Introduction to Littlejohn & Foss - Theories of Human Communication part 1 – chapters 1 to 6

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The purpose of this document:

This document has been written to help those in the medical and healthcare professions who are interested in understanding the more theoretical aspects of human communication as detailed in Littlejohn and Foss's book 'Theories of human communication' but lack a grounding in the less empirically based research areas (e.g. sociology). This document also tries to describe some of the theories discussed in the book within the more familiar healthcare domain.

I hope you enjoy working through this document.

Robin Beaumont

Acknowledgment

Much of the material in this document is the result of many online discussions with the numerous students that have completed the Diploma in Health Informatics (Royal college of Surgeons Edinburgh - RCSed) and the MSc in Health Informatics (Bath University UK and the RCSed). Many thanks to all those who have completed the course and are still involved in them. Robin Beaumont - Newcastle upon Tyne - July 2006

1 Introduction to Littlejohns Theories of Human communication

Before you start

I. I assume you have a copy of Littlejohn and Foss's Book

2. Have worked through my document "quantitative / qualitative research fundamental propositions" at: http://www.robin-beaumont.co.uk/virtualclassroom/chap5/s5/comm_theories/qual_quan1.pdf

Probably you will have never read anything like Littlejohn's book before - it's not like the typical medical text book. There is a lot of material in each of the chapters and I find the style particularly difficult because the authors often begin by presenting high level concepts rather than low level examples. I personally learn much better with a bottom-up strategy moving from concrete examples (e.g. Miggins and Buster are dogs) to high level concepts ('dog').

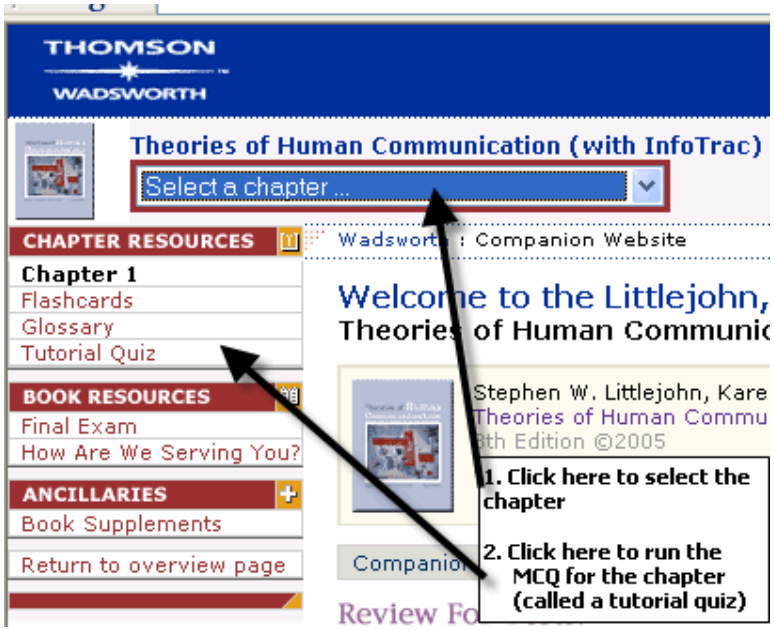
If you lean like me, from examples **I would recommend that you read through the book not worrying too much what you don't understand the first time** then go back to the beginning and start a more detailed reading the second time. Many of the abstract concepts in the first three chapters are realised by way of examples in the latter chapters.

The previous editions of the book contained more information but was very unstructured in places, in contrast this edition has radically restructured the organisation which I think is a great improvement. One of the things I feel the book lacks is good graphics, a few cartoons would go a long way!

To help you gain a structured understanding of the content I have produced a mindmap for some of the chapters which you can print out. Some of them are deliberately unfinished to act as exercises for you. I have created them in pdf format so that you can not only print them out but also zoom in on the computer screen - let us know if you would like them in other formats, (possibly one in which you can post your annotations into the discussion board might be a good idea?). I also ask you to visit the book website where you can find MCQ for each of the chapters.

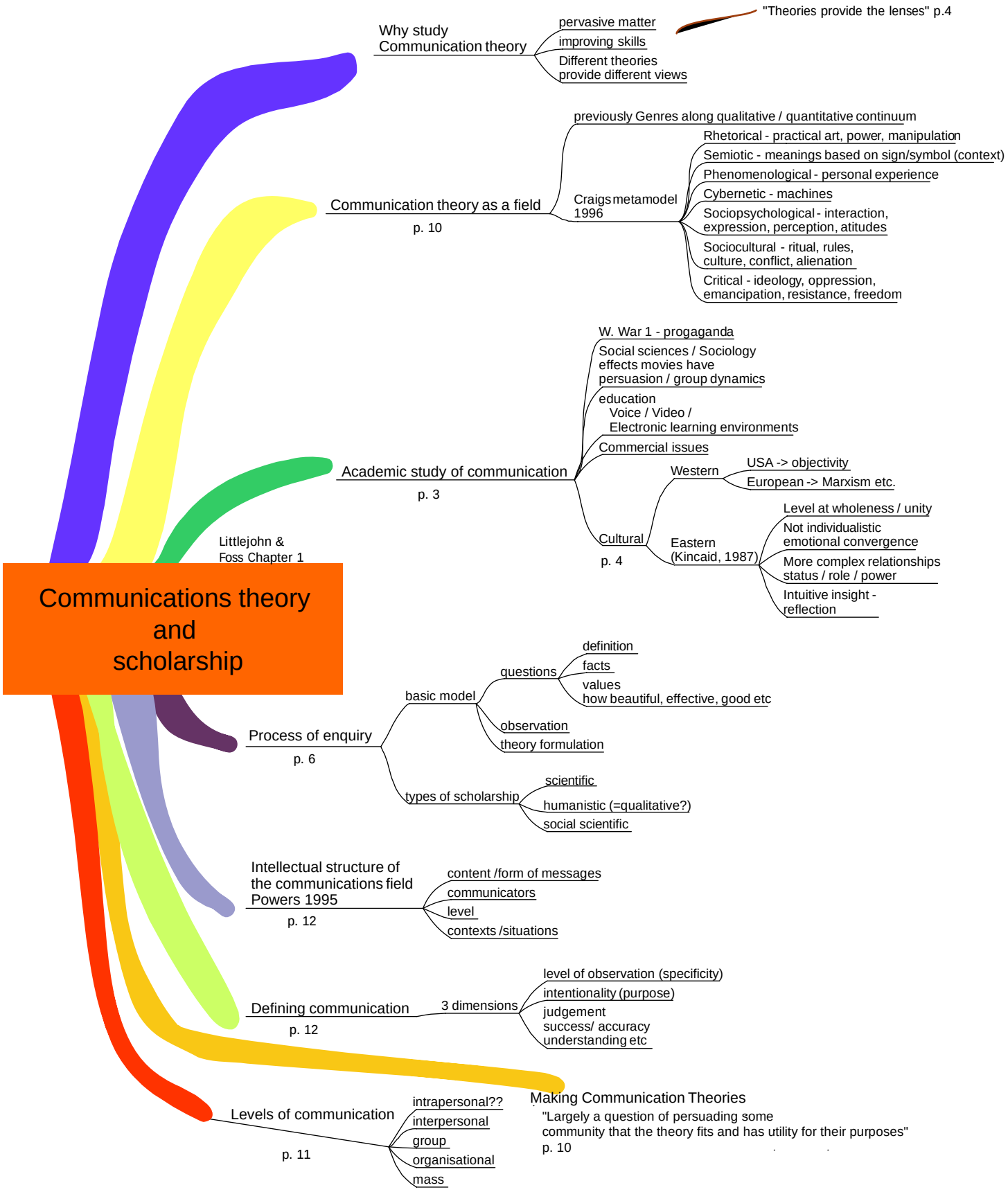
1.1 Chapter One – Communication Theory and Scholarship

The first chapter focuses on how the study of communication has become an academic discipline describing, amongst other things, the process of enquiry including how communication is defined and researched. Given the transcultural nature of the course it is interesting what they have to say about such issues describing Kincaid's work on page 4 The most difficult part of the chapter, at least for me, is Craig's 1996 metamodel. I must admit that I feel that some of the categories do overlap significantly, however, I find the "Rhetorical" category very appealing. You can also see a link between Craig's model and that proposed by Trisha Greenhalgh. As the whole book is structured around Craigs model you will find many examples of the various standpoints in the subsequent chapters so just keep going for now!



