WRITING AND SPEAKING SKILLS FOR ARMY LEADERS



COMMAND AND GENERAL STAFF SCHOOL U.S. ARMY COMMAND AND GENERAL STAFF COLLEGE FORT LEAVENWORTH, KANSAS

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PREFACE

The Army recognizes your potential to perform successfully as a leader. You continue to develop your skills, strengthen your values in light of Army values and the operational environment, and focus your attention on your own leadership attributes. Chief among these is the skill of communicating your purpose, vision, and intent to others through writing and speaking. The Command and General Staff Officer Course (CGSOC) Intermediate Level Education (ILE) Common Core (CC) and Advanced Operations and Warfighting Course (AOWC) studies require you to continue examining and strengthening your skills, values, and attributes while preparing for senior leadership responsibilities.

One common task is to think critically and creatively as you research and write papers or prepare and present briefings. The purposes of this student text are to—

- Serve as a refresher on the basics of writing.
- Present a standard method for documenting sources.
- Identify a standard method for formatting documents.
- Provide standard references supporting effective writing and speaking.

To meet these purposes-

- Chapter 1 reviews the Army standard, the principles of good writing, and the process of communication.
- Chapter 2 examines the elements of effective writing from the initial tasking to the final product and presents a standardized method for documenting sources.
- Chapter 3 considers the elements of effective speaking and how to enhance your presentations.
- The appendixes (apps) provide examples, references, and specific tips on writing and speaking.

While providing an overview of the writing and speaking skills required of military leaders, this is not a comprehensive guide to mastering those competencies. It focuses on types of written and speaking products required during the ILE CC and the AOWC.

Unless this publication states otherwise, masculine pronouns do not refer exclusively to men.

We encourage everyone who reads this student text to recommend changes to keep the text current and helpful. Address your comments to:

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WRITING AND SPEAKING SKILLS FOR ARMY LEADERS $^{\rm 1}$

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Preface		
References		
Chapter 1.	Communication Skills for Army Leaders	
	The Army Standard for Communications	
	Critical Thinking, Creative Thinking, Decision Making, and Problem Solving	
	Principles of Good Writing	
	Leader Responsibilities	
Chapter 2.	Effective Writing—Tasking to Final Product	
	Steps to Effective Writing	
	Step 1. Research	
	Step 2. Plan	
	Step 3. Draft	
	Step 4. Revise Step 5. Proof	
	Step 9. 11001	
Chapter 3.	Effective Speaking—Tasking to Final Presentation	
	Communication Model	
	Research	
	Issue	
	Requirement	
	Role	
	Setting	
	Timing	
	Plan	
	Draft	
	Revise	
	Rehearse	
	Conduct	
	Evaluate	
Appendix A.	Writing Style and Concise Department of Military History (DMH) Style Guide	
Appendix B.	Simpler Words and Phrases	
Appendix C.	Assessing Writing	
Appendix D.	Assessing Speaking and Presentations	
Appendix E.	Military Briefing Guides	
Appendix F.	Speaking Tips	
Appendix G.	Essay Format	
Index		Ind

¹ This student text supersedes Student Text 22-2, Writing and Speaking Skills for Leaders at the Organizational Level, April 1998.

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CHAPTER 1

COMMUNICATION SKILLS FOR ARMY LEADERS

1-1. Mission accomplishment requires skilled leaders able to make the right decision. Individuals who transmit their intent and ideas so that others understand the message and act on it possess one of the primary qualities of leadership—the ability to communicate clearly. Your success as a military leader depends partially on your ability to think critically and creatively and to communicate your intention and decision to others. This student text focuses on how you arrive at your decision and communicate it to others.

THE ARMY STANDARD FOR COMMUNICATIONS

1-2. Effective Army writing transmits a clear message in a single, rapid reading and is generally free of errors in grammar, mechanics, and usage. Good Army writing is concise, organized, and right to the point. Two essential requirements include putting the main point at the beginning (bottom line up front (BLUF)) and using the active voice. Active voice writing emphasizes the doer of the action, shows who or what does the action in the sentence, and creates shorter sentences.

1-3. The standard also holds true for verbal communications. It means that by the time you finish presenting information or a course of action, your subordinates, peers, and superiors should know your intent and understand your recommendation or decision. Effective Army writing and communication are based on applying critical thinking, creative thinking, decision making, and problem solving skills to solve complex problems.

CRITICAL THINKING, CREATIVE THINKING, DECISION MAKING, AND PROBLEM SOLVING

1-4. Critical thinking helps us to judge what is true and is an essential tool in solving complex problems. Critical thinking is *thorough* and involves all elements of reasoning. Critical thinking is *rigorous* in applying high standards to identify and evaluate evidence to guide decision making. Critical thinking requires that you analyze the task, identify your goal(s), and clarify the problem you need to solve. This includes considering the many perspectives influencing the task. You also need to recognize that the data (information, evidence, facts, observations, or experiences) you work with may be incomplete. Critical thinking requires that you examine your assumptions and those of others, as well as the inferences, conclusions, implications, and consequences of those assumptions.

1-5. Creative thinking is specific thought processes which improve our ability to be creative. It is thinking deliberately in ways to improve the likelihood of new thoughts occurring. Creative thinking maximizes the ability of the brain to think of new ideas and explore multiple avenues of actions or thoughts. It asks you to identify those inhibitors that focus your thinking along predetermined paths. Inhibitors include perceptions, culture, environment, emotions, intellect, and "idea killers" (usually expressed in such phrases as "We already tried that," "It would take too long," "The commander would never support it," "I have enough information," etc). Successful creative thinking never takes place in a vacuum; it builds on critical thinking skills.

1-6. Decision making is the cognitive process of making choices or reaching conclusions. Sound decision making is rooted in applying critical thinking skills and creative thinking processes to solve complex

problems. The critical reasoning and thinking standards help you evaluate your reasoning and thinking for clarity, accuracy, precision, relevance, depth, breadth, logic, significance, and fairness.

1-7. Problem solving is a daily activity for Army leaders. Army problem solving is a systematic way to arrive at the best solution to a problem. Figure 1-1 shows seven problem solving steps:

C O N	1. ID the Problem	Vho, Wh	at, Whe	en, Wh	nere,	Why		
Ţ	2. Gather Information	ION Facts, Assumptions, Interests						
N U A	3. Develop Criteria			creening and Evaluation				
Á L L	4. Generate Possible Solutions Suitable Disting				able, ingui	e, Feasible, Acceptable uishable and Complete		
Ŷ	5. Analyze Possible Solutions				Benchmark – End State?			
A S S E S	6. Compare Possible Solutions					Dete	ermine Best COA	
E S	7. Make and Implement the Decision						Decide and Act	
5								

Seven Step Problem Solving Model

Figure 1-1. Seven-step problem solving model.

PRINCIPLES OF GOOD WRITING

1-8. Army Regulation 25-50 requires that writers incorporate the following principles into their communications-



Figure 1-2. Principles of good writing.

Short, Sensible Sentences and Paragraphs

1-9. Effective writers employ both long and short sentences; however, the average sentence should be about 15 words long. The same holds true for paragraph length. Some paragraphs may be 2 inches in depth while others less than an inch, *but the average paragraph will be about 1 inch (about 6 lines) deep for a single-spaced document.*

Efficient Phrases, Vocabulary, and Images

1-10. Use commonly accepted words and word pictures. Avoid the use of jargon, "official-speak," and acronyms, especially when writing or speaking to an audience that may not be familiar with them. Some examples of terms to avoid using include:

Term	Meaning
Roger P3 OPTEMPO AO O4 E7 OIC PCS ETA	I agree or I understand lieutenant general with last name first initial P work pace work area Major Sergeant First Class supervisor move to a new post expected arrival time
Good to go	ready

Active Voice (Primarily)

1-11. The key to determining active voice is to tell who is doing the acting. Try, "The S3 will issue the orders" rather than "The orders will be issued by the S3." See paragraphs 2-51 through 2-54 for more detail.

Packaging That Supports

1-12. What is your *bottom line* (your position, conclusion, or recommendation)? Put it up front at the beginning. Arrange your writing, speech, or briefing so that your audience can quickly and easily understand your intent. Make sure you do not mislead your audience.

LEADER RESPONSIBILITIES

1-13. Promotions, greater responsibilities, and caring for Soldiers in the operational environment require leaders who write and speak well. Writing and speaking are learned skills, just like leadership, tactics, sustainment, and joint operations. You develop an understanding of leadership, for example, and you practice the skills of leading. That is what makes you a strong leader. Some people have the gift of leading, but they still must practice the skills to develop into *effective* leaders.

1-14. This student text offers techniques, tips, and assistance to develop and improve your communication skills. Chapter 2 addresses writing skills, and chapter 3 reviews speaking skills. The appendixes give examples, references, and specific tips on writing and speaking.

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CHAPTER 2

EFFECTIVE WRITING—TASKING TO FINAL PRODUCT

2-1. This chapter covers the five steps of the writing process: (1) research, (2) plan, (3) draft, (4) revise, and (5) proof. Each step can help you become a more effective writer. A good mechanic needs tools in order to do his job; good writers use tools also, and reference books are extremely helpful tools. Purchase or check out from a library the *Prentice Hall Handbook for Writers* and Kate L. Turabian's *A Manual for Writers of Research Papers, Theses, and Dissertations.* These books will be invaluable during your experience at the Command and General Staff School (CGSS) and your professional career.

2-2. Very few writers sit down at a computer screen or blank sheet of paper and write their essay or book exactly the way they want it the first time through. All good writers have a process they go through from idea development to final product. Figure 2-1 shows the process that takes writers from their idea to their final product.



Figure 2-1. Steps to effective writing.

2-3. Figure 2-2 highlights research, the first step to effective writing. A tasking requiring research may come from a job requirement, as part of professional development, or during a college class. Most of your CGSS writing will begin with research of a given topic: finding information, making notes, expounding on the notes, and documenting the sources. Organized and focused research provides a wealth of material that improves the quality of a product.



Figure 2-2. Step 1: Research.

2-4. Research is a process to systematically gather information to find the answer to a specific question or to develop the solution to a given problem. The process itself has several distinct characteristics:

- Begin with a research question to which you cannot give a yes-or-no answer.
- Clearly state the purpose of answering the research question.
- Divide the primary problem into subproblems.
- Make educated guesses (hypotheses) to answer the question based on specific assumptions.
- Develop a specific plan of action.
- Accept relevant information, evidence, facts, observations and experiences.

2-5. Research consists of asking questions and finding answers. Whenever you attempt to answer a question that requires more than a yes-or-no answer, you have a problem requiring research. Some questions that you may use to identify the problem, establish your purpose, analyze the data, and draw valid conclusions include–

- What is the real problem?
- What is your purpose in answering the problem?
- What are the subordinate questions you must answer to solve the problem?
- What are your educated guesses (hypotheses) that suggest solutions to the problem?
- What are the assumptions behind your educated guesses?
- What is your research plan?
- What type of information do you need?
- What is your plan to analyze the information (data)?
- How does your information support your hypothesis?
- What conclusions can you draw from the data you analyzed?

2-6. Clearly state the purpose. The mere statement of a research question only gives you direction for research. Compiling information without a purpose is merely collecting facts, opinions, and ideas on a given topic that only has value to the individual. You must identify why you need to answer the research

problem. "Why" provides purpose for your efforts. Purpose provides you with direction and helps you and your audience understand what you want to accomplish.

2-7. Divide the primary problem into subproblems. There are several subproblems that you need answers to before you can fulfill the purpose behind your tasking. Each subproblem directly affects your purpose. It is imperative that you take the time to identify the subproblems that directly affect your purpose.

2-8. Make educated guesses (hypotheses) to answer the question based on specific assumptions. Formulate possible answers that you will prove or disprove by your research.

2-9. Develop a specific plan of action. Military operations begin with a clearly stated purpose, the mission statement. Implementation requires a specific plan of action—the operation order. Research requires the same. You identify your purpose and then develop a plan to discover the information needed to answer the question. It then becomes important to consider where you will find your research data. Just as important is to consider how you are going to analyze the data to ensure you recognize and understand its significance for your research.

