

YOU CAN GIVE A BETTER PAPER

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"Giving a paper" means, in common acceptance, reading your manuscript of facts and ideas to an audience of your peers. This is permissible. However, why reduce to mediocrity your weeks, months, or even years of painstaking study and research by simply voicing aloud printed lines? If you make a poor presentation, you—not your paper—will suffer. Why? The reaction of the audience will generally spring not from WHAT you say, but rather from HOW you say it. Too often an individual's attitude to a poorly presented paper is "I learned more from reading his 'handout' in the office than from listening to his paper."

In presenting a paper you are trying to communicate to colleagues what you have learned or what you think. If this were not true, would you stand before a speaker's stand and deliver orally to a room of empty seats?

If you are convinced your paper is important, you should use all means available to better its presentation.

BE PREPARED

A speech will often require four or more hours of preparation for every hour of presentation. This is an academic statement. Your time spent in research may involve hundreds of hours! Suppose you prepare your paper from library research. This still requires many hours. Even if you "rehashed" an old article or added your own touches to any common subject, you will still spend hours in preparation.

In most cases you will be requested to bring copies of your paper for distribution. Instead of reading directly from your paper, refer to a set of hand held notes and emphasize main points, relate some interesting anecdotes and offer additional data. Thus you will not only dramatize your presentation, but you will also make double coverage of time allotted for presenting your paper. However, don't make the mistake of having copies of your mimeographed paper stacked on a table or the rostrum before you begin or while speaking. Too many persons will sneak copies and disappear. Keep the stack hidden or under control until you have finished.

Preparation means more than simply writing or typing a couple drafts of the manuscript. If you have an avid interest in your paper, you will spend extra time in revisions, style improvement, and checks for errors. If a good editor is available, have him study the manuscript for better readability.

Preparation also involves "setting the stage" before arrival of the audience: placing chairs, turning on the heat, arranging visuals, etc. Always make a final check of details before the audience is seated.

GET CONTACT

Any speaker must maintain contact with his audience at all times from beginning to end of his presentation.

Obviously, you have no contact if you look constantly at your paper, at the floor, out of the window, or at the rear of the room. The college professor who talks constantly to a blackboard as he writes certainly has no contact with his class.

If you "read a paper" as such, you probably read several words, then glance briefly upwards, and then drop your eyes to the line again. This is obviously an attempt by the reader to indicate he is keeping contact with his audience. In truth that brief upward glance is nothing more than a blind stare. The best way to maintain contact with an audience is to look its members *in the eye!* Constantly shift your gaze from one pair of eyes to another, even to the audience fringes. This

simple eye contact makes everyone feel you are talking to him, not just to a conglomerate group.

Establishing initial contact with an audience is a difficult problem for some speakers, but it can be solved. If the audience is noisy, you can call "Attention!" to quiet everyone down. Often a firm gaze as you stand erect before the group will do the job of automatically quieting the audience. Suppose a noisy group arrives late. Stop talking. The newcomers quickly realize they are the center of attraction and usually find seats immediately.

You can also make initial contact by telling a story or joke, but be sure you associate either with your subject. Connecting a joke with any subject can be done easily by simply making the joke fit the situation by using a phrase or sentence to bridge the gap.

AVOID NERVOUSNESS

Every good speaker has a slight feeling of nervousness as he confronts a strange audience. The nervousness is an indication he is "on his toes." Ordinarily, nervousness fades completely within a moment or two after he begins speaking. Telling a humorous story or joke effectively, dissolves nervousness. If your audience laughs, you feel at ease. However, if you are the type who cannot tell a joke and get the desired reaction, you may only aggravate your nervousness. Always "try" a story or joke on some friend or dissociated group before you use it in your speech.

MAINTAIN BEARING

Personal appearance is most important. If all in the audience are dressed in business suits, you certainly should not wear a sport shirt and khaki trousers as you mount the rostrum! You should be clean shaven with your hair combed. There is more to bearing than dress or toilet. Stand erect but do not be tense. He who slouches or lies on the lectern has a lazy attitude that will infect his speech. Keep in mind that your audience should be relaxed and comfortable so it can absorb what you are saying.

AVOID MANNERISMS

Anything you do that detracts from your talk is properly entitled a *mannerism*. You will want to avoid such common mannerisms as pacing back and forth on the rostrum., sticking your hand in your pockets and rattling change, mouthing the temple piece of your eyeglasses at regular intervals and lip smacking. Probably the most flagrant mannerism is the repeated "ah" or "er." This may be a sub-conscious sound a person develops to bridge the silence between spoken statements. Actually the void between statements is more acceptable, unless the speaker deliberately lets this silent period become noticeable. Gestures are effective if used properly to accentuate speech points, but they should not be overdone.

BE ENTHUSIASTIC

If you believe in your paper, in your research project, or in whatever you are going to say, you will be enthusiastic. Remember, you must sell yourself to an audience before you can sell your subject! One common mistake of the speaker given an assignment is that the subject is "too dry." Actually the subject is not dry or dull—you simply think of it as such and therefore what you write or say about it *will* be dry.

BE HEARD

Lack of vocal volume is a failure of many speakers. If only one-third of an audience can hear, you are only 33 per cent effective. Therefore, if you do not have that "pectoral" voice, rent or borrow a loudspeaker.