To help you revise the material in the chapter the publisher provide a companion web site to the book, please go to it through the hyperlink below and work through the tutorial quiz for chapter one. Any one of these MCQs might be in the final MCQ test so keep your answers and discuss any contentious / difficult ones the unit discussion board. To help you we have collated all the MCQs from Littljohn in a separate document which you can print out and mark appropriately.

http://www.wadsworth.com/cgi-wadsworth/course_products_wp.pl?fid=M20b&product_isbn_issn=0534638732&discipline_number=0


Communications theory and scholarship
Littlejohn & Foss Chapter 1
Why study Communication theory
pervasive matter
improving skills
Different theories provide different views
"Theories provide the lenses" p.4
Communication theory as a field
p. 10
previously Genres along qualitative / quantitative continuum
Craigs metamodel 1996
Rhetorical - practical art, power, manipulation
Semiotic - meanings based on sign/symbol (context)
Phenomenological - personal experience
Cybernetic - machines
Sociopsychological - interaction, expression, perception, atitudes
Sociocultural - ritual, rules, culture, conflict, alienation
Critical - ideology, oppression, emancipation, resistance, freedom
Academic study of communication
p. 3
W. War 1 - progaganda
Social sciences / Sociology effects movies have persuasion / group dynamics
education
Voice / Video / Electronic learning environments
Commercial issues
Cultural
p. 4
Western
USA -> objectivity
European -> Marxism etc.
Eastern (Kincaid, 1987)
Level at wholeness / unity
Not individualistic emotional convergence
More complex relationships status / role / power
Intuitive insight - reflection
Process of enquiry
p. 6
basic model
questions
definition
facts
values how beautiful, effective, good etc
observation
theory formulation
types of scholarship
scientific
humanistic (=qualitative?)
social scientific
Intellectual structure of the communications field Powers 1995
p. 12
content /form of messages
communicators
level
contexts /situations
Defining communication
p. 12
3 dimensions
level of observation (specificity)
intentionality (purpose)
judgement success/ accuracy understanding etc
Levels of communication
p. 11
intrapersonal??
interpersonal
group
organisational
mass
Making Communication Theories
"Largely a question of persuading some community that the theory fits and has utility for their purposes"
p. 10

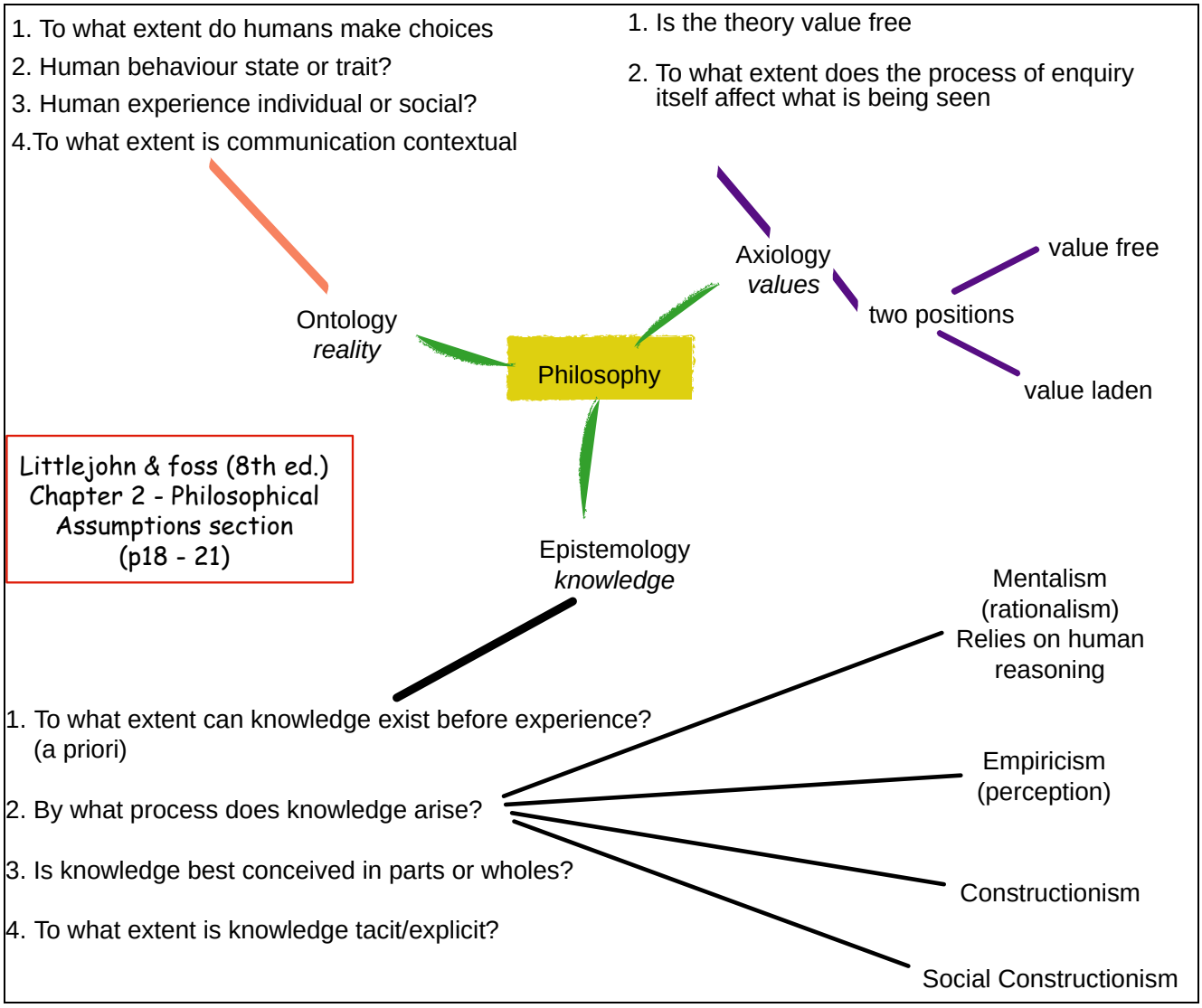
1.2 Chapter Two - The idea of theory

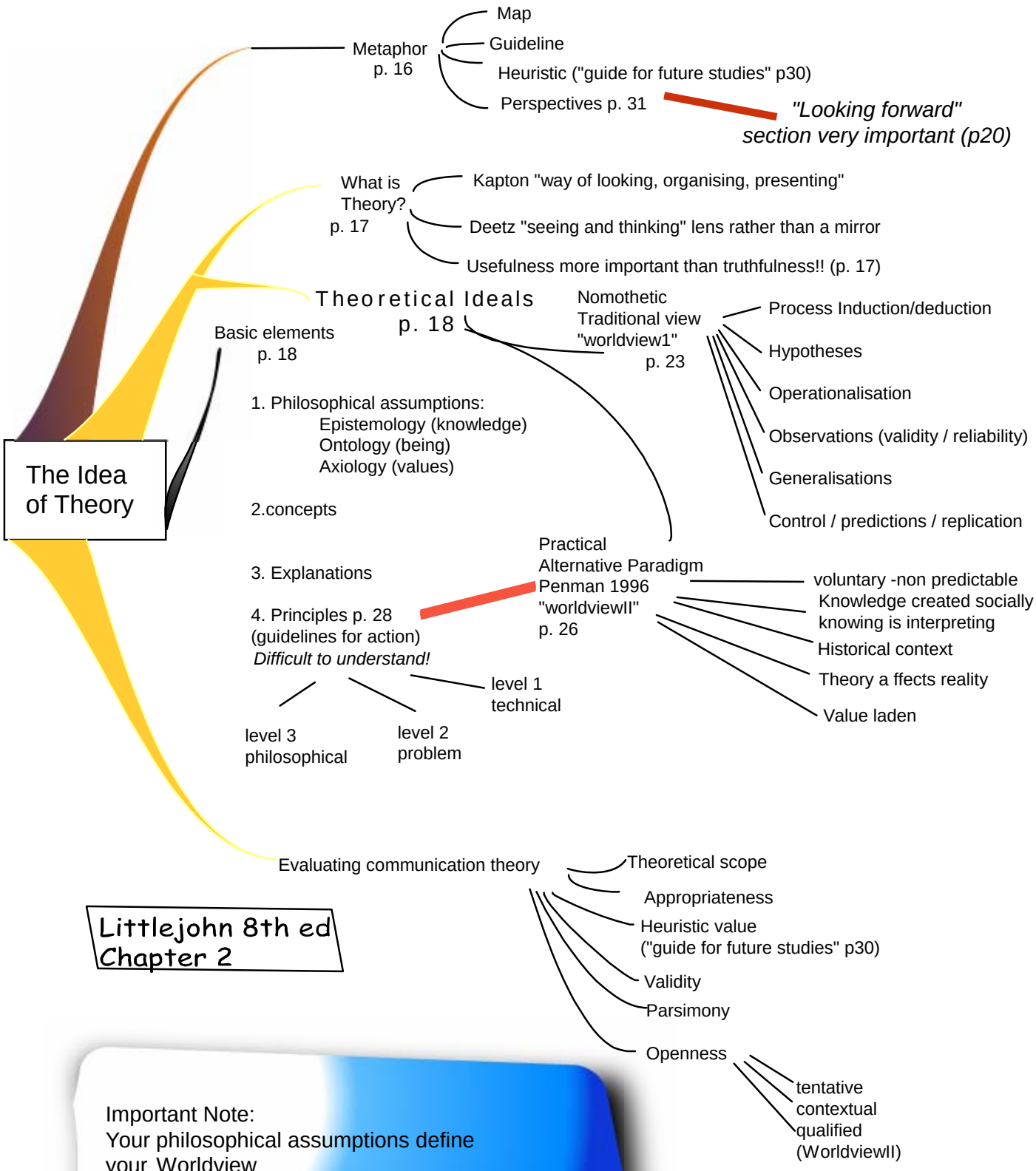
This chapter is concerned with the characteristics of a 'theory' in the previous editions the authors discussed the World View Metaphor but this has now been removed. To a certain extent, I feel what essentially they now call Nomothetic Theory (p23) is world view I and Practical theory is World View II. Do you agree?