2-10. Only accept information, evidence, facts, observations, and experiences (data) relevant to the problem. Every problem has many factors. Some are relevant while others may have nothing to do with the solution. Your task is to determine what data is relevant and then to collect it. However, what you collect becomes significant only when you use your mind to extract meaning from it. Data demands processing and interpretation; it cannot stand alone. Passing data from the raw stage to the final product without interpretation is merely regurgitation.

2-11. Begin your writing. Getting started is probably one of the greatest difficulties that skilled and unskilled researchers and writers face. There is always a wealth of data you can develop. The only problem is trying to get a grip on where to start.

2-12. What is the requirement? Your first step is to understand clearly what the actual requirement is, not just what you think it is, before plunging into your investigation. You have probably read or written a document that clearly was not what the boss wanted. Your task is to clearly identify the requirement that underlies the task. (See figure 2-3.) You also need to understand what type of writing you are doing. The three main types of CGSS Intermediate Level Education (ILE) Core Curriculum (CC) and Advanced Operations and Warfighting Course (AOWC) writing are argumentative, expository, and compare and contrast.



Figure 2-3. Clarifying the requirement.

a. Argumentative essay. Writing that requires the writer to agree or disagree with a statement, take a stand or defend a point of view is called argumentative. Another way to understand the argumentative essay is that you will propose an idea or proposition and then proceed through your paper to present evidence and analysis that supports the argument you present. It is important that your writing emphasizes substance, organization, style, and correctness.

b. Expository writing. If you are required to take information from several sources and synthesize it into a single explanation you will be creating expository writing. The main purpose of this type of writing is to explain something. An example of expository writing is a news article covering a campaign appearance of a political candidate. The article will include factual information about what the candidate said and did, give observations on the crowd's reactions, and discuss what the political pundits or commentators said about the event all drawn and blended together into an expository article.

c. Compare and contrast writing. If you are being tasked to discuss similarities and differences of an idea, item, or event, you are writing a compare and contrast type of essay or product. Comparing requires the writer to look at similarities between the ideas, items, or events the writer is writing about. When writers contrast ideas, items, or events, they look at their differences. Comparing and contrasting requires writers to analyze the ideas, items or events by taking things apart and addressing those key components that can be compared or contrasted.

2-13. Once you understand the requirement and decide which type of writing is required to meet the requirement, it is time to gather data about your topic. The question is, "Where do you begin looking?" One helpful technique is what we call *mindmapping*. Mindmapping is a structured brainstorming technique that emphasizes capturing the free flow of ideas and discovering the relationships within and between the ideas. It is an especially effective tool to help you identify what you already know about a given topic along with showing you where you need more information.

2-14. Thesis statement. The problem you are investigating is at the very heart of any report, paper, or research. This is the most important element of your writing. It is here that you clarify the problem. This is the point where many writers fail—they are not able to tell their audience why the topic merits serious consideration. The thesis statement tells the audience why the topic demands attention. You do this by clearly stating your topic and your assertion on the topic. Your position is what you want to accomplish.

Thesis = Topic + Your purpose or assertion on the Topic

2-15. Figure 2-4 highlights planning, the second step of effective writing. Good writing follows a plan. The plan tells your reader what your thesis is and its major points. It presents facts that support each major point. It shows your analysis of the facts, opinions, and ideas that support your thesis. It concludes with a brief summary restating your thesis.



Figure 2-4. Step 2: Plan.

2-16. A good plan is an outline of your thinking. Some writers produce detailed outlines that set forth item by item what their paper will look like. Other writers operate from a mental outline that they use to develop their product. Both methods have advantages and disadvantages. The major disadvantage of relying on a mental outline is ensuring you have covered your topic in sufficient detail to support your thesis. The written plan, on the other hand, helps you to see if you have covered the topic in sufficient detail. A written outline using complete sentences helps you to readily see holes in your research and identifies areas that you need to consider further before writing your first draft. This is where your critical and creative thinking skills become evident.

2-17. Outlining is like designing a pyramid from the top down. You begin by selecting the topic and forming it into a thesis statement. This becomes the capstone of the pyramid.

2-18. The next layer of stones consists of your major points. The subsequent layers consist of your evidence and analysis. Your analysis explains or illustrates the importance of the evidence with respect to the thesis. When you finish you have what we call a "Pyramid of Support" (fig 2-5).



Figure 2-5. The pyramid of support.

2-19. A good plan also includes evidence along with an analysis to help your audience understand how it supports your major and minor points and your thesis. Evidence (facts, experiences, opinions of experts, and other data) by itself may or may not support your thesis. Your task is to show your audience through your analysis how the evidence supports and illustrates your thesis. How you arrange your material (the outline) can help your audience understand what you have to say.

2-20. First outline what you want to include in the conclusion. You need to review the major points while driving home your thesis. Now take the time to outline your introduction. What attention step will you use to capture your audience's attention? How will you state your thesis and major points? You then determine how you will transition to the major points of your outline. Next you arrange or sequence the major and minor points. Do you arrange the sequence of your major points from the strongest to the weakest point, or from the weakest to the strongest? Where do you place opposing positions, first or last in the line-up of your main points? How you organize your outline will either support or detract from your thesis.

2-21. Thinking through these questions will determine how you organize your essay and influence whether or not the audience will understand what you are communicating. This focuses your writing on the bottom line, that is, what you want your reader to understand.

2-22. An outline is the plan you develop to lay out your writing. Your plan considers the introduction, transition, major and minor reasons, transitions between major points, and transition to your conclusion. The following diagram illustrates the basic structure and flow of an outline (fig 2-6).



Figure 2-6. Base structure and flow of an outline.

2-23. Although outlines can assume many forms, the key elements are the introduction (which includes your thesis statement and a listing of your major points), the development of the thesis, and the conclusion. The rest is like icing on a cake to improve the appearance and make it attractive to the audience (fig 2-7).



Figure 2-7. Introduction, development, and conclusion.

2-24. Figure 2-8 highlights drafting, the third step of effective writing. The purpose of drafting is to dump very quickly ALL you have to say onto the page. Your focus needs to be on the substance and organization of your document, not on what the final product may look like. Remember, you are producing your first draft. It will not look like your final product. However, when finished, it should contain the substance you need to communicate. Two techniques can help you write the first draft: (1) use your outline, and (2) draft quickly.



Figure 2-8. Step 3: Draft.

2-25. Your outline keeps you focused on both the substance and organization of your paper. Print out your outline or minimize it and place it where you can see it clearly. Place any quotations, references, and supporting documents in the order they occur in the outline. Now begin writing. Follow your outline and insert supporting material as needed.

2-26. Write quickly as the ideas come to mind. Don't worry about the perfect word or the just-right sentence. The purpose is to capture the ideas that race through your mind. It is very easy to lose an important idea whenever you pause to capture the right word or sentence. Therefore, write as rapidly as you can and capture those great ideas that grab your attention.

2-27. Figure 2-9 highlights revising, the fourth step of effective writing. Good writers are invariably good revisers. They are able to set aside "pride of authorship" and critically review what they have written. Ernest Hemingway would agonize for hours over the revision of a single paragraph. James Michener never saw himself as a good writer, only a good rewriter.



Figure 2-9. Step 4: Revise.

2-28. Many writers don't revise well for three reasons: (1) they don't know how, (2) they find it difficult and avoid it, or (3) they don't schedule enough time. Good writers set aside sufficient time just for revising. At the appointed time, good writers sit down and begin the revision process following established criteria to review and revise their writing.

2-29. Clarity is the gateway standard. Clarity requires you to explain, illustrate, give examples, interpret, elaborate, refine, and resolve. Writers often confuse their readers by using jargon that only a few understand. Express your thoughts clearly: make sure your thoughts are distinct, understandable, and vivid so they become obvious and evident to your reader.

2-30. Accuracy. A statement can be clear but not accurate. Does the evidence support your assertions? Can you or others verify what you say or test it for accuracy? Have you hit the right target?

2-31. Precision. A statement can be clear and accurate, but not precise. Are you specific? Is the detail sufficient to support your position? Is your focus too broad, too narrow, or about right? Have you placed all rounds in the target area?

2-32. Relevance. A statement can be clear, accurate, precise, but not relevant to the question at issue. Have you shown your reader how your position is part of the problem, how it addresses the question, and how it helps to resolve the issue?

2-33. Depth. Your document may have all of the qualities of good writing yet lack depth. Superficiality is a problem common to many writers and speakers. Does your writing identify those factors that make this a difficult problem? Have you considered the complexities underlying the subject? How do you address these complexities? Are you dealing with the most significant factors or merely superficialities?

2-34. Breadth. A line of reasoning may satisfy all of the above standards for assessment, yet lack breadth. Have you identified and considered other points of view? What are they? How do they relate to your problem?

2-35. Significance. This standard is often linked to relevance, but the two are not synonymous. Something may have relevance to the issue at hand, but have little or no significance. Have you really addressed the central idea? You list facts and other data but which are the most important? Which will have the greatest effect on the problem? Why? Why not?

2-36. Logic. When we write, we bring a variety of thoughts together into some order. When the combinations of words are mutually supporting and make sense in order and combination, we say our writing is logical. When the combinations of words are not mutually supporting, are contradictory in some sense, or do not make sense, we say that our writing is not logical.

2-37. Fairness. Does your writing portray an identifiable bias or prejudice that you are communicating to the reader? Are you representing all positions as you identify the facts being used?

2-38. Documentation. Whenever you use other sources in your document, you may quote the source directly, paraphrase, or summarize. When you reference sources, use the CGSS-approved standard: Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*.

2-39. Turabian "* * *covers the two most common forms of citation, called *notes-bibliography style*, or simply *bibliography style* * * * and *parenthetical citations-reference list style*, or *reference list style* * *. If you are not certain which style to use in a paper, consult your instructor." (Turabian 2007, 135.)

2-40. The Department of Military History (DMH) provides *The Concise DMH Style Guide* (see App A) to address problems in writing. Based on Turabian, this guide addresses common errors in citing references, use of quotations, bibliographic entries, and paraphrasing.

2-41. Plagiarism. One problem military writers confront is plagiarism. Plagiarizing occurs whenever someone passes off as their own the writing of others. For example, we plagiarize in the field whenever, in the interest of time, we copy previous orders and modify them to fit present operations, and that is acceptable. However, plagiarism is not an acceptable practice at CGSS or any other educational institution. Neither is it acceptable whenever we write an article for publication in military or civilian periodicals. This is unethical behavior and a form of cheating. Most plagiarizing at CGSS occurs whenever the writer paraphrases another writer. Whenever you paraphrase a writer, you need to capture the gist of the quotation without using the writer's own words. Also, you must ensure that you document your source.

2-42. CGSC 350-5, *Student Handbook*, defines plagiarism as follows: "To present someone else's ideas, words, data, or work as one's own. This includes both published and unpublished work. Plagiarism, in any form, is strictly prohibited. Plagiarism includes, but is not limited to:

- Presenting as new and original an idea or product derived from an existing source.
- Presenting another's writing as one's own.
- Copying words from a source without identifying those words with quotation marks and/or endnotes.
- Copying the words of another student.
- Borrowing another student's paper, handing in a paper purchased from an individual or agency, or submitting papers from study groups or organizational files.
- Providing or asking for unauthorized assistance on exams, individual projects, or group projects.
- The direct lifting or transfer in whole or in part of computer based text from websites, computer disks, and databases without placing that text in quotes and properly footnoting the source."

2-43. The following examples illustrate this problem and how to resolve it. Example 1 is a direct quotation from Paul M. Bons' *Leadership in Organizations* that we will assume you have selected to illustrate in your paper. Example 2 is an incorrect paraphrase that is a form of plagiarism. Example 3 is an acceptable paraphrase, and example 4 is a summary.

a. Example 1: Direct Quote.

To be scientific is also to be critical--but, critical from a non-emotional, informed vantage point. We encourage you to join in this objective, systematic and scientific observation. In doing so, it will be possible to gain greater confidence in leadership relationships than can be gained through selective observation.

b. Example #2: Incorrect Paraphrase.

If you want to be scientific you must be critical from a non-emotional, objective, systematic vantage point. It is from this viewpoint that we invite the reader to study leadership. This will enable the reader to learn more than through limited observations.

This second example contains several phrases from the original, but as stated give the impression that the paraphrase is the writer's own creation. The phrases "critical from a non-emotional," "vantage point," and "objective, systematic" are original with the author. If you include this paraphrase in your paper, you have plagiarized.

c. Example #3: Acceptable Paraphrase.