BE UNDERSTOOD

In presenting a paper to any professional group you naturally will be embroidering simple sentences with technical phrases and words.

However, always keep in mind your audience or reader. Not every member of the audience may be a trained biologist. In fact, there may be lack of understanding if you use certain data not common to the biological field. For example, if your paper refers to some phrase on radioactivity, you might explain terms such as "kilovolt potential, mid-line dose," etc. All of us have limited vocabularies, but not all vocabularies are the same. Remember, many of our publications are written in simple language. Reader's Digest is an example, but its readership of 26 million people over the world is sufficient testimony of its value even though it is written on eighth to ninth grade level.

Avoid words you find difficult to pronounce. Enunciate distinctly.

Whenever possible, use the second person—you, yours. First person is acceptable, but saddling the listener with responsibility is more important than any alliteration to yourself.

AVOID EXCUSES

Any excuse given your audience weakens your presentation. If you state you meant to have brought a movie but you forgot it, the audience will instantly castigate you inwardly for your failure. The solution: present your talk without mentioning your oversight and no one will be the wiser. Here is a common expression: "I wish I had more time to present a better paper. . . ." This statement cannot be condoned if your name and subject are printed on a program.

Profanity and vulgarity have no place in a speech regardless of the sex of your audience. They are excuses for words and phrases the speaker wishes he could use. A mild expletive in a story or joke is usually acceptable, if the word or phrase must be used for emphasis, but offensive terms are to be avoided.

BE TIMELY

Practically every formal speaker has an allotted period of time. He should toe the line on this limit. No 30-minute TV program can run into 35 minutes! The speaker is appreciated more if he stops on time or even before time. It has been my experience that few people can give a prepared talk and hold their audience for longer than 25 to 30 minutes without a pause or "break."

USE VISUALS

Sight is the most important of our five senses. We gain 75 per cent of our knowledge through visual sense, or *seeing*; 13 per cent through auditory or *hearing*; 6 per cent through tactile, or *feeling*; and 6 per cent through olfactory, *smelling*, and gustatory, *tasting*.

Therefore the perfect lesson might be one that employed all senses.

You may not always be able to use them, but visual aids—slides, films, charts, models—are most important in emphasizing a talk. The best visual aid is the actual object, when it can be used. The most mis-used visual aid is the chalkboard. Do not write and talk to the chalkboard at the same time. Have your material neatly written beforehand and covered until you are ready to expose it, or else write your points briefly and silently until you can again make eye contact with your audience.

One difficulty in employing visual aids is dependence upon them to do the entire job. Don't use 40 slides when 10 will suffice. Don't present a chart with 10 columns of figures when you should concentrate on only a few outstanding statistics. In practically every case only one point should be emphasized. A motion picture is too often used as a crutch—the speaker can rest! Size of print in visuals is very important. Each letter should be one inch high for every 25 feet of "audience depth."

RECITE BEFOREHAND

The regularly scheduled TV program is rehearsed for as many times as necessary to make the program perfect. The good speaker will also rehearse his talk to find flaws, to check time, to analyze for improvement. You can rehearse in an empty room, on your plane trip or

in your office. Whenever any speech is made primarily to communicate information, a summary should be given before the conclusion. The same thing is true of a "paper."

Your paper may stand alone whether you read it or not, but converting it into a speech may improve its flavor!

SUMMARY

"Giving a paper" means, in common acceptation reading your manuscript of facts and ideas to an audience of your peers. This is permissible. However, you can make "double coverage" of time allotted for presentation by having copies of your formal paper mimeographed for passing out after the period and by utilizing the time to talk from notes and injecting refreshing data not included in the formal manuscript. Also, you will have a chance to emphasize main points and to dramatize your efforts.

There is little difference between preparing a manuscript for publication and in giving a public speech. The underlying theme is the same. Techniques of giving a good speech should be employed whenever possible: Be Prepared, Get Contact, Avoid Nervousness, Maintain Bearing, Avoid Mannerisms, Be Enthusiastic, Be Heard, Be Understood, Avoid Excuses, Be Timely, Use Visuals, and Recite Beforehand.

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TRANQUILIZING TECHNIQUES FOR CAPTURING DEER

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ABSTRACT

Improvements were made in existing techniques for capturing and handling deer with the oral tranquilizing agent Tranimul.*

One hundred twelve wild deer were captured. Of these, 99 were transported away from the capture sites.

Sika deer (*Cervus nippon*) and fallow deer (*Dama dama*) reacted to treatment very much like the white-tailed deer (*Odocoileus virginianus*).

Site selection, pre-baiting, treatment rates and application of drug to bait are discussed. Recommendations are made relative to bait trays, capture nets and tying straps.

Capturing, tying, carrying and hauling of tranquilized deer are discussed, as are post release treatment and mortality factors.

Suggestions for further research are made.

INTRODUCTION

From results obtained prior to January of 1964 it was apparent that the drug Tranimul showed promise as an agent for capturing wild deer. It has been used a number of times, and administered both intramuscularly and orally to captive deer. (Murry & Dennett 1963.)

A demonstration was arranged for January 21, 1964, and personnel from other game agencies were invited to witness our first large scale effort to catch wild deer. Only 12 deer were caught that evening and a report describing the operation was prepared (Murry & Dennett 1964).

This report is based upon work accomplished under Pittman-Robertson Project W-29-R.

* Trade Mark—product of Hoffmann-LaRoche