I particularly like the Deetz definition of a theory (see p17). It is something that I found I immediately understood. In contrast I find the section concerned with the basic elements of a theory difficult, particularly concerning explanations and principles and I don't think you need to worry too much about the detail in this chapter for the course. The paragraphs discussing the three kinds of goals people can seek I found exceptionally difficult on Page 28 any help at elucidating them would be most welcome, or are Craig and Tracy just wrong?

Possibly one of the most useful aspects in this chapter is the section on Evaluating a Communications Theory - you may want to return to this when you are writing up the shadowing exercise.

Don't forget to go to the books web site a do the MCQs for chapter 2 of the book.




The Idea of Theory
Metaphor p. 16
Map
Guideline
Heuristic ("guide for future studies" p30)
Perspectives p. 31
"Looking forward" section very important (p20)
What is Theory? p. 17
Kapton "way of looking, organising, presenting"
Deetz "seeing and thinking" lens rather than a mirror
Usefulness more important than truthfulness!! (p. 17)
Theoretical Ideals p. 18
Basic elements p. 18
1. Philosophical assumptions:
Epistemology (knowledge)
Ontology (being)
Axiology (values)
2.concepts
3. Explanations
4. Principles p. 28
(guidelines for action)
Difficult to understand!
level 3 philosophical
level 2 problem
level 1 technical
Nomothetic
Traditional view
"worldview1"
p. 23
Process Induction/deduction
Hypotheses
Operationalisation
Observations (validity / reliability)
Generalisations
Control / predictions / replication
Practical
Alternative Paradigm
Penman 1996
"worldviewII"
p. 26
voluntary -non predictable
Knowledge created socially
knowing is interpreting
Historical context
Theory a ffects reality
Value laden
Evaluating communication theory
Theoretical scope
Appropriateness
Heuristic value
("guide for future studies" p30)
Validity
Parsimony
Openness
tentative
contextual
qualified
(WorldviewII)
Littlejohn 8th ed
Chapter 2
Important Note:
Your philosophical assumptions define
your Worldview
which dictates the approach you take to research,
what you define as research etc

1.3 Chapter Three – Traditions of communication theory

In this chapter we are given a brief introduction to each of Craig's traditions:

1. Semiotic
2. Phenomenological
3. Cvbernetic
4. Sociopsychological
5. Sociocultural
6. Critical
7. Rhetorical

So now we have 7 categories instead of the 5 genres I discussed in the fundamental propositions document, however, clearly it is not really fair to compare the two as they were devised for different reasons, however it is possible to consider each of Craigs traditions along a continuum as we will see as you work through the book.

Craigs site contains a nice table: http://www.colorado.edu/communication/meta-discourses/Bibliography/Craig%20(1999)/tables.html and the second table showing the topoi (I just like to think this term is another word for issues, see http://www.lcc.gatech.edu/gallery/rhetoric/terms/topoi.html for more info).

Craigs approach is very much world view 1 just like the framework that has been devised for evaluating evidence in the EBM tradition. – this is obvious when you look at the criticisms he cites for some of the more world 2 views in the second table.

We will now consider each of these traditions, except the last one, in turn.

1.3.1 Semiotic tradition

The semiotic tradition is what most people think of when they discuss theories of communication. The triad of meaning concept has been very useful in numerous ways - it helps explain why behaviour modification works for various phobias etc. It is also obviously the mainstay of many advertising campaigns.

The abstract below is from a novel called Nice Work by David Lodge, it is often referred to as the Marlboro advert incident (starts at page 200). I would urge all of you to read the novel as it provides a light-hearted introduction to most critical theories (more latter)

********** beginning of abstract **********

[This is a fictitious story of a female English theory lecturer who shadows an executive in heavy industry, written by an English lecturer.]

. . . . He was an artful tyrant, but still a tyrant. Furthermore, he showed no reciprocal respect for her own professional skills.

A typical instance of this was the furious argument they had about the Silk Cut advertisement. They were returning in his car from visiting a foundry in Derby that had been taken over by asset-strippers who were selling off an automatic core moulder wilcox was interested in, though it had turned out to be too old-fashioned for his purpose. Every few miles, it seemed, they passed the same huge poster on roadside hoardings, a photographic depiction of a rippling expanse of purple silk in which there was a single slit, as if the material had been slashed with a razor. There were no words on the advertisement, except for the Government Health Warning about smoking. This ubiquitous image, flashing past at regular intervals, both irritated and intrigued Robyn, and she began to do her semiotic stuff on the deep structure hidden beneath its bland surface.

It was in the first instance a kind of riddle. That is to say, in order to decode it, you had to know that there was a brand of cigarettes called Silk Cut. The poster was the iconic representation of a missing name, like a rebus. But the icon was also a metaphor. The shimmering silk, with its voluptuous curves and sensuous texture, obviously symbolized the female body, and the elliptical slit, foregrounded by a lighter colour showing through, was still more obviously a vagina. The advert thus appealed to both sensual and sadistic impulses, the desire to mutilate as well as penetrate the female body.

Vic Wilcox spluttered with outraged derision as she expounded this interpretation. He smoked a different brand, himself, but it was as if he felt his whole philosophy of life was threatened by Robyn's analysis of the advert. 'You must have a twisted mind to see all that in a perfectly harmless bit of cloth,' he said.

(Page 220)

'What's the point of it, then?' Robyn challenged him. 'Why use cloth to advertise cigarettes?'
'Well, that's the name of 'em, isn't it? Silk Cut. It's a picture of the name. Nothing more or less.'
'Suppose they'd used a picture of a roll of silk cut in half
- would that do just as well?'
'I suppose so. Yes, why not?'
'Because it would look like a penis cut in half, that's why.'