According to Bons, students of leadership will gain confidence in "leadership relationships" by practicing the "critical, non-emotional and informed scientific" approach in their study.

This paraphrase uses Bons' words in quotations while summarizing the paragraph.

d. Example #4—Summary.

Bons suggests students of leadership will increase their understanding by using the scientific method to study this discipline.

This final example is a summary that captures the essence of the original paragraph of Bons.

2-44. You also need to document any assistance (proofreading, content review, etc.) you received from fellow students, faculty, and family members. You may acknowledge this help with a footnote or endnote statement.

2-45. Active or passive voice. The topic of active or passive voice in writing and speaking seems to create a lot of confusion. The problem is that many writers confuse *voice* with tense and conclude that passive voice always refers to the past while active voice refers to the present or future. *Voice only shows* whether the subject is performing the action (active voice) or receiving the action (passive voice). Active and passive voice never refers to tense but to action.

2-46. You form the passive voice by using a form of the verb "to be" with the past participle of the main verb. First, the past participle's endings are *-ed* or *-en*. Second, some form of the auxiliary verb "to be" (am, is, are, was, were, be, being, been) will always precede the past participle. Consider the following examples. Whenever possible, let the subject of your sentences do the action.

Passive Voice	Active Voice
The M4 was fired by PFC Smith.	PFC Smith fired the M4.
The HMMWV was wrecked by PVT Jones.	PVT Jones wrecked the HMMWV.

There are times when you must use the passive voice in writing or speaking.

2-47. Use passive voice when you do not know who the actor is. For example, you discover the wrecked HMMWV, but you don't know who was responsible. In this case use the passive voice and say, "The HMMWV was wrecked."

2-48. Use the passive voice when the receiver of the action is more important than the actor. For example, say, "The Buffalo Soldier monument was completed in 1997."

2-49. Format. Army and military writing, including writing assignments at CGSS, often specify a format. For example, Army Regulation (AR) 25-50 and Field Manual (FM) 5-0 provide formats for most written tasks. You will find detailed staff study and decision paper formats in FM 5-0, Appendix A, Staff Studies and Decision Papers, and Appendix B, Military Briefings, contains the formats for information, decision, mission, and staff briefings. Also, the Department of Military History specifies very clearly the format for their argumentative essay. (See appendix A.)

2-50. Figure 2-10 highlights proofing, the fifth step of effective writing. Proofreading means to check and mark the final draft of your final paper, that is, the one that you send out the door. When proofreading you

look for the true mistakes—what you never intended to say. This includes typing errors, but it also includes anything else that is incorrect. If you discover too many problems for a final copy, reassess your paper, determine if you are saying what you want, make corrections to your paper, and then reprint. Reread the reprint, note any corrections, make them, and then produce the final draft.



Figure 2-10. Step 5: Proof.

2-51. Proofreading is most effective when you approach it systematically. One helpful technique follows three steps: reread the paper, do a spell check, and check the grammar. First, read your paper backwards beginning at the end and proceeding to the beginning. We call this "proofing from the bottom to the top." Look for correctly spelled words that are not the right words. For example, you may use "sight" rather than "site" when referring to a location. Second, use the spell check function of your computer to review the document. Finally, perform a grammar check of your paper. Look for incomplete sentences, passive voice, verb tense agreement, and subject agreement with verbs and pronouns. The computer can assist you in this task, but remember that you, as the author, must still make the final decision on how to compose each sentence.

2-52. Once you have completed the five steps of the writing process: (1) research, (2) plan, (3) draft, (4) revise, and (5) proof, you can confidently present your paper to your readers.

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CHAPTER 3

EFFECTIVE SPEAKING—TASKING TO FINAL PRESENTATION

3-1. A speaker has the task of clearly communicating a message to the audience so that they understand his intention(s). There is an old saying that illustrates some of the difficulties:

You have told me that you understand what I said. But I'm not sure that you heard what I said, because I'm not sure what I said.

3-2. Every message you send passes through noise filters before it reaches the intended audience. Your audience receives the "perceived message" and acts accordingly. However, you never know whether your audience received it as you intended until they give you feedback. Remember, feedback always passes through noise filters before it reaches you. Considering the communication model depicted in figure 3-1, it is amazing that we communicate as well as we do.



A COMMUNICATION MODEL

Figure 3-1. A communication model.

3-3. Effective speaking, like effective writing, *requires you to use the same systematic approach and attention to detail whenever you prepare for a speaking engagement.* You begin your speech preparation by using **critical reasoning** and **creative thinking** skills to **research** your topic. As you conduct your research you begin to develop a **plan** on what you are going to say and how you will say it. Then you **draft** or **run through** your speech or presentation to ensure you include what you need to say. Next, you **revise** your speech or presentation to ensure you clearly communicate your message. Finally, you **rehearse** to prepare yourself mentally and emotionally to speak before your audience. You **conduct** the briefing or presentation and then mentally **evaluate** the effectiveness of your presentation. Did you communicate your message? Did you meet your objective? Would you judge it as a success? If not, what will you improve in the future? (See figure 3-2.)



Figure 3-2. The effective speaking process.

3-4. The first step in preparing to speak, which is also the first step in writing, is research (fig 3-3.) The research or data collection process you use in writing also applies to preparing a speech. However, in developing a speech you need to consider additional factors. Begin by identifying the central issue of your speech. (See figure 3-4.) Next focus your attention on the requirement, clarify your role, identify the audience, determine the setting, and consider issues of timing.



Figure 3-3. Research.



Figure 3-4. Central issue.

3-5. Every speaking event revolves around some issue. It could be safe driving, prevention of sexual harassment, registering voters, or presenting the operations order to the command. The issue provides the subject of the speech; the speaking requirement, the speaker's role, the audience, the setting for the speech, and the factors affecting timing circle the issue.

3-6. It is very important that you understand the actual requirement before beginning to develop the presentation. (See figure 3-5.) You have probably sat in a briefing or maybe even delivered a briefing where the boss said, "This is not what I asked for." For example, your commander assigns you the task of briefing junior officers on the benefits of effective presentations. The focus of this speech would be the benefits for the speaker and the audience. However, if you focus on the process of preparing a briefing instead of the benefits of effective presentations, you fail to fulfill the assigned requirement. (See appendix E for two military briefing guides.)



Figure 3-5. Requirement.

3-7. Think for a moment about your role as a speaker. Why is it important to know what your role is? You should know if you are flying solo on this one, part of a team, or the subject matter expert. This knowledge will help focus your attention on *your* role. (See figure 3-6.)



Figure 3-6. Role.

3-8. Audience analysis is critical when conducting research. It helps you anticipate the audience's reaction and to prepare yourself to respond effectively to their feedback. The word AUDIENCE can serve as an acronym to help you identify the categories your analysis needs to consider. (See figure 3-7.)

- Analysis--Who is the audience? Who will be there? How many will be there?
- Understanding--What is it they know? What is it they need to know?
- Demographics--What is their age, gender, education, social background, etc.?
- Interest--Why is the audience there? Who asked them to be there?
- Environment--What can distract the audience? Can they see and hear me?
- Needs--What does the audience need? What are my needs?
- Customized--What specific need(s) should I address?
- Expectations--What should I expect to accomplish? What do they expect from me?



Figure 3-7. Audience.

3-9. As a presenter, you would not develop a lesson plan around a PowerPoint presentation if the setting or location did not have a computer or projector. The same is true for a speech or briefing. The size and dimensions of the room where the presentation will take place are critical. Find out, for example, if you will need a laptop, sound system, lectern, projection equipment, and extension cords. What are the seating arrangements for the audience? How will this affect your delivery? Take the time to check out the location for your briefing. Knowledge of these details will help you plan for and deliver your presentation. (See figure 3-8.)



Figure 3-8. Setting.

3-10. This may not seem like a very important point, but you don't want to design a 40-minute briefing for a 20-minute time frame, or develop 25 slides for a 5-minute briefing. Identify how much time you have to speak. Find out what else is occurring that may affect your presentation. How do these factors conflict with or support your speech? Whenever you use any special materials or equipment, you must consider how much time you need to set up and operate. Timing concerns affect the length of your speech, the resources you may want to use, and what you have to say. (See figure 3-9.)



Figure 3-9. Timing.

3-11. In summary, speech development requires that your research starts with an issue important to your audience. Revolving around the issue are "five Ws" that your must consider:

- What is my requirement?
- What is my role?
- Who is my audience?
- What is the setting?
- What is the timing?

3-12. Most presentations you will be responsible for in the ILE CC and AOWC involve presentations or briefings associated with the military decision making process (MDMP). Each has a prescribed format listing the inputs, processes and output from the MDMP. FM 5-0, Appendix B, Military Briefings, provides information on the four types of military briefings (information, decision, mission, and staff) and guidance on how to prepare, conduct, deliver, and follow-up on a presentation.

3-13. The second step for writing and speaking is planning. (See figure 3-10.) In chapter 2 we covered the topics of planning the introduction, the major and minor parts, and the conclusion. Therefore, this chapter will only concentrate on what is unique to speaking.



Figure 3-10. Plan.

3-14. Beginning with the introduction, what's different about speaking than writing? The introduction is your "show time." If you have ever given a speech or taught a class, you know how important it is to get off to a strong start. There are two goals you must achieve during the introduction. First, you must gain the audience's attention. Second, you must establish credibility with the audience.

3-15. Introductions are important. An introduction should smoothly lead the audience from your opening remarks into the body of the speech. Remember the introduction sets the stage for everything that follows.

3-16. Effective writing includes forming the major and minor parts. Basically, you do the same thing for speaking. However, there are four unique differences.

3-17. Plan your verbal supports. Use active verbs, precise nouns, vivid adjectives and adverbs along with well-chosen illustrations to help your audience understand and remember the speech.

3-18. Design your visual supports. If you use visual supports to reinforce your speech, you must keep in mind the following considerations:

- Are they necessary and appropriate?
- Does each visual aid focus on only one idea?
- Does each visual aid have balance and visual appeal?
- Does each visual aid have coherency?

3-19. Add the transitions. Transitional words and phrases such as the following help your audience follow your argument.

- Let me illustrate this point ...
- Most importantly, we must consider....
- In the meantime, we will continue to deadline...
- In spite of these disadvantages, there are many advantages we must consider...

3-20. Plan the setting. Identify the equipment you need and how to arrange it.

- Podium;
- Microphone and cables;
- Computer and proper software application; and,
- Props, displays, and handouts.

3-21. Some other differences between speaking and writing include keeping the listener in mind. You are conveying a message, not a report. Organize the speech or briefing to take the listener in one direction and to help the listener grasp your thoughts the first time heard.

3-22. The first draft of your speech is meant to ensure that you include what need to say to your audience. (See figure 3-11.)



Figure 3-11. Draft.

3-23. Then you revise your speech or presentation to ensure you clearly communicate your message. You will continually revise your speech or presentation as a result of rehearsing. (See figure 3-12.)



Figure 3-12. Revise.

3-24. Whether you work from an outline or a manuscript, you must *rehearse*. This is the only way to achieve a delivery that has spontaneity, personality, and authority. (See app F for information on handling nervousness and appropriate gestures and movement.). A rehearsal is also important if you are presenting a briefing associated with the MDMP. A rehearsal may be the only way to identify extraneous material and craft what you will tell for maximum impact. Nothing will lose an audience quicker than a rambling presentation; often there is too much information in an information briefing. (See figure 3-13.)



Figure 3-13. Rehearse.

3-25. For a formal speech we recommend that you conduct several rehearsals after you complete the outline or manuscript and before the actual speaking occasion. Use the available resources when you rehearse. These include speaking in front of a mirror, using a tape recorder, or, better yet, a video camera. Probably the most effective resource available is a discerning listener who provides appropriate and accurate feedback.

3-26. Pay attention during each rehearsal to the words and tone you use. Practice your gestures, voice quality, dress, and using your visual aids.

3-27. Keep your voice natural, but change pitch to emphasize important points. Pronounce your words correctly. How you pronounce words can enhance or detract from what you are trying to say. Have someone you trust listen to your rehearsal. Ask them to identify any mispronunciations and give you honest feedback. Then practice pronouncing the words that give you difficulty. Use these words in sentences until you are pronouncing them correctly.

