beings and the many roles they play in life. Theme forms the organizational core of a play.
- **Plot:** Plot forms the organized pattern that conveys the theme. For example, the compromises that the salesman has to make with a conflict in family-cum-professional backdrop. For example, the mad king and his cynical ways of ruling.
- **Action:** What makes the plot move. Conflicts of interests of human characters in a setting generates action.
 - ❖ **Characters** are symbols of human beings in different situations of life.
 - ❖ **Language** is used by characters to express themselves.
 - ❖ **Dialogue** is the exchange of spoken lines between two characters.
 - ❖ **Song or Music or Sound** concerns all audiographic material including sound and sound effects. Volume, tone, pitch, rate, rhythm, quality, etc., all come under it.
 - ❖ **Visual adornment or Spectacle** consists of stage setting, costumes, makeup, light effects, and positions and movements of actors.

Six Stages of Play

1. **Exposition:** Introduction to characters, their relationships, their dilemmas, and environment.
2. **Incentive Moment:** When the main action of the play starts.
3. **Rising Action/Complication:** Conflicts and twists begin, the plot develops.
4. **Crisis/Climax:** The peak of action and the point of no further movement.
5. **Falling Action:** Release of tension.
6. **Resolution/Denouement:** Answers or solutions begin to appear; ultimate resolution takes place.

Issues

A worthwhile play, film or talk, has left many a mind wondering about the various thoughts conveyed through these powerful media. Communication, the most basic of all human needs, has always used a blend of verbal, visual, auditory and sensory stimuli to convey meanings that leave an imprint. Effective communication is conveying what you want to, and getting the other person, or person understand it and comply with it. The skill of the communicator determines the outcome.

Business communication too depends, to a very large extent, on the presenter, or communicator. A management student, executive, businessman or just about anyone, picks up communication tips from books, short-term programs and by watching others perform. There is no clear-cut solution to individual needs of every student of management, or manager, which would help him address his shortcomings while learning to communicate better.

Theatre and Communication Skills

Instead of beaming a generalized ‘how it is done’ module for all, it is suggested to develop a module that would help each individual explore the realms of effective business communication in order to see where she/he fits and where she/he falters. The module would then provide ample opportunities to practice, experiment and iron out defects using theatre techniques—visualizing the audience (the receiver), practising the communication (the message), and rehearsing the performance (the medium). This will ensure a better overall communication ability for students/executives who undergo this program.

Theatre Technique

Life is Expression: Nature, Animals, Human—all express—verbally/non-verbally.

Life is Communication: There is a Sender; there is a Receiver; there is a Message—visuals, body language, words—all Expressions; and there is a Medium.

Expression = Communication; Method = Skill;

Expression + Method of Expression = Communication Skill

Development of Communication Skills → Improved Expression → Effective Communication

Expression = Theatre; Explanation of Expression = Theatre Technique.

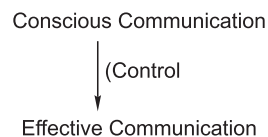
360° Expression – Sender surrounded by props/environment = Theatre

Explanation – Rationale/Method/Processing/Internalization – of Expression = Theatre Technique

This is how Theatre Technique – Rationale/Method/Processing/Internalization of Expression – helps develop Effective Communication.

Why Theatre Technique?

- 90% of us, 90% of the times are not conscious of our communication.
- Even if we are conscious, we are conscious of ‘what’ we communicate, but not ‘how’ we communicate.
- But, why do we need to be conscious of our communication?
- So that we have ‘control’ over our communication situation.
- It is this ‘control’ over our communication situation that leads to ‘Effective Communication’.



- What gives us ‘control’ over our communication situation?
- Control over ‘what’ we communicate and ‘how’ we communicate gives us control over our communication situation.
- ‘What’ is ‘Verbal’, and ‘How’ is ‘Non-verbal’.
- That means, we need to control both our ‘Verbal’ and ‘Non-verbal’ communications simultaneously.
- And, if we can control both our ‘Verbal’ and ‘Non-verbal’ communications simultaneously, we are able to develop the technique of ‘Projecting’.
- Theatre Technique helps us do that.

Theatre—Training and Career

The University of Glasgow offers three courses in theatre studies—‘Playwriting and Dramaturgy’, ‘Theatre Practices’, and ‘Theatre Studies’. The professional communities associated with these organizations form an important resource base for carrying out the teaching and research of theatre studies at the university.

The course in Playwriting and Dramaturgy provides students with a practical and theoretical engagement in various forms of writing and theatre production. The Theatre Practices programme engages with a wide range of theatre and performance practices, in order to develop a reflective, rigorous, and critically informed approach to performance, so as to enrich and enhance creative work, and also to further a student’s career in the theatre. The masters in Theatre Studies is designed to enable students to become proficient in the techniques of historical, sociological, and theoretical analysis of the theatrical processes, both past and present.

All these three programmes benefit from theatre studies’ unique connections to Scotland’s theatre industry, and also facilitate a wide range of careers for independent practitioners such as playwrights, dramaturgs, directors, critics, and performers.