He forced a laugh to cover his embarrassment. 'Why can't you people take things at their face value?'
'What people are you referring to?'
'Highbrows. Intellectuals. You're always trying to find hidden meanings in things. Why? A cigarette is a cigarette. A piece of silk is a piece of silk. Why not leave it at that?'
'When they're represented they acquire additional meanings,' said Robyn. 'Signs are never innocent. Semiotics teaches us that.'
'Semi-what?'
'Semiotics. The study of signs.'
'It teaches us to have dirty minds, if you ask me.'
'Why d'you think the wretched cigarettes were called Silk Cut in the first place?'
'I dunno. It's just a name, as good as any other.'
'"Cut" has something to do with the tobacco, doesn't it? The way the tobacco leaf is cut. Like "Player's Navy Cut"
- my uncle Walter used to smoke them.'
'Well, what if it does?' Vic said warily.
'But silk has nothing to do with tobacco. It's a metaphor, a metaphor that means something like, "smooth as silk". Somebody in an advertising agency dreamt up the name "Silk Cut" to suggest a cigarette that wouldn't give you a sore throat or a hacking cough or lung cancer. But after a while the public got used to the name, the word "Silk" ceased to signify, so they decided to have an advertising campaign to give the brand a high profile again. Some bright spark in the agency came up with the idea of rippling silk with a cut in it. The original metaphor is now repre-sented literally. But new metaphorical connotations accrue - sexual ones. Whether they were consciously intended or not doesn't really matter. It's a good example of the perpetual sliding of the signified under the signifier, actually.'
Wilcox chewed on this for a while, then said, 'Why do women smoke them, then, eh?' His triumphant expression showed that he thought this was a knock-down argument. 'If smoking Silk Cut is a form of aggravated rape, as you try to make out, how come women smoke 'em too?'
'Many women are masochistic by temperament,' said Robyn. They've learned what's expected of them in a patriarchal society.'
'Ha!' Wilcox exclaimed, tossing back his head. 'I might have known you'd have some daft answer.'
'I don't know why you're so worked up,' said Robyn. 'It's not as if you smoke Silk Cut yourself.'
'No, I smoke Marlboros. Funnily enough, I smoke them because I like the taste.'
'They're the ones that have the lone cowboy ads, aren't they?'
'I suppose that makes me a repressed homosexual, does it?'
'No, it's a very straightforward metonymic message.'
'Metowhat?'
'Metonymic. One of the fundamental tools of semiotics is the distinction between metaphor and metonymy. D'you want me to explain it to you?'
'It'll pass the time,' he said.
'Metaphor is a figure of speech based on similarity, whereas metonymy is based on contiguity. In metaphor you substitute something *like* the thing you mean for the thing itself, whereas in metonymy you substitute some attribute or cause or effect of the thing for the thing itself.' (Page 222)
'I don't understand a word you're saying.'
'Well, take one of your moulds. The bottom bit is called the drag because it's dragged across the floor and the top bit is called the cope because it covers the bottom bit.'
'I told you that.'
'Yes, I know. What you didn't tell me was that "drag" is a metonymy and "cope" is a metaphor.'
Vic grunted. 'What difference does it make?'
'It's just a question of understanding how language works. I thought you were interested in how things work.'
'I don't see what it's got to do with cigarettes.'
'In the case of the Silk Cut poster, the picture signifies the female body metaphorically: the slit in the silk is *like* a vagina -'
Vic flinched at the word. 'So you say.'
'All holes, hollow spaces, fissures and folds represent the female genitals.'
'Prove it.'
'Freud proved it, by his successful analysis of dreams,' said Robyn. 'But the Marlboro ads don't use any metaphors. That's probably why you smoke them, actually.'
'What d'you mean?' he said suspiciously.
'You don't have any sympathy with the metaphorical way of looking at things. A cigarette is a cigarette as far as you are concerned.'
'Right.'
'The Marlboro ad doesn't disturb that naive faith in the stability of the signified. It establishes a metonymic connection - completely spurious of course, but realistically plausible - between smoking that particular brand and the healthy, heroic, outdoor life of the cowboy. Buy the cigarette and you buy the life-style, or the fantasy of living it.'
'Rubbish!' said Wilcox. 'I hate the country and the open air. I'm scared to go into a field with a cow in it.'
'Well then, maybe it's the solitariness of the cowboy in the ads that appeals to you. Self-reliant, independent, very macho.'
'I've never heard such a lot of balls in all my life,' said Vie Wilcox, which was strong language coming from him.
'Balls - now that's an interesting expression . . .' Robyn mused.
'Oh no!' he groaned.
'When you say a man "has balls", approvingly, it's a metonymy, whereas if you say something is a "lot of balls", or "a balls-up", it's a sort of metaphor. The metonymy attributes value to the testicles whereas the metaphor uses them to degrade something else.'
'I can't take any more of this,' said Vic. 'D'you mind if I smoke? Just a plain, ordinary cigarette?'
'If I can have Radio Three on,' said Robyn.
It was late by the time they got back to Pringle's. Robyn's Renault stood alone and forlorn in the middle of the deserted car park. Wilcox drew up beside it.
Thanks,' said Robyn. She tried to open the door, but the central locking system prevented her. Wilcox, pressed a button and the locks popped open all round the car.
'I hate that gadget,' said Robyn. 'It's a rapist's dream.'

'You've got rape on the brain,' said Wilcox. He added, without looking at her: 'Come to lunch next Sunday.'
The invitation was so unexpected, and issued so off-handedly, that she wondered whether she had heard cor-rectly. But his next words confirmed that she had.
'Nothing special,' he said. 'Just the family.'
'Why?' she wanted to ask, if it wouldn't have sounded horribly rude. She had resigned herself to giving up one day a week to shadowing Wilcox, but she didn't want to sacrifice part of her precious weekends as well. Neither would Charles.
'I'm afraid I have someone staying with me this weekend,' she said.
The Sunday after, then.'
'He stays most weekends, actually,' said Robyn.
Wilcox looked put out, but after a moment's hesitation he said, 'Bring him too, then.'
To which there was nothing Robyn could say except, 'All right. Thank you very much.'
(Page 225)

********** end of abstract **********

1.3.2 Phenomenological tradition

The Phenomenological approach, except for classical phenomenology, espouses all the values of qualitative research, valuing subjective personal interpretation of the RESERCHER as it's key characteristic.

In contrast, in the Quantitative approach the whole point of the various types of Blinding and Randomisation etc. is to minimise the possible undesirable effect of interpretation upon the process and outcome. Yet here we are considering specifically how to go about using our own experience (a samples size of one!) and our interpretation (where is the objectivity!) as the basis for creating knowledge. More importantly this is exactly what I want you to do at the end of the Shadowing essay.

Taking this approach such things as autobiographies and ethnographies (descriptions along with interpretations about life) can be considered to be phenomenological studies in the loose sense. Are they of any use? I will let you decide after reading the following abstracts:

********** Start of abstract 1 **********

The following abstract is from Counting Sheep by Paul Martin. Published by Flamingo 2003. [pages 56 -57] In 1927 Lindberg made the first solo non-stop flight across the Atlantic in his single-engine plane *The spirit of St Loui*s. It lasted 33.5 hours. In his 1953 Pulitzer Prize-winning autobiography, named also The Spirit of St Louis he describes his journey.

After only a few hours in the air, Lindbergh felt tiredness creeping up on him. How pleasant it would be, he mused, to doze off for a few seconds. He shook himself. He could not afford to feel like that so early in the trip. Later that day, and still less than nine hours into the flight, fatigue hit him again:

"My eyes feel dry and hard as stones. The lids pull down with pounds of weight against their muscles. Keeping them open is like holding arms outstretched without support. After a minute or two of effort, I have to let them close ... My mind clicks on and off, as though attached to an electric switch with which some outside force is tampering. I try letting one eyelid close at a time while I prop the other open with my will. But the effort's too much. Sleep is winning. My whole body argues dully that nothing, nothing life can attain, is quite so desirable as sleep."

If sleepiness weighed so heavily upon him now, how could he get through the night, to say nothing of the dawn and another day and its night and possibly even the dawn after that? Lindbergh was ashamed. How could he let something as trifling as sleep ruin the record-breaking flight he had spent so many months planning? How could he face his sponsors and admit he had failed to reach Paris because he was sleepy? This must be how an exhausted sentry feels, he thought: unable to stay awake, yet knowing he will be shot if he is caught napping. He had no choice but to battle against his fatigue, minute by minute. In the end, it would all come down to sheer will power.

As the first traces of dawn began to appear on the second morning, Lindbergh felt the overwhelming desire to sleep falling over him like a quilt. Dawn was the time he had dreaded most:

"Like salt in wounds, the light of day brings back my pains. Every cell of my being is on strike, sulking in protest, claiming that nothing, nothing in the world, could be worth such an effort; that man's tissue was never made for such abuse. My back is stiff; my shoulders ache; my face burns; my eyes smart. It seems impossible to go on longer. All I want in life is to throw myself down flat, stretch out - and sleep."