3-28. Enunciate your words clearly. Speak clearly and distinctly. Take the time to use each new word in casual conversation until you master the enunciation of each. With time and practice you will cease dropping syllables and slurring sounds in both casual and formal speaking situations.

3-29. If you are giving a presentation with PowerPoint slides, decide whether you are going to use slides with an outline of your topic and refer to them only for emphasis, or you are going to put all the information you want to present on the slide and have the audience read it either before or while you speak.

3-30. Following each rehearsal, take the time to review your speech or presentation and revise as necessary. Ask yourself the following questions:

- Were you comfortable with the words you chose? Don't use long words when one or two syllable words will do the job.
- Was your voice natural? Vocal variety is a feature of ordinary conversations; use this variety in your speeches.
- Did you enunciate each word clearly? Do practice enunciating unfamiliar words until you are comfortable using them. Do not drop syllables and slur your words.
- Did you speak too fast, too slow, or at a natural pace? Pace your delivery to your audience and material. Use a faster tempo when the material is familiar to your audience and a slower tempo when it is new.
- Did you pause at the right places to reinforce your speech? Do you pause at the end of a thought? Do not pause in the middle of a thought.
- Did your gestures reinforce your presentation? Use gestures that clarify or reinforce your ideas. Use gestures appropriate to the audience and occasion.
- Did you look at your audience? Look your audience in the eye. Let your eyes move from person to person. Do not look over the audience's heads.
- Was your posture appropriate to the setting? Do not be informal in a formal setting. Do not be formal in an informal setting.
- Did you control your nervousness? Don't tell your audience you are nervous. Do visualize keeping your hands at your sides between gestures.
- Did you hide behind the podium? Don't hold on to the podium. Step away from the podium while speaking to better connect with your audience.
- Did you use your visual aids appropriately? Don't read your visual aids to your audience.
- Face your audience, not your visual aids, when speaking.

3-31. Dress rehearsals are very important. This is as close to the real thing as you're going to get. Dress rehearsals approximate the actual speaking situation.

3-32. FM 5-0, Appendix B, Military Briefings, states that the success of a briefing often depends on how well it is presented. (See figure 3-14.) A confident, relaxed, and forceful delivery, clearly enunciated, helps convince the audience. Briefers maintain a relaxed, but military bearing. They use natural gestures and movement, but avoid distracting mannerisms. Conciseness, objectivity, and accuracy characterize good delivery. Whenever you brief remain aware of the following:

- The basic purpose is to present the subject as directed and ensure that the audience understands it;
- Brevity precludes a lengthy introduction or summary; and,
- Conclusions and recommendations must flow logically from facts and assumptions.



Figure 3-14. Conduct.

3-33. Very few presentation practices are more annoying to the audience than having the presenter read the content of a PowerPoint slide while facing the screen. Decide whether you are going to let the audience read the slide and then comment on the material, or you are going to tell the audience what they need to know about the subject with the slide as a backup to your words.

3-34. Interruptions and questions may occur at any point. If and when they occur, answer each question before continuing, or indicate that the question will be answered later in the briefing. Take note of the questions to ensure that you do address them later. Do not permit questions to distract from the planned briefing. If the question will be answered later in the briefing, briefers make specific reference to the earlier question when they introduce the material. Briefers are prepared to support any part of the briefing. They anticipate possible questions and are prepared to answer them.

3-35. Take a few minutes after the actual speech or briefing to evaluate what you did, how you spoke, and what happened. Record the questions and answers that followed your presentation. Write down the lessons you learned about yourself as a speaker and your audience. Be specific. (See figure 3-15.)



Figure 3-15. Evaluate.

3-36. Take advantage of every opportunity to deliver speeches. Keep practicing. Keep reviewing. Always evaluate your speech, your delivery, yourself as a public speaker, and your audience.

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APPENDIX A

WRITING STYLE AND CONCISE DEPARTMENT OF MILITARY HISTORY (DMH) STYLE GUIDE

WRITING STYLE

A-1. Write shorter, better sentences:

- Average sentence length should be between 15 and 20 words.
- Rarely should a sentence exceed 25 words.
- Many sentences should be less than 12 words.
- Do not put more than one main idea in a sentence.
- Avoid passive voice.
- Place subjects and verbs close to the front of the sentence.
- Do not use long subject phrases.
- Use transitional expression to avoid choppiness.
- Do not use dull sentence patterns repeatedly.
- Do not overuse extravagant punctuation such as semi-colons, colons, and dashes.

A-2. Do not be wordy.

Negative example: "The combination of extensive knowledge about steroids in addition to the positive portrayal of this information creates a reliable website worth assessing to attain information pertaining to steroids."

Negative example: "In this light, the validity of the authors' argument is called into question by equally valid sources that the other point of view is more reasonable."

A-3. Do not put more than one idea in a sentence.

Negative example: "From the beginning of their article, the authors offer a complete history of the major advances in biotechnology starting with the discovery of DNA, while continuing on to conclude with the three major applications of biotechnology: plant, animal, and bacteria."

Negative example: "The ethos of the authors is suitable for their audience of a person who is already informed on the issue of youth being drawn into gangs and open to new ideas about how to correct the current problems with the penal system."

A-4. Avoid passive voice.

Negative example: "In conclusion, the issue of liability addressed in this article is not given its proper attention, due to the flawed logic being used by the authors. When this lack of logic is combined with a failure to address opposing views, the credibility of the author is undermined by doubt."

A-5. Do not use dull sentence patterns. Avoid sentences that begin with "it is" and "there are." Negative example: "It is important that we allow the militarization of space." Negative example: "There are many examples of pathos in the article."

Avoid sentences that begin with "this." If you use "this," be sure to supply a noun that describes what "this" refers to. Negative example: "This shows why the author's argument is credible."

A-6. Bring subjects and verbs to the front of the sentence; do not use long subject phrases.

Negative example: "Given the number of threats that may arise if we do not act, legislation authorizing the militarization of space should be passed immediately."

A-7. Be careful using extravagant punctuation. Use semi-colons, colons, and dashes infrequently. Rarely use parentheses. Never use exclamation marks.

Negative example: "Steroids—otherwise known as Performance Enhancing Drugs (PEDs)—are a hotly debated issue; the subject has damaged the reputation of virtually every major sport: baseball, football, cycling, and track and field."

A-8. Write strong paragraphs.

- Place topic sentences at the beginning of the paragraph.
- The topic statement should be an assertion, not a statement of fact.
- The topic statement's relation to the thesis should be clear.
- Paragraphs should be between four and eight sentences, or between 100 and 150 words.

A-9. Conventions of academic writing.

• Do not use second person ("you").

Negative example: "From this quotation you can tell the author knows what he is talking about."

• Do not use contractions.

Negative example: "It's clear that the author doesn't know what he's talking about."

• Do not write about other writing in the past tense.

Negative example: "The author began by describing problems with the draft. Next, he discussed possible solutions. Then he offered his own proposal.

• Do not praise the author or text you are studying.

Negative example: "The author writes a wonderful argument in support of the draft."

• Give the author's name in full the first time you use it. Give only the last name thereafter.

Negative example: The author of the article is Mark Edwards, a professor at Harvard. Mark Edwards describes ...

• Correctly identify the titles of texts. Underline or italicize the titles of books, magazines, newspapers and movies. Use quotation marks for articles, chapters, and poems.

Examples: The Great Gatsby, Time, The New York Times, Memento.

Examples: "The Case for the Draft." "The Road Not Taken."

CGSS

A-10. Writing an argumentative essay. The DMH provides this information to aid you in writing an argumentative essay.

- An argumentative essay seeks to prove and illustrate an idea or theory. Most officers attending the Command and General Staff School (CGSS) have had experience in presenting briefings, but probably not in publishing essays. Obviously, briefings will continue to be important, but key positions require one to relate information to a larger and in some cases more sophisticated audience.
- You are required to submit essays during your tenure at CGSS. You will answer a specific question from a list of topics in the assessment plan. We suggest you examine those questions with care several months before the paper is due. Topical questions from the assessment plan are not necessarily your *topic statement*. A challenge is keeping your paper concise and within the word limit. Organization is important in satisfying this writing requirement.
- There are many different approaches and writing styles, but at CGSS it is necessary to impose a modicum of standardization. We suggest you begin with a clearly stated thesis (the point you want to prove) in your introduction and use the body of your paper to construct your argument. Rationally build your case, leading to the conclusion, which should be consistent with your thesis. Avoid using information or comments not directly supporting your thesis.
- In general, devote one paragraph to one idea or concept. Arrange your sentences in logical order. Do your best, however, to connect your paragraphs with transition sentences. It is usually best to start each paragraph with a strong topic sentence informing the reader what the paragraph contains so that it contributes to the thesis. For additional information and guidance, please consult *ST 22-2* as well as *The Elements of Style* by William Strunk, Jr. and E.B. White.
- The H100 assessment plan and style guide stipulate that your history papers must contain proper footnotes or endnotes in the traditional academic manner. The abbreviated style of putting the source and page number within parentheses in the text is unacceptable. As a reminder, every direct quotation requires a footnote/endnote in order to properly identify and credit the source. We recommend using direct quotations sparingly, generally only to support the central thesis.
- Stringing together direct quotations is usually ineffective and distracts from the paper's purpose. A more effective technique is summarizing ideas and information within a paragraph and then inserting a footnote/endnote to direct the reader to the source. Footnotes/endnotes should also be used to provide more depth or explanatory information that otherwise would interrupt the flow of the paragraph. Including several sources within the same footnote/endnote is acceptable.
- A good historical essay argues a point. The author asserts a position (thesis), offers evidence in support, accounts for opposing facts and opinions, and ends with a conclusion that restates the thesis. Use the writing "tips" below to start. For more in-depth reference, refer to *The Elements of Style*.
- Use verbs in simple past tense in active mode (he went, she thought, etc.). Passive voice fulfills a need sometimes. Yet, as a rule, writers should use active verbs for greater clarity and precision. To write, "Napoleon was surprised at the Battle of Waterloo" is factually correct. However, an active verb expresses a more complete thought: "The arrival of the Prussian Army surprised Napoleon."

- Avoid jargon and slang. Do not use unofficial abbreviations, such as "WWI" for World War I.
- Use quotations judiciously, particularly in short papers. It is possible to write your paper without any quotations.
- Quotations three lines and longer should be single-spaced and indented, without quotation marks.
- Introduce a person into the text by name and title or position the first time you mention him or her. For example—Entertainment editor Eddie Izzard observed, "France does not have any stand-up comedians."
- Extensive stringing together of loosely paraphrased sentences is unacceptable. Citing references protects you from a charge of plagiarism but not from an assessment of failing to analyze the material. Demonstrate *your* writing and analytical skills, not those of another author. Use direct quotations or your own words to articulate someone else's position.
- Keep papers within length guidelines. Succinct writing is effective.
- Times New Roman, 12-pitch font is standard for formal paper submissions. Double-space all papers unless told otherwise.
- Italicize and, if necessary, define foreign words, ship names, book titles, journal titles, etc. Enclose chapters within a book or articles within a journal with quotation marks. Refer to *Elements of Style* for further explanation.
- Rewriting creates clarity. Proofread carefully. Spell check and grammar check programs do not identify correctly spelled words used incorrectly. Let time pass before re-reading your work. Read your essay aloud; if a word, phrase, or sentence appears awkward, revise. If you are pressed for time, ask someone else to read it aloud to you. Reduce wordiness.
- You can write an "A" paper based on mandatory course readings. Outside research is permitted; sources must be reliable and given credit. Be careful about Internet sources. If in doubt, ask the instructor.
- On the title page include your name, student number, staff group, date, and course title. Word count does not include the title page, footnotes (endnotes), or the mandatory bibliography.
- Use either chronological or topical organization. Usually a chronological discussion works better. Outlines help to enhance logical presentation.
- Clear transitions between topics signal change. Avoid the overuse of subheadings.
- Topic sentences are important. If a sentence does not relate to the first sentence of a particular paragraph, change the topic sentence or move the statement to another paragraph.
- Avoid overuse of a word or phrase. Consult a dictionary or thesaurus for appropriate synonyms. There are two exceptions: when the exact word is necessary for clarity or no other word conveys the same idea, and when an author repeats the same word or phrase for dramatic emphasis.

- A paragraph consists of at least three sentences. Vary sentence structure and length.
- Follow subject-verb agreement. A singular subject takes a singular verb. A plural subject takes a plural verb.
- Use connections such as "however," "yet," "unfortunately," "rather," "on the contrary," etc., to signal a change in the direction of your argument and/or contrasting ideas.
- Identify speakers, authors, actors, and new terms in the narrative. When introducing a new actor, the first reference should include first and last name as well as job position. Any subsequent reference should give last name only. When introducing a specific term or abbreviation, define clearly or spell out fully. Subsequent references consist of the term itself or the abbreviated form.

Examples:

First reference:	Second reference:
Historian John Keegan	Keegan
Operation ENDURING FREEDOM (OEF)	OEF

- Avoid first person and qualified statements.
- Commonly noted problems in history essays:

No thesis or introduction Failure to follow essay format Disregard for rules of style and grammar Lack of authority (use of first person or unnecessarily qualified statements) Flaw in organization (logical development) No bottom line up front (BLUF) or weak topic sentences Weak conclusions (no restatement of thesis, summary of evidence, and/or lack of significance)"

CONCISE DMH STYLE GUIDE

This style guide addresses common errors in citing references, use of quotations, bibliographic entries, and paraphrasing.

REFERENCES

ST 22-2 is the primary reference for writing at the Command and General Staff College (CGSC). DMH uses the examples in Kate Turabian's *A Manual for Writers* (seventh edition) as the standard for footnotes, endnotes, and bibliographic entries. This generally follows the same style as the Prentice-Hall *Handbook for Writers*, but Turabian has more detailed examples.

FOOTNOTES OR ENDNOTES

DMH accepts either footnotes or endnotes but not in-text or parenthetical citations. Footnotes and endnotes are not part of the word count requirement for the essay. Number footnotes and endnotes sequentially (1, 2, 3, etc.) according to their placement in the essay; do not reuse a footnote or endnote number simply because it refers to the same source.

Ideas or data forming the core of common knowledge do not require citation. Careful citation of all other ideas, data, and quotations is especially important when paraphrasing and should protect the writer from the possibility of plagiarism.

The only acceptable form of endnotes and footnotes are the examples in Turabian, Prentice-Hall, and *ST 22-2*. DMH does not accept parenthetical documentation inserted into the text of an essay. An example of this unacceptable style would be "(Gabel, 1992, p. 144.)."

Subsequent References to Previously Cited Material in Footnotes or Endnotes

When citing references previously cited in full in earlier footnotes or endnotes:

Use Ibid. (from *ibidem*, "in the same place"; always takes a period) when referring to the identical source and page number as in the previous source (footnote or endnote immediately preceding the current footnote or endnote). For example:

¹ James Willbanks, *Abandoning Vietnam: How America Left and South Vietnam Lost Its War* (Lawrence, KS: University Press of Kansas, 2004), 46. ² Ibid.

Use Ibid. and the page number, if only the page number differs from the immediately preceding reference. For example:

¹ James Willbanks, *Abandoning Vietnam: How America Left and South Vietnam Lost Its War* (Lawrence, KS: University Press of Kansas, 2004), 46. ² Ibid. 24.

The second, nonconsecutive reference to a work already cited in full requires an **abbreviated** format: last name of author, shortened title of book, page number. This makes it easier for the reader to identify when you are introducing a new source. For example:

² James Willbanks, *Abandoning Vietnam: How America Left and South Vietnam Lost Its War*, (Lawrence, KS: University Press of Kansas, 2004), 46.
¹⁴ Willbanks, *Abandoning Vietnam*, 48.

DIRECT QUOTATIONS

Authors should enclose direct quotations of *less than three lines* in quotation marks inside the main text. Failure to cite a direct quotation is plagiarism. Set quotations *of three or more lines* apart from the text by indenting and single-spacing them *without* quotation marks. The superscript endnote or footnote number usually appears at the end of such indented text, as referenced in *ST22-2*.

BIBLIOGRAPHY

A bibliography is required only if sources other than course materials are used. The bibliography should follow the endnotes (if used), or the last page of text if footnotes are used. Arrange bibliography alphabetically and group according to type of source (books, Internet, periodicals, etc.). Use the style in Turabian, Prentice-Hall, and *ST 22-2*.

Internet and Electronic Sources

Citation of Internet and electronic sources remains in transition. The principal rule is that the source must be traceable, so that the reader can locate that source. If you are in doubt as to the site's stability or longevity, download and print the file. If you have any questions, consult your instructor for detailed

guidance. Commonly cited information includes the source of the site (generally an organization or individual), title, date website last revised, web address (inside <>), and date accessed. (See examples below for format.) Please do not use Wikipedia or similar uncontrolled sources for information.

EXAMPLE BIBLIOGRAPHY AND NOTE FORMAT

The following examples illustrate the appropriate documentation for works commonly cited by CGSC students and not addressed specifically in the above references. These are the accepted formats for such entries. Otherwise, use the examples in Turabian, Prentice-Hall, and *ST 22-2*.

1. Field Manual

Bibliography:

US, Department of the Army. *FM 25-100, Training the Force*. Washington, DC: Government Printing Office. November 1988.

Note:

¹Department of the Army, *FM 25-100, Training the Force* (Washington, DC: Government Printing Office, November 1988), 121.

2. Book of Readings

Bibliography:

von Clausewitz, Carl. "What is War?" On War. Princeton, NJ: Princeton University Press, 1976, 75–89. Excerpt reprinted in US Army Command and General Staff College, *H100 Book of Readings*, 50–61. Fort Leavenworth, KS: USACGSC, July 1992.

Note:

¹ Carl von Clausewitz, "What is War?" *On War* (Princeton, NJ: Princeton University Press, 1976), 75–89; excerpt reprinted in US Army Command and General Staff College, *H100 Book of Readings* (Fort Leavenworth, KS: USACGSC, July 1992), 55.

[List author by first name in the note and last name in the alphabetical bibliography.]

Bibliography:

Howard, Michael. "Military Science in an Age of Peace." RUSI, Journal of the Royal United Services Institute for Defence Studies 119 (March 1974): 3–9. Reprinted in US Army Command and General Staff College, H100 Book of Readings, 205–11. Fort Leavenworth, KS: USACGSC, July 1992.

Note:

¹Michael Howard, "Military Science in an Age of Peace," *RUSI, Journal of the Royal United Services Institute for Defence Studies* 119 (March 1974); reprinted in US Army Command and General Staff College, *H100 Book of Readings* (Fort Leavenworth: USACGSC, July 1992), 210.

3. Books

Your research may require the use of individual pages and/or chapters within a book written by different authors and edited by someone other than the author. The following example is a chapter from a book used throughout the course:

Bibliography:

Herwig, Holger H. "Innovation Ignored: The Submarine Problem—Germany, Britain, and the United States, 1919–1939." In *Military Innovation in the Interwar Period*, Edited by Williamson Murray and Allan R. Millett, 227–264. Cambridge, UK: Cambridge University Press, 1996.

Note:

¹Holger H. Herwig, "Innovation Ignored: The Submarine Problem—Germany, Britain, and the United States, 1919–1939," in *Military Innovation in the Interwar Period*, ed. Williamson Murray and Allan R. Millett (Cambridge, UK: Cambridge University Press, 1996), 229.

4. Journal Articles

Following is an example using a common source (*Military Review*) of research topics and information.

Bibliography:

Karcher, Timothy M. "The Victory Disease." Military Review 83 (July-August 2003): 9-17.

Note:

²Timothy M. Karcher, "The Victory Disease." *Military Review* 83 (July–August 2003): 11.

5. Leavenworth Papers

Following is an example using a common source from the Leavenworth Papers series of professional writings.

Bibliography:

Doughty, Robert A. *The Evolution of US Army Tactical Doctrine, 1946–76.* Leavenworth Paper No. 1. Fort Leavenworth, KS: Combat Studies Institute, 1979. (Reprinted 2001)

Note:

³Robert A. Doughty, *The Evolution of US Army Tactical Doctrine, 1946–76,* Leavenworth Paper No. 1 (Fort Leavenworth, KS: Combat Studies Institute, 1979, reprinted 2001), 28.

6. Electronic and Web-based Sources

Bibliography:

US Department of the Army, Center For Army Lessons Learned. *Urban Combat Operations— References.* Fort Leavenworth, KS: Center for Army Lessons Learned, 2002. CD ROM; available from CALL.

Note:

⁴Department of the Army, Center For Army Lessons Learned. *Urban Combat Operations— References* (Fort Leavenworth, KS: Center for Army Lessons Learned, 2002) [CD ROM]; available from CALL.

Bibliography:

Royal Air Force. The Battle of Britain History Site. *The Battle of Britain—Commanders*. Delta Web International, 2000. online at <<u>http://www.raf.mod.uk/bob1940/bob</u>>; accessed (date).

Note:

⁵Royal Air Force. The Battle of Britain History Site. *The Battle of Britain— Commanders* (Delta Web International, 2000) online at <<u>http://www.raf.mod.uk/bob1940/bob</u>> accessed on (date).

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APPENDIX B

SIMPLER WORDS AND PHRASES

B-1. Official writing does not demand big words or fancy phrases. Write naturally using the words you speak with, usually small, often one-syllable words. Not only do they save writing and reading time, they give power to your writing and clarify your ideas. Also, dictionaries and thesauri, either hardbound or online reference sites such as Merriam-Webster Online (http://www.merriam-webster.com), are excellent sources for you as you compose.

B-2. Use caution with the words in *italic boldface* because they are overworked.

<u>Instead of</u>	<u>Try</u>	<u>Instead of</u>	<u>Try</u>
accompany	go with	comprise	form, make up
accomplish	carry out, do	conclude	close, end
accomplish (a form)	fill out	concur	agree
accordingly	SO	confront	face, meet
accrue	add, gain	consequently	SO
accurate	correct, exact	consolidate	combine
achieve	do, make	constitutes	is, forms
actual	real	construct	build
additional	added, more	contains	has, holds
adjacent to	next to	continue	keep on
advantageous	helpful	contribute	give
advise	recommend, tell	cooperate	help
affix	put, stick	currently	(leave it out)
afford an opportunity	allow, let	delete	cut, drop
aircraft	plane	demonstrate	prove, show
anticipate	expect	depart	leave
a number of	some	designate	appoint, pick
apparent	clear, plain	desire	wish
appear	seem	determine	decide, find
appreciable	many	develop	grow, make
appropriate	proper, right	disclose	show
approximately	about	discontinue	drop, stop
as a means of	to	disseminate	send, issue
ascertain	find out, learn	do not	don't
as prescribed by	under	due to the fact that	because, due to
assist, assistance	aid, help	echelons	levels
attached herewith is	here's	effect	make
attempt	try	elect	choose, pick
at the present time	now	eliminate	cut, drop, end
benefit	help	employ	use
by means of	by, with	encounter	meet
cannot	can't	encourage	urge
capability	ability	endeavor	try
category	class, group	enumerate	count
comply	follow	equitable	fair
component	part	equivalent	equal

STUDENT TEXT 22-2

CGSS

<u>Instead of</u>

establish evaluate evident examine exhibit expedite expeditious expend facilitate factor failed to feasible final finalize for example forfeit for the purpose of forward function fundamental furnish has the capability herein however identical identify immediately impacted implement in accordance with in addition in an effort to inasmuch as inception in conjunction with incorporate incumbent upon indicate indication initial initiate in lieu of in order that in order to in regard to interpose no objection in the amount of in the course of in the event that in the near future

<u>Try</u>

set up, prove check, test, rate clear check. look at show hurry, speed up fast, quick pay out, spend ease, help reason, cause didn't can be done last complete, finish such as give up, lose for. to send act. role. work basic give, send can here but same find, name, show at once, now changed, affected carry out, do by, under also, besides, too to since start with blend, join must show, write down sign first start instead of for, so to about. on don't object for during, in if soon

<u>Instead of</u>

in view of in view of the above it is it is essential it is recommended it is requested justify legislation limited number limitations locate location magnitude maintain majority maximum minimize monitor nebulous necessitate notify numerous objective obligate observe obtain operate operational optimum option participate perform permit personnel pertaining to place portion position possess preclude previous previously *prioritize* prior to probability procedures proceed proficiency programmed promulgate