Lindbergh searched for some way to stay alert. Shaking his body and stamping his feet no longer did any good. He had no coffee with him, but consoled himself with the thought that he had long since passed the stage when coffee could have helped. He pushed the stick forward and dived down into a ridge of cloud, pulling up sharply again after clipping through its summit. That woke him up a little, but not for long. He was thankful that *The Spirit of St Louis* had not been designed to be a stable aeroplane. The very instability that made it difficult to fly now guarded him against catastrophic errors. The slightest relaxation of pressure on stick or rudder would start a climbing or a diving turn, hauling him back from the borderland of sleep.

In the twentieth hour sleepiness temporarily gained the upper hand. Lindbergh suddenly awoke to find the plane diving and turning: he had been asleep with his eyes open. The realisation that he had lost control of himself and the plane was like an electric shock, and within seconds he was back in command. But as time passed, and no new emergencies occurred,

he lapsed back into a dreamlike state, unsure whether he was dreaming through life or living through a dream. Over and over again he fell asleep with his eyes open, knowing he was falling asleep and unable to prevent it. Extreme measures were needed. He struck his face sharply with his hand, but felt hardly any sensation. He hit his face again, this time with all his strength. All he felt was numbness. Not even pain would come to his rescue. He broke open a capsule of ammonia and inhaled, but smelt nothing. Lindbergh realised how deadened his senses had become.

********** End of abstract 1 **********

********** Start of abstract 2 **********

The following abstract is from a autobiography, Complications by Atul Gawande a resident surgeon in Bostan. Published by Profile Books 2002.

Later, while still a student, I was allowed to make an incision myself. The surgeon drew a six-inch dotted line with a marking pen across a sleeping patient's abdomen and then, to my surprise, had the nurse hand me the knife. It was, I remember, still warm from the sterilizing autoclave. The surgeon had me stretch the skin taut with the thumb and forefinger of my free hand. He told me to make one smooth slice down to the fat. I put the belly of the blade to the skin and cut. The experience was odd and addictive, mixing exhilaration from the calculated violence of the act, anxiety about getting it right, and a righteous faith that it was somehow good for the person. There was also the slightly nauseating feeling of finding that it took more force than I'd realized. (Skin is thick and springy, and on my first pass I did not go nearly deep enough; I had to cut twice to get through.)The moment made me want to be a surgeon-not to be an amateur handed the knife for a brief moment, but someone with the confidence to proceed as if it were routine. (p16)

. . .Doctors belong to an insular world-one of hemorrhages and lab tests and people sliced open. We are for the moment the healthy few who live among the sick. And it is easy to become alien to the experiences and sometimes the values of the rest of civilization. Ours is a world even our families do not grasp. This is, in certain respects, the experience of athletes and soldiers and professional musicians. Unlike them, however, we are not only removed, we are also alone. Once residency is over and you've settled in Sleepy Eye or the north- ern peninsula of Michigan or, for that matter, Manhattan, the slew of patients and isolation of practice take you away from anyone who really knows what it is like to cut a stomach cancer from a patient or lose her to a pneumonia afterward or answer the family's accusing questions or fight with insurers to get paid. Once a year, however, there is a place full of people who do know. They are everywhere you look. They come and sit right next to you. The organizers call the convention its annual "Congress of Surgeons," and the words seem apt. We are, for a few days, with all the pluses and minuses it implies, our own nation of doctors. (p87)

. . . .The center's waiting room looks like any other doctor's office. It has the flat blue carpet, the dated magazines, the row of expression- less patients sitting silently against the wall. A glass case displays thank-you letters. But when I visited Dr. Ross recently I noticed that the letters were not quite the typical testimonials that doctors like to put up. These patients did not thank the doctors for a cure. They thanked the doctors merely for taking their pain seriously-for believing in it. The truth is that doctors like me are grateful to the pain specialists, too. Though we want to be neutral in our feelings toward patients, we'll admit among ourselves that chronic-pain patients are a source of frustration and annoyance: presenting a malady we can neither explain nor alleviate, they shake our claims to competence and authority. We're all too happy to have someone like Dr. Ross to take these patients off our hands. Ross led me into his office. Soft-spoken and unhurried, he has a soothing demeanorthat fits perfectly with his line of work. Quinlan's kind of problem, he told me, is the one he sees most frequently. Chronic back pain is now second only to the common cold as a cause of lost work time, and it accounts for some 40 percent of workers' compensation payments. In fact, there is a virtual epidemic of back pain in this country today, and nobody can explain why. By convention, we think of it as a mechanical problem, the result of misplaced stress on the spine. . . (p118)

********** End of abstract 2 **********

Medical (auto)biography is a flourishing literary genre, examples exist from every period in history, a more recent example which is written from a socialist's perspective is that of George Orwell. In 1929 George Orwell spent several weeks in a hospital in Paris as a patient and latter in 1946 wrote up his experience in a short piece called "How the poor die" (http://whitewolf.newcastle.edu.au/words/authors/O/OrwellGeorge/essay/ShootingElephant/howpoordie.html). It is very interesting to compare this essay with the Asylums book by Goffman.

The Phenomenological tradition has also influenced the oral history movement and journalism as well as the narrative approach to the consultation. In 1999 the bmj published a series of five articles on Narrative medicine, you do not need to read these to pass the unit but you might find them interesting to see how phenomenological approaches can be applied to the consultation:

First article: Narrative approaches to examining the consultation http://bmj.bmjjournals.com/cgi/content/full/318/7175/48

Third article: Glyn Elwyn and Richard Gwyn, "Stories we hear and stories we tell: Analyzing talk in clinical practice," British Medical Journal 318 (16 January 1999), 186-188

Fifth article: Trisha Greenhalgh, "Narrative Based Medicine in an evidence based world," British Medical Journal 318 (30 January 1999): 323-5

One of the above articles has a link to another article which discusses the importance of considering the narrative nature of the consultation when developing Computerised Information Systems, again you don't need to read this article to pass the unit. A BMJ article written in 2000 (vol 321) by Savage describing the use of

ethnography in healthcare can be found at http://bmj.bmjjournals.com/cgi/content/full/321/7273/1400 I would contest the mix and match approach it subscribes to but given that proviso it is an interesting article.

1.3.3 Cybernetic tradition

This is basically the Systems Theory approach which I'm sure most of you are familiar with, assuming that you have studied physiology. I remember well the complex diagrams in Guyton's physiology explaining how the various components of the body interact. It is interesting that with the development of Second Order Cybernetics the very quantitative view that systems theory had may now be changing.

1.3.4 Sociopsychological tradition

I would say that this tradition is very similar to that I described as the Cognitive and behavioural genre in the Fundamental propositions document. Again I think you are probably familiar with this approach and I don't need to add anything.

1.3.5 Sociocultural tradition

In contrast, this is an area with which you are probably unfamiliar. As Littlejohn & Foss say (p45) [Sociocultural theories]" posit the idea that reality is not an objective set of arrangements outside of us but is constructed through a process of interaction in groups, communities and cultures"

I think this category is equivalent to the Interactionist genre I discussed in the other document.

I find Craig's division between the Phenomenological and Sociocultural rather arbitrary. However there is a very clear distinction between sociocultural and the critical traditions. The former attempts to produce 'sympathetic', non judgemental descriptions which are true to these studied, in fact traditionally ethnographers spent most of their time getting to understand the values and attitudes of those they studied, this is not the case with the critical tradition.

1.3.6 Critical tradition

These theories provide a 'critical' analysis of the situation. You will come across a large number of examples of the various branches of the critical tradition in Littlejohn & Foss so I will not provide you with any additional examples here.

One important point that some people find difficult to grasp is that you do not require those under study to espouse the beliefs within the particular critical theory you might be applying to the situation. For example a feminist interpretation does not require feminists or even women to be in the situation under investigation. If you cant' see the reason why now you should by the time you have worked through the book. This is a very important point.

It is difficult to place these theories on the quantitative qualitative continuum because they tend to use whatever methods are available to further their cause, for a good introduction to quantitative approaches to feminism see Bowles & Klein (eds.) Theories for Women's studies (relevant chapter reprinted in Social Research by Hammersley (ed.) 1993.

1.3.7 Which approaches are most suited to someone undertaking a shadowing exercise?

Given the fact that shadowing is a qualitative technique it seems appropriate to focus on those theories that subscribe to qualitative values. Obviously in the latter parts of the essay you should consider alternatives possibly including more quantitative theories so you need to have a understanding or all the chapters in Littlejohn.

Don't forget to go to the books web site to do the MCQs for chapter 3 of the book.

Littlejohn & foss (8th ed.)
Chapter 3 - part 1

Semiotics
Study of signs

Charles Morris
p. 37

1. Semantics - How signs relate to objects
2. Syntactics - How signs relate to other signs
3. Proagmatics - Actual use of codes in everyday life

Phenomenology
study of experience

types

1. classical Phenomenology
   - Husserl
   Attempted to objectify experience
   not very important now
2. Phenomenology of perception
   Maurice Merleau-Ponty
   - Embraces subjectivity
3. Hermeneutic Phenomenology
   (Philosophical Hermeneutics)
   Martin Heidegger
   - Natural Experience

Deelze three principles?

process = Hermeneutic circle

Cybernetics

Characteristics:
Inputs - processes - outputs
Feedback - Homeostasis
Level
etc.

variations

Basic Systems Theory
Cybernetics
GST
Second Order Cybernetics
(Cybernetics of knowing)

Cybernetics <----------> Sociopsychological

Semiotics *comment*

Phenomenological <----------> Sociocultural

Sociopsychological

Social psychology

Trait theory
Worldview I
Cognitive systems

3 branches

Biological (genetic)
cognitive
Behavioural

Critical

3 essential features

1. understand taken for granted systems, power structures and beliefs
   = Ideology Aim is to remove the veil from peoples eyes!
2. Uncover oppression - Social / Power
3. Fuse theory and action
   "to read the world with an eye toward shaping it" Pollarch & Cox p.47

branches

Marxism
Critique of the
political ecomony

neomarxism
(marxism)
-over determination

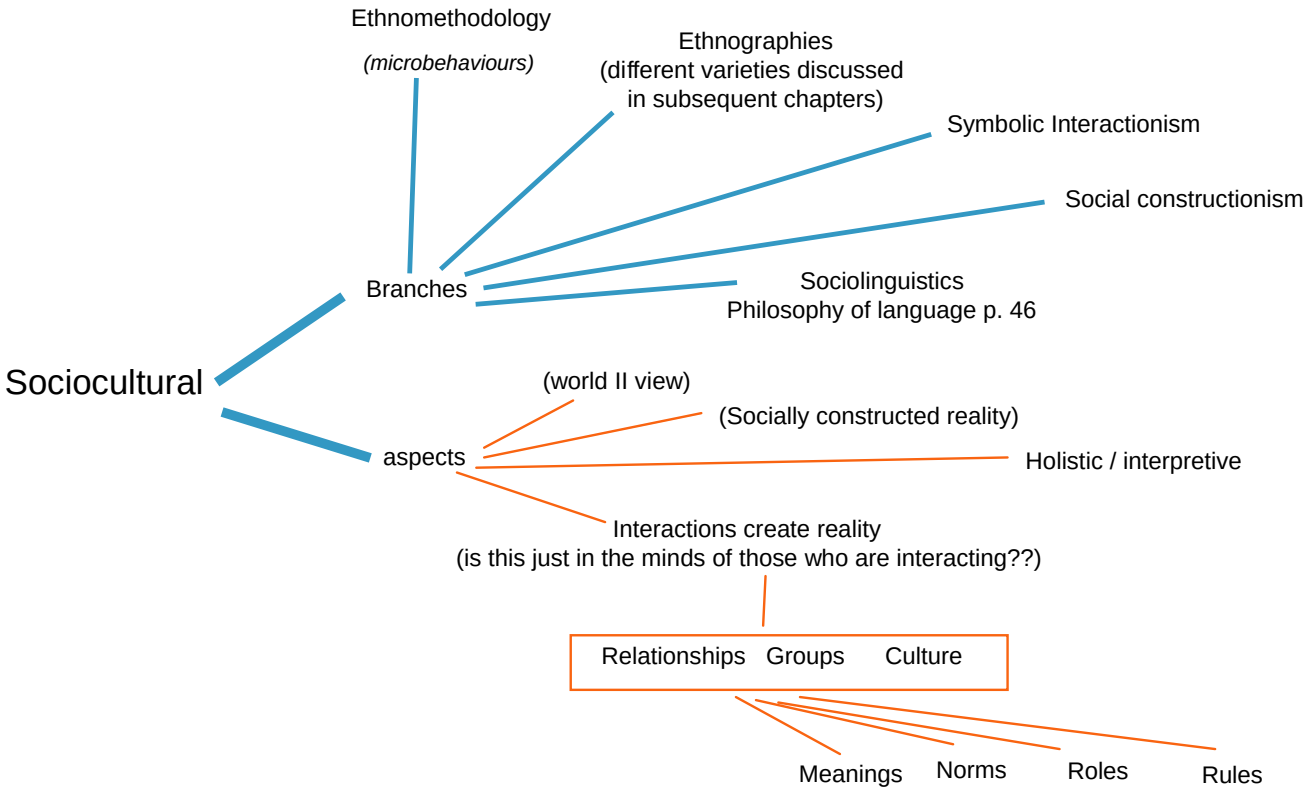
Frankfurt School
Adorno -
theorietical / intellectualism / elitism
Habermas

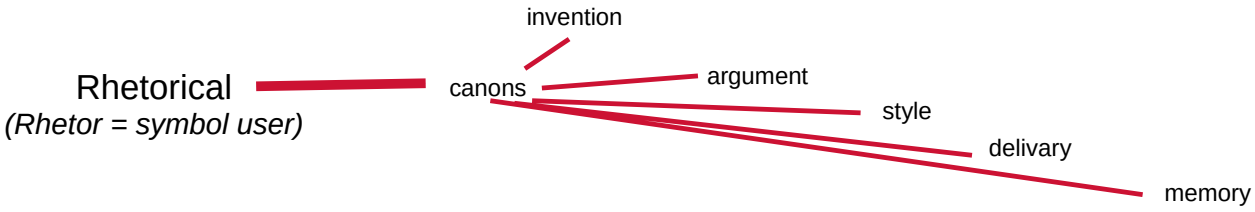
Cultural studies *note this is a critical theory not a world I viewpoint*

Postcolonial theory
Poststructuralism
Feminism
(Varieties discussed
in latter chapters)
Postmodernism

Sociocultural, Rhetorical traditions
on another page

Littlejohn & foss (8th ed.)
Chapter 3 - part 2





Comment about which of Craig's traditions you feel might be most suitable to analysis a shadowing day and why.

Hint: what philosophical assumptions are you, possibly temporarily making, by accepting that shadowing is a valid activity?

Other traditions
on previous page

1.4 Chapter 4 – The Communicator

The chapter begins with theories with which you are most likely to be familiar. In contrast to the previous chapters I found this one easier to read and more interesting. This might be just because I have come across many of the concepts before, although some are new; such as Conversational Narcissism (at least I am now able to recognise myself).

While there is much in the chapter that you can draw on to help unravel the shadowing day, I believe the chapter also has additional benefits to you; Both Elaboration likelihood and Expectancy value theories are concerned with motivation an important aspects of patient concordance and they come together in Milton Rokeachs rather rationalistic work The table below provides details of some of his results.