<u>Try</u>

since so (leave out) must I/we recommend I/we ask prove law few limits find, place place, scene, site size keep, support most greatest, most decrease, lessen check, watch vague cause, need let know, tell many, most aim, goal bind, compel see get run, work working best, greatest choice, way take part do let. allow people, soldiers about, of, on put part place have, own prevent earlier, past before rank before chance rules, way do, go on, try skill planned announce, issue

STUDENT TEXT 22-2

CGSS

Instead of

provide provided that provides guidance for (the) provisions of purchase reason for recapitulate reduce reflect regarding relating to relocation remain remainder remuneration render request require requirement retain review selection similar solicit state subject subject to submit

<u>Try</u>

give, say, supply if guides (leave out) buv why sum up cut say, show about, of, on about, on move stay rest pay give, make ask must need keep check, go over choice like ask for say the, this, you may be give, send

<u>Instead</u> of

subsequent subsequently substantial sufficient take appropriate measures terminate that therefore there are/is thereof this office time period transmit transpire type until such time as (the) use of utilize, utilization validate verbatim via viable warrant whenever whereas with reference to with the exception of witnessed

<u>Try</u>

later, next after, later, then large, real, strong enough act end, stop (leave out) so (leave out) its, their us, we time, period send happen, occur (leave out) until (leave out) use confirm exact in, on, through workable call for permit when since about except for saw

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APPENDIX C

ASSESSING WRITING

C-1. CGSC Bulletin No. 3, Command and General Staff College (CGSC) Academic Assessment, Graduation, and Awards Policy, mandates standard student assessment procedures. It directs a grading system, student counseling procedures, student appeal procedures, examination policy, and graduation requirements. Student assessments (including grades) are intended to give formative feedback to students on learning and academic performance during lessons or blocks of instruction and summative feedback at the end of the instruction. They are also designed to provide feedback to the Army's personnel management systems and to establish quality assurance measures for accreditation.

C-2. The primary instrument for student writing assessment is the CGSC Form 1009. There are three versions: CGSC Form 1009c, Assessing Classroom Participation; Form 1009s, Assessing Speaking and Presentations; and Form 1009w, Assessing Writing. You need to understand that your instructors will assess your writing products on the basis of four major categories: (1) substance, (2) organization, (3) style, and (4) correctness.

C-3. The CGSC 1009w enables you to self-assess your writing as you complete an assignment using a rubric from 1-5 with 1 (low) and 5 (high) being the best. You are able to ensure and assess that your writing product includes an introduction, development of main points, conclusion, and style and grammar.

C-4. The block of the form titled Writing Assignment contains the following: (1) the writing assignment, (2) the standard and (3) the cognitive level your writing must meet. The instructor may add any additional instructions as appropriate.

C-5. Your instructor may read your paper up to three times.

a. *First reading for the Army standard.* Your instructor will evaluate whether or not your paper meets the Army standard of being "understandable in a single rapid reading, and generally free of errors in grammar, mechanics, and usage."

b. *Second reading for substance, organization, and style.* Your instructor will use the CGSC Form 1009w to assess how effectively you introduce, develop, and conclude the topic. Using the scale of 1 (low) to 5 (high) your instructor will assess how effectively you achieve the standard for each line item. Your instructor will write comments on the essay to identify the strengths and weaknesses of your paper.

c. *Final reading for correctness*. Again using the scale of 1 (low) to 5 (high), your instructor will assess how effectively you achieve the standard for each line item in this category.

ASSESSING WRITING

WRITER:

DATE:

ASSIGNMENT/COURSE TITLE:

INSTRUCTOR/DEPARTMENT:

ARMY STANDARD defines good writing as "understandable in a single, rapid reading and generally free of errors in grammar, mechanics, and usage."

GRADE: (CGSOC)

A B C U

INSTRUCTOR COMMENTS:

↓ (COGNITIVE LEVEL ATTAINED (Higher levels include characteristics of lower levels.)
	EVALUATION (Judging or weighing by building and using criteria and standards.)
	SYNTHESIS (Integrating parts into a new whole.)
	ANALYSIS (Breaking material down into component parts to determine structures and relationships.)
	APPLICATION (Use of knowledge to solve problems.)
	COMPREHENSION (Understanding of the material.)
	KNOWLEDGE (Recall of specific information.)

STUDENT COMMENTS:

\downarrow WRITING ASSIGNMENT \downarrow

	Performance Level	
1 2	<u> </u>	4 5
udent	Assessment	Instruct
No stated purpose.	Purpose for writing is vague or not clearly stated.	Purpose for writing is clear and specific.
No clear thesis.	Thesis is not focused or not relevant to the purpose.	Thesis is clearly stated and focused.
No introduction of major points.	Vague introduction of major points.	Clear introduction of major points that are relevant to the thesis.
	↓ Development ↓	
Major points do not support thesis.	Major points partially support thesis.	Major points fully support thesis.
Fails to consider multiple viewpoints.	Presents other points of view but does not reason through them.	Clearly and fairly discusses multiple points of view.
Does not address implications or consequences of the proposed assertion (thesis).	Partially addresses implications or consequences of the proposed assertion (thesis).	Addresses implications or consequences of the proposed assertion (thesis).
Sequencing of major/minor points does not support writer's purpose.	Sequencing of major/minor points partially supports writer's purpose.	Sequencing of major/minor points effectively supports writer's purpose.
Fails to show how evidence supports main points/thesis.	Weak analysis of evidence to show how it supports main points/thesis.	Clear reasoning that shows how evidence supports main points/thesis.
Does not anticipate questions.	Identifies but does not answer anticipated questions.	Identifies and answers anticipated questions.
Fallacies abound within the essay.	Some fallacies exist within the essay.	Essay is free of fallacies.
No transitions.	Transitions are not always clear.	Transitions effectively connect major/minor points.
	↓ Conclusion ↓	
No conclusion or one that does not support the thesis.	Conclusion partially supports thesis.	Conclusion is clear and reinforces thesis and major parts.
Conclusion is disconnected from the evidence and reasoning, or it introduces new ideas.	Conclusion is not strongly linked to the evidence and reasoning, or it is not concise.	Conclusion is fully justified by the evidence and the reasoning, and it is concise.
	↓ Style and Grammar ↓	
Numerous sentences that are wordy and vague.	Some sentences are not always clear.	Clear, concise sentences.
Paragraphs contain sentences not relevant to the topic.	Some paragraphs are confusing or vague.	Clear, concise paragraphs that include topic sentences.
Primarily passive voice.	Some passive voice – not excessive.	Primarily active voice.
Numerous errors in grammar, punctuation or spelling.	Only a few errors in grammar, punctuation or spelling.	Only one or two errors in grammar, punctuation, or spelling.

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APPENDIX D

ASSESSING SPEAKING AND PRESENTATIONS

D-1. The CGSC Forms 1009 consist of three parts.

D-2. The first page of the 1009s form contains administrative information, including the speaker's name, date of presentation, course title, instructor, grade, student comments, and instructor comments.

D-3. The Assignment for Speaking/Presenting block on the second page of the form contains the speaking assignment and the standard. The instructor may add any additional instructions as appropriate.

D-4. The Performance Level block will enable you to self-assess your speaking as you complete an assignment using a rubric and a scale from 1 (low) to 5 (high). You will be able to ensure and assess that your speaking product includes an introduction, development, conclusion, and style and mechanics.

D-5. Your instructor uses the CGSC Form 1009s to assess how effectively you introduce, develop, and conclude the topic and to assess your style and mechanics. Using the scale of 1 (low) to 5 (high) your instructor will assess how effectively you achieve the standard for each line item. Your instructor will write comments on the 1009s to identify the strengths and weaknesses of your presentation.

D-6. Your presentation may be individual or in a group. Individual presentations rely wholly on your performance. Your assessment as part of a group depends on that portion of the presentation in which you participated and your contribution to group work.

ASSESSING SPEAKING and PRESENTATIONS

SPEAKER:

DATE:

ASSIGNMENT/COURSE TITLE:

INSTRUCTOR/DEPARTMENT:

ARMY STANDARD: Transmits a clear, concise, organized message that communicates the speaker's intent.

GRADE: (CGSOC) _____ A ____ B

____ U

INSTRUCTOR COMMENTS:

↓ (COGNITIVE LEVEL ATTAINED (Higher levels include characteristics of lower levels.)
	EVALUATION (Judging or weighing by building and using criteria and standards.)
	SYNTHESIS (Integrating parts into a new whole.)
	ANALYSIS (Breaking material down into component parts to determine structures and relationships.)
	APPLICATION (Use of knowledge to solve problems.)
	COMPREHENSION (Understanding of the material.)
	KNOWLEDGE (Recall of specific information.)

STUDENT COMMENTS:

↓ ASSIGNMENT FOR SPEAKING/PRESENTING ↓

1 2	Performance Level	4 5
udent	$ Assessment \downarrow Introduction \downarrow$	Instruc
No attention step.	Attention step vague or not tied to briefing.	Attention step grabs audience's attention.
No clear thesis.	Thesis is not focused or relevant to the purpose.	Thesis is clearly stated and focused.
No introduction of major points.	Vague introduction of major points.	Clearly introduces major points that are relevant to the thesis.
	↓ Development ↓	
Major points do not support thesis.	Major points partially support thesis.	Major points fully support thesis.
Fails to consider multiple viewpoints.	Presents multiple viewpoints but does not reason through them.	Clearly and fairly discusses multiple viewpoints.
Fails to show how evidence supports main points/thesis.	Weak analysis of evidence to show how it supports main points/thesis.	Clear reasoning that shows how evidence supports main points/thesis.
Presentation fails to consider audience's prior knowledge.	Presentation generally considers the audience's prior knowledge of the topic.	Presentation considers the audience's prior knowledge, biases, and agendas.
Does not address implications/consequences of the assertion or recommendation.	Partially addresses implications/consequences of the assertion or recommendation.	Fully develops implications/consequences of the assertion or recommendation.
Fallacies abound within the presentation.	Some fallacies exist within the presentation.	Presentation is free of fallacies.
No transitions.	Transitions are not always clear or smooth.	Transitions are smooth and effectively connect major/minor points.
Graphics distract from the speaker's main points/assertion or overload the audience.	Graphics partially support the speaker's main points/assertion.	Graphics effectively support the speaker's main points/assertion.
	↓ Conclusion ↓	
No conclusion or one that does not support the thesis.	Conclusion partially supports thesis.	Conclusion is clear and reinforces thesis and major parts.
Conclusion is disconnected from the evidence and reasoning, or it introduces new ideas.	Conclusion is not strongly linked to the evidence and reasoning, or it is not concise.	Conclusion is fully justified by the evidence and the reasoning, and it is concise.
	\downarrow Style and Mechanics \downarrow	
Speaker's words/tone are not appropriate to audience and/or purpose.	The speaker's words/tone are generally appropriate to audience and/or purpose.	Speaker's words/tone draw the audience into the presentation.
Body language is inappropriate.	Body language does not always enhance the presentation.	Body language enhances the presentation.
Does not anticipate or respond to questions.	Does not fully answer questions. Does not answer the questions that were asked.	Anticipates questions. Answers questions with clarity, accuracy, and precision.
Speaker has some difficulty using equipment/setting.	Speaker's use of equipment/setting is not effective or smooth.	Speaker effectively uses equipment/setting.

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APPENDIX E

MILITARY BRIEFING GUIDES

E-1. CGSS students are required to prepare, present and assess both individual and group presentations. FM 5-0, Appendix B, Military Briefings, addresses military briefing formats, types, and content. It provides examples for four types of briefings: information, decision, mission, and staff. During your course work you will participate in all four types.

E-2. Following are some suggested approaches to briefings. You must determine the specific format of each briefing according to the purpose and the audience. Some briefings fit neatly into traditional formats; others do not.

E-3. The outlines and formats for military briefings in this guide are liberally copied from FM 5-0.

E-4. Ask yourself as you create a briefing, "Is this briefing to *inform* (describe facts) or *to request a decision*?"

E-5. Based on the purpose and audience, you decide how much information to include, what interpretation of facts to explain, and how to defend the recommendation.