Taken from Littlejohn 5th ed. Page 144

based on Rokeach, Nature 1973 p57-58

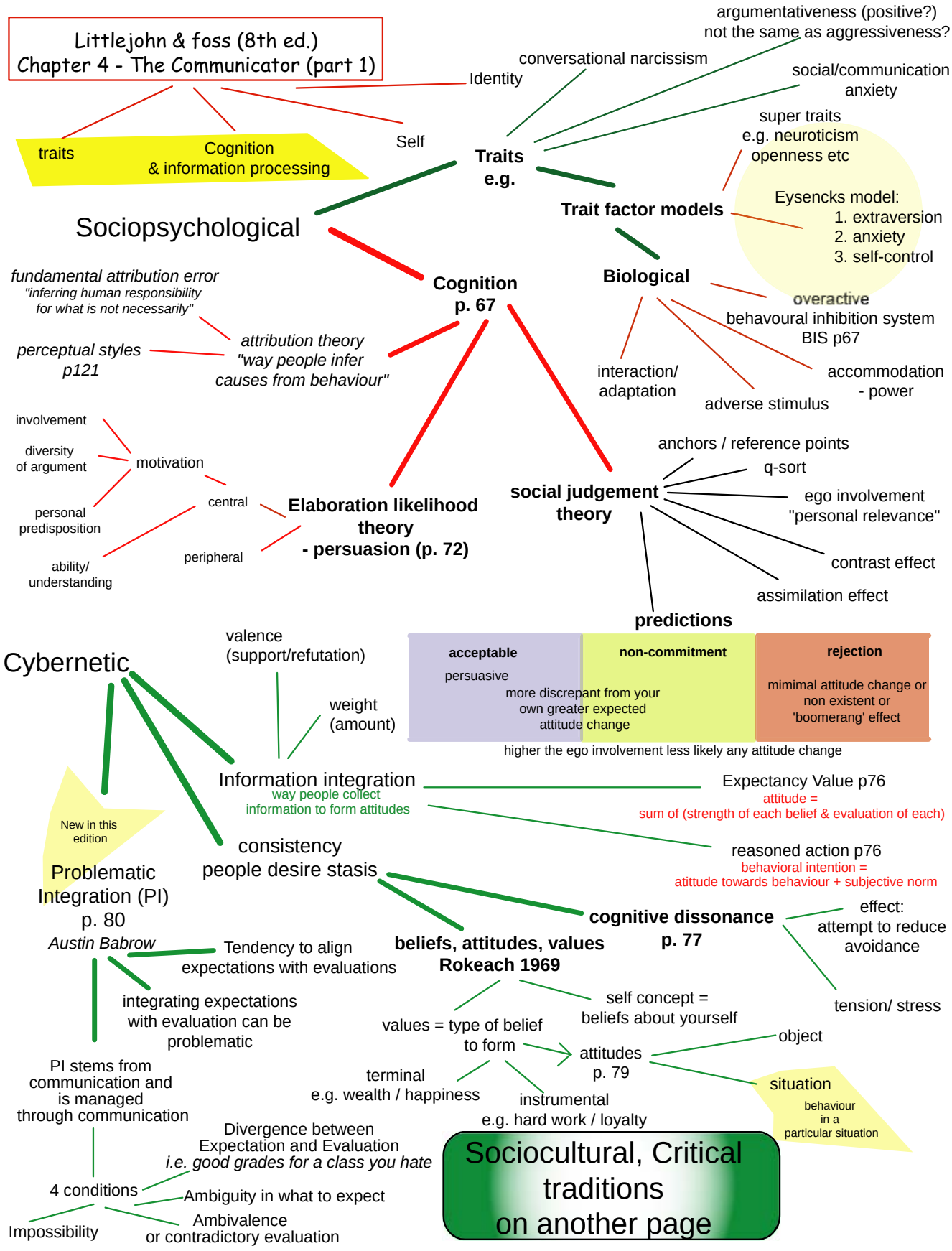
Value Rankings (Composite) for American Men and Women

Values	**Men**	**Women**
Terminal Values		
A comfortable life	4	13
An exciting life	18	18
A sense of accomplishment	7	10
A world at peace	1	1
A world of beauty	15	15
Equality	9	8
Family security	2	2
Freedom	3	3
Happiness	5	5
Inner harmony	13	12
Mature love	14	14
National security	10	11
Pleasure	17	16
Salvation	12	4
Self-respect	6	6
Social recognition	16	17
True friendship	11	9
Wisdom	8	7
Instrumental Values		
Ambitious	2	4
Broadminded	4	5
Capable	8	12
Cheerful	12	10
Clean	9	8
Courageous	5	6
Forgiving	6	2
Helpful	7	7
Honest	1	1
Imaginative	18	18
Independent	11	14
Intellectual	15	16
Logical	16	17
Loving	14	9
Obedient	17	15
Polite	13	13
Responsible	3	3
Self-controlled	10	11

In contrast to Rokeach, Austin Babrow paints our cognitive experience as more of a struggle. I wonder which view you are most attracted towards, and I wonder if in any way your choice is influenced by the possible usefulness it might have for managing patients and the consultation?

Returning to the shadowing exercise the sections on the Sociocultural and critical traditions should receive your close attention, although I feel some of the critical theories presented in this chapter might be just a little too much for many of you to swallow! Be interesting to know what you think?

Don't forget to go to the books web site and complete the MCQs for chapter 4.


Littlejohn & foss (8th ed.)
Chapter 4 - The Communicator (part 1)
Identity
traits
Cognition
& information processing
Self
Sociopsychological
Traits
e.g.
conversational narcissism
argumentativeness (positive?)
not the same as aggressiveness?
social/communication
anxiety
super traits
e.g. neuroticism
openness etc
Trait factor models
Eysencks model:
1. extraversion
2. anxiety
3. self-control
Biological
overactive
behavioural inhibition system
BIS p67
accommodation
- power
adverse stimulus
interaction/
adaptation
Cognition
p. 67
fundamental attribution error
"inferring human responsibility
for what is not necessarily"
perceptual styles
p121
attribution theory
"way people infer
causes from behaviour"
involvement
diversity
of argument
motivation
personal
predisposition
ability/
understanding
central
peripheral
Elaboration likelihood
theory
- persuasion (p. 72)
social judgement
theory
anchors / reference points
q-sort
ego involvement
"personal relevance"
contrast effect
assimilation effect
predictions
acceptable
persuasive
more discrepant from your
own greater expected
attitude change
non-commitment
rejection
mimimal attitude change or
non existent or
'boomerang' effect
higher the ego involvement less likely any attitude change
Cybernetic
valence
(support/refutation)
weight
(amount)
Information integration
way people collect
information to form attitudes
Expectancy Value p76
attitude =
sum of (strength of each belief & evaluation of each)
reasoned action p76
behavioral intention =
atittude towards behaviour + subjective norm
New in this
edition
Problematic
Integration (PI)
p. 80
Austin Babrow
consistency
people desire stasis
cognitive dissonance
p. 77
effect:
attempt to reduce
avoidance
tension/ stress
Tendency to align
expectations with evaluations
integrating expectations
with evaluation can be
problematic
beliefs, attitudes, values
Rokeach 1969
self concept =
beliefs about yourself
values = type of belief
to form
attitudes
p. 79
object
situation
behaviour
in a
particular situation
terminal
e.g. wealth / happiness
instrumental
e.g. hard work / loyalty
PI stems from
communication and
is managed
through communication
Divergence between
Expectation and Evaluation
i.e. good grades for a class you hate
4 conditions
Ambiguity in what to expect
Impossibility
Ambivalence
or contradictory evaluation
Sociocultural, Critical
traditions
on another page

Littlejohn & foss (8th ed.)
Chapter 4 - The Communicator (part 2)

Note: the difference between the Iowa (i.e Kuhn quantitative) and Chicago schools (i.e Mead - qualitative) of SI are missing in the present ed (7th p. 148)

Identity

traits

Cognition & information processing

Self

Kuhn:
Person understands objects through interaction
objects are social
self conversations
twenty statements test

introduction p. 82

Sociocultural Symbolic Interactionism (SI)

Social construction of self p. 83
Rom Harre
Three dimensions

Agency = Intentions

Autobiography past / future

display (public or private)

self consciousness

I_1 = the self that knows

I_2 = the self that is known about

Agency (active / passive)

Source (self or group)

I_1 know I_2 am afraid = Double singularity principle

The Presentational Self p. 86
Goffman

Threatre metaphor

Frame Analysis

Important - Discussed elsewhere in course make sure you understand it!

Social construction of emotion p. 85
James Averill
4 rules

Appraisal *(positive / negative)*

Behaviour *(how to respond)*

Prognosis

Attribution *(what do I tell other about it - how do I express it publically)*

Negative ones dominate p. 86

syndrome = object

In SI:
Interaction -> defines -> individual

Ideology -> defines -> individual

Critical

Standpoint Theory
- How circumstances affect individuals viewpoint

Identity politics p. 89

Queer Theory

Applications & Implications:

1. Each communicator brings a special set of characteristics and resources to any encounter

2. A communicators perspectives are never completely unique, but always shared to some extent with others.

3. A communicators interpretations and actions are always organised according to certain expectations, ways of understanding and categories of thought.