E-6. By recognizing these different activities, you can analyze your own thinking process as you prepare each briefing. Keeping them separate in your mind will help you remember that just presenting facts is not the same as interpreting those facts. Further, correctly interpreting the problem is not the same as justifying your recommendation.

E-7. Generic elements for all briefings.

a. Introduction.

(1) Early on, if not in the first sentence, summarize the bottom line and the major parts of the briefing.

(2) Announce the classification of your briefing. Observe security procedures when showing classified visual aids. (Skip this step for unclassified briefings.)

(3) Open with a brief thought that is relevant to the briefing and gains the attention of the audience. (Your name and the purpose of the briefing do not accomplish this.)

(4) Introduce yourself to the senior officer and the audience. When using visual aids, ensure they show the title of the briefing, major parts, and the bottom line.

b. Development.

(1) Cover the necessary background material. Follow an organizational plan that corresponds to your major parts and includes enough detail (not too much, not too little) to satisfy your audience. Stick to the subject.

(2) Show how and where you got your information.

c. Conclusion.

(1) Repeat your bottom line and major parts. Conclude with a sentence that clearly shows the audience you have finished.

(2) Ask for questions and comments.

E-8. Information brief. Information briefings include the introduction, the body, and the conclusion. The *introduction* contains the bottom line and the major parts summed up in a few short sentences. The *body* includes the discussion of the items, actions and analysis. These help your audience to understand the information you present. The *conclusion* draws together the briefing by recapping the main ideas, making a final statement, and asking for questions. The following format is based on FM 5-0, figure B-1:

1. Introduction

a. Greeting. Address the audience. Identify yourself and your organization.

b. Type and Classification of Briefing. For example, "This is an information briefing. It is classified SECRET."

c. Purpose and Scope. Describe complex subjects from general to specific.

d. Outline or Procedure. Briefly summarize the key points and general approach. Explain any special procedures (such as, demonstrations, displays, or tours). For example, "During my briefing, I'll discuss the six phases of our plan. I'll refer to maps of our area of operations. Then my assistant will bring out a sand table to show you the expected flow of battle." The key points may be placed on a chart that remains visible throughout the briefing.

2. Main Body

- **a.** Arrange the main ideas in a logical sequence.
- **b.** Use visual aids to emphasize main ideas.
- c. Plan effective transitions from one main point to the next.
- **d.** Be prepared to answer questions at any time.

3. Closing

- **a.** Ask for questions.
- **b.** Briefly recap main ideas and make a concluding statement.
- **c.** Announce the next speaker.

E-9. Decision brief. Decision briefings, like information briefings, include the introduction, the body, and the conclusion. The *introduction* contains the bottom line and the major parts summed up in a few short sentences. The *body* includes the discussion of the evaluation criteria, proposed courses of action, and analysis. These help your audience understand the proposed courses of action you present. The *conclusion* draws together the briefing by asking for and answering any questions, showing how the courses of action rate against the evaluation criteria, restating the recommendation so that it only needs approval/disapproval, and requesting a decision. The following format is based on FM 5-0, figure B-2:

1. Introduction

a. Greeting. Address the decision maker. Identify yourself and your organization.

b. Type and Classification of Briefing. For example, "This is a decision briefing. It is UNCLASSIFED."

c. Problem Statement.

d. Recommendation.

2. Body

a. Facts. An objective presentation of both positive and negative facts bearing upon the problem.

b. Assumptions. Necessary assumptions made to bridge any gaps in factual data.

c. Solutions. A discussion of the various options that can solve the problem.

d. Analysis. The criteria by which you will evaluate how to solve the problem (screening and evaluation). A discussion of each course of action's relative advantages and disadvantages.

e. Comparison. Show how the courses of action rate against the evaluation criteria.

f. Conclusion. Describe why the selected solution is best.

3. Closing

a. Questions?

b. Restatement of the recommendation.

c. Request a decision.

CGSS

E-10. Mission brief. The mission briefing is an information briefing presented under tactical or operational conditions. In the academic setting you may be the commander, an assistant, a staff officer, or a special representative. The mission briefing serves to—

- Issue or reinforce an order.
- Provide more detailed requirements or instructions.
- Instill a general appreciation for the mission.
- Review the key points of a forthcoming military operation.
- Ensure participants know the mission's objective, their place in the operation, problems they may confront, and ways to overcome them.

The type of mission or the nature of the information to be presented determines the mission briefing format. The five-paragraph operation order is the most common format used in tactical or operational situations in CGSOC. Others include the movement order, combat service support order, and reconnaissance order. To teach the MDMP is beyond the scope of this appendix, but the figure below identifies the mission briefing in the five-paragraph operation order:



Figure E-1. Mission brief.²

E-11. Staff brief. The purpose of a staff briefing is to coordinate unit efforts by informing the commander and staff of the current situation. The person who convenes the staff briefing sets the agenda. Staff representatives each present relevant information from their functional areas. Staff briefings may involve exchange of information, announcement of decisions, issuance of directives, or presentation of guidance. They may have characteristics of information briefings, decision briefings, and mission briefings.

 $^{^{2}}$ This figure is from FM 5-0, figure 3-3.

E-12. The chief of staff (executive officer) usually presides. The commander usually concludes the briefing but may take an active part throughout. In garrison, staff briefings (sometimes called "staff calls") are often regularly scheduled. In combat, staff briefings are held as needed. The presentation of staff estimates culminating in a commander's decision to adopt a course of action is a form of staff briefing that incorporates aspects of a decision briefing. In this type of briefing, staff representatives use the staff estimate for their functional area as an outline.

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APPENDIX F

SPEAKING TIPS

HANDLING NERVOUSNESS

F-1. When it comes to standing up and giving a speech, most people are nervous. It does not matter whether the speech is before a group of friends, strangers, classmates, unit members, senior leaders, or even family members—everyone gets nervous. Surveys indicate that actors are nervous before the play begins, politicians are nervous before campaign speeches and most ministers and priests are nervous before delivering the weekly sermon. It is little wonder then that the average person is very nervous when called on to give a speech or presentation. Surveys also indicate that the fear of public speaking rates higher than the fear of death or disease. It appears that nervousness, or stage fright, is perfectly normal at the beginning of a speech. In fact, it is desirable. To be nervous at the start of a speech heightens your awareness. The question is not how to remove nervousness, but you can use the following tips to make your nervousness work for you rather than against you.

- Don't fight it. Nervousness can be like a rip current at the beach. The more you fight it, the more it will wear you down until it finally drags you far out to sea. However, rip currents are easy to conquer by swimming across the current instead of against it. Shortly you will be out of it and free to swim to the beach. Nervousness works the same way. Accept that nervousness is a positive experience that heightens your senses.
- Take a brisk walk. A brisk 5-minute walk shortly before standing up to speak loosens your whole body while releasing excess nervousness.
- Memorize your introduction. Spend time crafting your introduction so your audience will clearly understand where you are going with your speech. Practice the introduction over and over so you can look at your audience and not at your notes. This will help your audience members feel that you are in control and will encourage them listen to what you have to say.
- Sit with your feet flat on the floor--don't cross your legs. Crossing your legs may cause one of your legs to go to sleep, and that may cause you to stumble when you stand up and start walking to the podium. Wiggling your toes just before you stand up to approach the podium will increase your blood flow and help you walk easily to the podium.
- Let your body relax as you wait for your introduction. This is the time to drain the tension out of your body. Relax your shoulders and let your arms dangle. Look over the audience for friendly faces you can focus on when you stand to speak.
- Concentrate on communicating with your audience. They have come to hear you. Concentrate on what you have to tell them, not on your nervousness.
- Breathe properly. Breathing well can help you relax and lessen your state of anxiety. Take a couple of breaths, exhaling slowly and deliberately before you stand up to speak. Also, don't forget to breathe properly during you're the time you are talking.
- Tell yourself, "Let's go!" You are telling yourself that it is time for your whole body to concentrate on communicating to your audience what you have spent time preparing.

- Make and keep eye contact with your audience. Remember, you are speaking to a group of individuals, not a blur of faces. Good speakers seek out individuals in the audience and focus their remarks to the individual. Identify friendly faces in different sections of the audience and talk to them one after another.
- Your audience wants you to succeed. You're going to stumble as you speak. This happens to all speakers at one time or another. Take time to look at your audience. You will see and feel encouragement and acceptance from them. Just talk to the audience and they will listen to you.

WORD CHOICE AND ENUNCIATION

F-2. Long and difficult words and phrases in a speech quickly alienate the audience. Difficult words and phrases, especially if mispronounced, focus the audience's attention on your delivery style rather than on what you have to say. If you must use a difficult-to-pronounce word or phrase, practice it; where appropriate, use it in everyday conversation until it becomes natural to you. Then when you use it in your speech it will sound natural. Also, clarify any new words or phrases that are not very common to your audience.

F-3. Consider the age of your audience. You can irritate an audience older than you are by frequently including youthful phrases such as, "Awesome, dude."

F-4. Use nostalgia with caution whenever you speak to a younger audience. If you're not careful, you will quickly cast yourself as out of touch with current thought.

F-5. Remember, your audience's focus is not on you but on their problems. Therefore, begin by focusing on their needs. Then your words will find acceptance.

- Apply your knowledge to address your audience's problems.
- Draw on your own experience as it relates to your audience.
- Dress formally or informally according to your audience's expectations.

F-6. Don't patronize your audience, but do select your words that address their needs. Your audience is your partner. They will apply their own experiences to understand your words. For example, how would you describe the Grand Canyon to an engineer who had never seen it before, or tank operations to a group of women who have no understanding of the military? Your task is to make your topic understandable to your audience's experiences. Tailor your words to your audience's understanding by analyzing your audience to identify their experiences, values, interests, and any taboos that may affect your speech content.

GESTURES

F-7. Gestures reflect the speaker's individual personality. What gestures are comfortable and right for you may not be right for another. The following rules apply to anyone who wants to become an influential, effective speaker.

- Respond naturally to what you think, feel, and see. All gestures should appear natural and well timed, and they should help the audience focus on your primary message. If you inhibit your impulse to gesture, you will probably become tense, and that may distract the audience.
- Suit the action to the word and the occasion. When you speak, you must focus on communicating--not on your hands or body movements. Let the content motivate your gestures. Every gesture you make should be purposeful and reflective of your words, so the audience will

note the effect and not the gesture itself. Don't overdue gesturing, because that will detract from your message. Consider the age of your audience. Young audiences usually respond to speakers using vigorous gestures, but older audiences or more conservative groups may feel threatened by them.

- Be convincing with your gestures. Effective gestures are vigorous enough to be convincing, yet slow enough to be clearly visible without overpowering.
- Make your gestures smooth and well timed. Every gesture has three parts: (1) the approach when your body begins to move in anticipation of the gesture, (2) the gesture itself, and (3) the return when your body moves back to a balanced posture. You must practice gesturing during rehearsals, but don't try to memorize every move because doing so will make your gestures stilted and ineffective.
- Make natural, spontaneous gesturing a habit. Begin by looking at what you do, if anything, when you speak. A good way to do this is to videotape your rehearsals. The video camera is both truthful and unforgiving. It will show your appropriate gestures and will also capture bad habits that you can then work at eliminating.
- Use pointer, chalk, pens, *and markers to reinforce*. Look at your audience when using a pointer. When using chalk, pens, and markers, don't talk to the board. Doing this muffles your voice and distracts from what you intend to communicate. Make your comments to the audience, add your markings to the board, and return to your audience. Practice this until it becomes natural.

MOVEMENT

F-8. Physical animation keeps an audience alert and helps them focus on the right things at the right time. In a process called "blocking," actors and singers carefully plan in advance—even diagram—each movement from place to place. During rehearsal, they mark off the stage with pieces of tape. Although military briefings and speeches certainly aren't performances on that level, planning and perhaps even blocking movements during rehearsal can help you move confidently and naturally during your presentation.

F-9. When practical, move comfortably and naturally away from the lectern for a time. Then return. By planning these movements, you won't be away from the notes when you need them. Even better, you'll prevent aimless wandering that often increases your stage fright and tires and exasperates your audience.

F-10. When you speak from a large stage, plan some movement so people on both sides of the auditorium can see you "up close." In a smaller, more intimate setting, body movement is still important.

F-11. Pay attention to small movements also. Eliminate "happy feet," the nervousness that manifests itself in aimless pacing, swaying, and shifting, because that can tire and exasperate the audience too. When you make planned movements, stop completely at each destination and speak awhile before moving again.

F-12. Lecterns are useful tools with only one purpose, to hold up the speaker's script or notes, but lecterns can present some difficulties for speakers. When some speakers stand behind lecterns, all the audience can see of them is their head bobbing around like a duck in a shooting gallery. Some lecterns with lights designed to illuminate notes cast bad lighting on the speaker.

F-13. "Lectern rockers" are speakers who rely on the lectern. You can imagine what you look like standing behind the lectern and holding it so tight that it begins to rock back and forth. Your audience may be holding its breath waiting to see if you will fall.

F-14. The best speakers may stand behind the lectern for a few seconds to compose their thoughts before they move into the light. Practice stepping away from the lectern and speaking directly to your audience. Your eye contact with the audience will improve and you will convey more confidence in your abilities as a speaker.

USING POWERPOINT SLIDES

F-15. Practice giving your presentation using your visual aids to find out how well they project and to check for spelling and format errors. Have a friend sit and watch your presentation and make notes on any problems and improvements needed to your visual aids. If you are controlling your own slide advancement, practice correct handling of the controls so you will be comfortable with them.

- Stand off to one side while the audience is viewing the visual aids so you won't block their view.
- Do not face the screen, and do not read it to your audience. Instead, face the audience to maintain eye contact. Many presenters face the screen and end up talking to it.
- Tape the power cord to the floor to protect yourself and others from tripping.

TIPS ON HANDLING QUESTIONS FROM THE AUDIENCE

F-16. Listen carefully to the question and repeat it aloud. Ensure you correctly understand the question and that your audience knows the question to which you are responding.

- Look directly at the person asking the question and answer directly. Give simple answers to simple questions. If the question demands a lengthy reply, agree to discuss it later with anyone interested.
- Refer to your speech. Whenever possible, tie your answer to a point in your speech. These questions are a way to reinforce and clarify your presentation.
- Anticipate questions. Prepare supporting material in three or four areas in which you anticipate questions.
- Be friendly; always keep your temper. A cool presentation creates an atmosphere of confidence. When a hostile questioner responds, act as if he or she were a friend. Don't put down your questioner with sarcasm because you will immediately create an atmosphere of sympathy for the questioner and because it will probably make other audience members uncomfortable.
- Always tell the truth. If you try to bend the truth, almost always someone will discover it. Always play it straight, even when your position is momentarily weak.
- Treat two questions from the same person as two separate questions.
- Don't place your hands on your hips or point at the audience. These are scolding poses that give the appearance that you are preaching.
- Keep things moving. Keep your answers short and to the point, especially when many members of the audience are participating.

• Conclude smartly. Be prepared with some appropriate closing remarks. Conclude with a summary statement that wraps up the essential message you want your audience to remember.

OTHER SPEAKING OCCASIONS

F-17. Although briefings may be your most frequently speaking occasions, you will also address other audiences. You may introduce speakers, present awards, speak to the press, or speak as an instructor. Here are some general guidelines to help you through each situation.

Introducing Speakers

F-18. Your job is to prepare the audience. *Be brief and to the point*. Avoid telling a story about yourself or promoting your own philosophy. Set the stage by introducing the speaker by name (pronounced correctly—personally check with the individual beforehand). Then announce the topic, its importance, and the speaker's qualifications to talk on the subject.

F-19. In military settings, it's common to enumerate a speaker's past jobs. Be creative with those stuffy laundry lists. Tell a story about one of the jobs that has some bearing on the speaker's topic. Such tidbits are rarely in the provided biography sheets; your best source of information is talking to the speaker or to his colleagues. When telling any story, though, keep in mind your goal: to smooth the speaker's entrance. An irrelevant or embarrassing story won't do that.

F-20. Here are two other things to avoid. First, don't delay your announcement of the speaker's name unless surprise is really important. Second, don't steal the speaker's thunder by summarizing the speech's major parts or telling the speaker's favorite joke.

F-21. Following the speech, it's often appropriate for you as the one making introductions to express appreciation for the audience. Be sincere and brief.

Making an Announcement

F-22. Announcements should be simple presentations. You may use humor or visuals to help listeners remember, but keep the message brief.

- a. Introduction.
 - (1) Attention-getter.
 - (2) Preview.
- b. Discussion (Development).
 - (1) Name of event.
 - (2) Date and day of the week.
 - (3) Time.
 - (4) Location.
 - (5) Cost.
 - (6) Special features.
 - (7) Importance.
- c. Other necessary details.
- d. Conclusion.
 - (1) Recap.
 - (2) Memorable statement.

Presenting Awards

F-23. The award ceremony honors someone in the presence of friends and colleagues. Your role is to keep the focus where it belongs—on the recipient. After a brief attention step, explain why the award exists and name some previous winners. Then praise the new winner in credible terms and invite him or her to speak. Resist using this occasion for unrelated ideas of your own. Let the recipient have the spotlight.

Receiving Awards

F-24. We often joke about the long-winded acceptance speech but almost never hear one. Take time to fully thank the person who presents the award and those who have helped you earn it. Relate some personal experience or plan for the future that helps people share in your happiness.

F-25. Avoid the extreme "*I-don't-deserve-this*" approach that leaves an audience ill at ease. They need some reassurance from you that the ceremony is appropriate so they can enjoy your moment in the limelight.

Impromptu Speaking

F-26. Effective ad-libbing comes naturally for only a few people. The rest of us need much trial and error to overcome anxiety, think quickly on our feet, clearly express ourselves, and then know when to stop.

F-27. Normally, you will speak extemporaneously only on topics you know something about, such as during a meeting when the boss asks a question in your area of expertise. To answer effectively, listen carefully so that you'll understand both the question and the questioner's intent.

F-28. If the situation allows, plan your answer by writing a short list of phrases responding to the question. Draft your answer mentally and revise the list as appropriate. Plan mentally a thesis statement and two or three major points, and deliver your answer with the thesis statement up front.

F-29. If you have to answer immediately, but don't yet know exactly what to say, repeat the question aloud in your own words. That will confirm whether you understand the question and allow some time to mentally research an answer.

F-30. Always close your impromptu remarks with a return to your controlling idea, remembering not to leave a "so what" in the mind of your audience. Then stop talking. Don't ramble on with more and more details just because everyone is listening.

Speaking to the Media

F-31. Each of us (Army, Air Force, Marine, and Naval officer; NCO; enlisted; or DOD civilian) is an ambassador for the military. Our speech and our actions reflect on the military. This is especially true whenever we talk with the media. We must remember that, as ambassadors, we represent our Service to the media and the civilian community. The following guidelines can assist you whenever you comment to the media on the military.

F-32. Messages must be adapted to each level of command. Coalition messages may not be the same as corps or division messages. Just as is done with a mission statement, each echelon must conduct mission analysis and tailor messages to their unit. Messages are nested in the messages of the higher command's messages. Instead of using long sentences and statements as messages, select one-to-two-word concepts to remember. It is much easier to remember 5 single words than to memorize a long series of sentences.

F-33. The sound bite synopsis is your opportunity to set the agenda for the interview and to frame the topic as you see it. Just as you might do when you are briefing your boss on something, you want to be the first one to come forward with information, good or bad. And when you are the first with that information, you have the chance to frame it as you see fit and to include any exculpatory or remedial actions you have taken.

F-34. The 3X3 or 5X5 rule is a nondoctrinal term used by the military public affairs community to help individuals prepare for media interviews. It indicates that an interviewee should be prepared to answer three to five specific questions with the message or theme they want to address. They should also prepare to be asked three to five questions they don't want to answer; they should develop bridging themes or messages to answer those questions.

F-35. Plan time for the PAO and the interview subject. Spend time with your PAO to develop and/or refine the "talking points" and messages for your meeting with the press; determine which to emphasize. Modify and/or update as your interview situation dictates. Prepare a 3 x 5 card with your talking points on it in bullet format that you can refer to during the interview if you need to, but remember that you will look much better in front of the camera if you memorize your message. Practice your technique for reinforcing the issue that you want to talk about. Practice again, and then, practice some more!

Speaking as an Instructor

F-36. During your military career, you will often teach by focusing and shaping complex ideas and skills for your peers and subordinates. Teaching requires more preparation than just briefing or lecturing. Your students will have to demonstrate understanding; they will question you more frequently and deeply. The following tips will help you prepare yourself to teach.

- Be in control, yet demonstrate willingness for give-and-take.
- With an enthusiastic, conversational style, communicate your personal interest in the subject and in each student individually.
- Use examples that relate to your students' lives here and now. Maintain your credibility; know your subject.

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APPENDIX G

ESSAY FORMAT

G-1. The format standard for essays and other writing requirements (unless otherwise dictated) is:

- Pages have 1-inch margins on all sides.
- Font is Times New Roman size 12.
- Cover pages are not numbered.
- The first page of a paper is page 1.
- Page numbers are at the bottom center of the page.
- Short papers (four to five pages or less) use endnotes or parenthetical citations.
- Lines and paragraphs are double spaced.
- New paragraphs are indented five spaces.
- The Turabian book, *A Manual for Writers of Research Papers, Theses, and Dissertations*, is the standard for citation formats based on the source of the reference.
- Endnote and bibliographic pages are separate.
- Pages are left justified rather than full justified.

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INDEX

NOTE: Entries are by paragraph number.

Accuracy, 2-30 Active voice, 1-11, 2-45 – 2-48 Army Regulation 25-50, 1-8, References Army standard, 1-2 Argumentative essay, 2-12a, A-10 Assessing speaking, D-1 – D-6 Assessing writing, C-1 – C-5 Audience, 3-8, F-16

Bibliography, 2-28 – 2-39, A-10 Briefing guides, E1 – E12 Breadth, 2-34

Clarity, 2-29 Creative thinking, 1-5 Critical thinking, 1-4 Compare and contrast writing, 2-12c Communication model, 3-2 Conduct, 3-32 Conventions of academic writing, A-9 Correctness, C-2, C-5

Decision briefing, E-9 Decision making, 1-6 Depth, 2-33 DMH argumentative essay, A-10 DMH style guide, 2-40, A-10 Draft, 2-24 – 2-26, 3-22 Dress Rehearsal, 3-31

Effective speaking, 3-3 Essay format, G-1 Evaluate, 3-35 Evidence, 2-18 Expository writing, 2-12b

Fairness, 2-37 Five steps of writing, 2-1 Format, 2-49, G-1

Gestures, F-7

Handling questions, F-16

Impromptu speaking, F-26 – F-30 Information briefing, E-8 Introducing speakers, F-18 – F-21 Introduction, 3-14 - 3-15Issue, 3-5 Jargon, 1-10 Leader responsibilities, 1-13 Logic, 2-36 Making announcements, F-22 Military briefing guides, E-1 – E-12 Mindmapping, 2-13 Mission accomplishment, 1-1 Mission briefing, E-10 Movement, F-8-F-14 Nervousness, F-1 Outline, 2-16 – 2-23 Packaging, 1-12 Paragraphs, 1-9, A-8 Passive voice, 2-45 – 2-48, A-4 Plagiarism, 2-41 - 2-43Plan, 2-15, 3-13 PowerPoint slides, F-15 Precision, 2-31 Presenting awards, F-23 Principles of good writing, 1-8 - 1-12Problem solving, 1-7 Proof, 2-50 – 2-52 Purpose, 2-6 Pyramid of support, 2-18 Receiving awards, F-24 – F-25 Relevance, 2-32

Rehearse, 3-24 – 3-31 Research, 2-3 – 2-5, 3-4 Requirement, 2-12, 3-6 Revise, 2-27 – 2-37, 3-23 Role, 3-7

CGSS

Sentences, 1-9, A-1, A-5 Setting, 3-9 Significance, 2-35 Simpler words and phrases, B1– B2 Speech preparation, 3-3 Speaking to the media, F-31 – F-35 Staff briefing, E-11 Steps to effective writing, 2-1 Style, A1 – A9

Thesis statement, 2-14 Timing, 3-10 Transitions, 3-19

Verbal supports, 3-17 Visual supports, 3-18

Word choice, B-1–B-2, F-2–F-6