4. A communicators interpretations and actions change over time through interaction with others.

Sociopsychological, Cybernetic traditions on another page

1.5 Chapter 5 – The Message

This chapter again contains information with which you are familiar, particularly the non-verbal behaviour theories and Kellys construct theory (constructivism p118), Langers idea of presentational symbols I find useful in helping explain rituals which I find bewildering, you will revisit similar ideas in the chapter discussing the Organisation.

The section on non-verbal communication is far easier to understand, but does make me slightly apprehensive imagining the various researchers in this area meticulously coding various behaviours. I personally have been witness to this type of analysis being carried out on videos of doctors' consultations. It took many hours to code a single hour's video recording. Another problem with such techniques is the complexity of the coding system that inevitably comes with it. Do you think that the eight types of Illustrators suggested by Ekman & Friesen are all inclusive?

You may well find some of the information in the section on non-verbal communication useful during your shadowing exercise; and it should equip you with new tools to describe non-verbal behaviour. The section on non-verbal communication also talks about cultural differences; specifically concerning the use of smell and proxemics (Hall page 107) – it would be good to hear your opinions and experiences on this aspect on the discussion board.

The section on speech act theory is rather dense but has some interesting ideas such as that of felicity (the degree to which the conditions of the act are met) which I feel is a more appropriate criteria than validity in speech acts (p110). Kenneth Burkes theory of Identification which has guilt as the motivation for communication and actions seems to me to tie in to religious belief quite effectively. The latest edition of the book has reduced this section and missed out some interesting details about the theory:

********** Start of abstract **********

Burkes Dramatistic Pentad (abstract from Litteljohn 7th ed. Page156 -157)

Burke's most basic method for analyzing events is the *dramatistic pentad.* Pentad, meaning a group of five, is an analytical framework for the most efficient study of any act. The first part of the pentad is the act, what is done by the actor. It is a view of what the actor played, what was accomplished. The second part is the scene, the situation or setting in which the act was accomplished. It includes a view of the physical setting and the cultural and social milieu in which the act was carried out. The third component is the a*gent,* the actor, including all that is known about the individual. The agent's substance reaches all aspects of his or her being, history, personality, demeanor, and any other contributing factors. The *agency,* the fourth component, is the means, or vehicle, the agent uses in carrying out the act. Agency may include channels of communication, devices, institutions, strategies, or messages. Fifth, the *purpose* is the reason for the act-the rhetorical goal, the hoped-for effect or result of the act.

For example, in writing a paper for your communication theory course, you, the agent, gather information and present it to the instructor (the act). Your course, your university, your library, your desk and room, the social atmosphere of your school constitute the scene; the format of the paper itself is the agency. You have a variety of purposes, including, in all likelihood, getting a good grade.

David Ling shows how Burke's pentad can be used to understand a communication event.[33] In 1969 Edward Kennedy, a senator from Massachusetts, was involved in an automobile accident with an aide, Mary Jo Kopechne, in which he accidentally drove a car off a bridge into a pond. Kennedy escaped, but Kopechne drowned.

In a remarkable address to the people of Massachusetts about a week later, he explained what happened and attempted to regain the support of the people. Ling writes that Kennedy wanted to achieve two things: to minimize his own responsibility for the accident and to make the people of Massachusetts responsible for whether or not he would continue in office.

Kennedy's appeal on the first point describes himself (agent) as a helpless victim of the events leading to the death of the young woman (scene). He explains his own failure to report the accident (act) as a consequence of his confusion and injuries. Kennedy's depiction makes him out to be a victim of a tragic situation. Later in his speech, Kennedy essentially offered to resign if the citizens wanted him to. Here, the scene shifted to the public reaction to the accident, the agent became the people of Massachusetts, the act was their decision as to whether he should resign, the agency would be *a* statement of resignation, and the purpose would be to remove him from office. Ling believes this was a very effective speech. The reaction was overwhelmingly positive, and Kennedy continued in office.

Burke places strong emphasis on the role of language and symbols in bringing people together or driving them apart. He shows that we can develop strategies for doing either. In the following theory, we see how the deep structure of narrative can accomplish group consciousness in much the same way.

33 David A. Ling, "A Pentadic Analysis of Senator Edward Kennedy's Address to the People of Massachusetts, July 25 *1969," Central States Speech Journal* 21 (1970): 81-86.

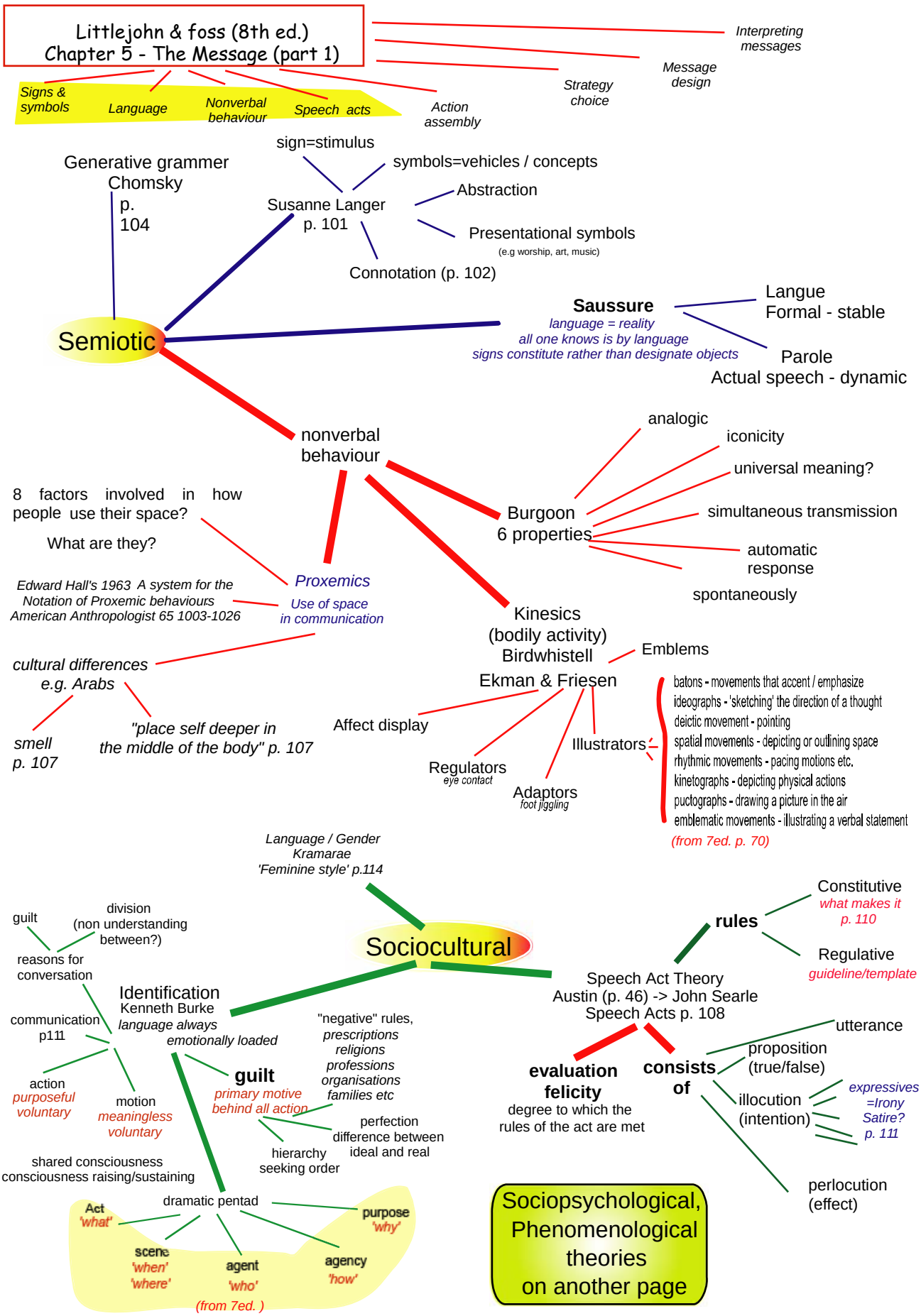
********** end of abstract **********

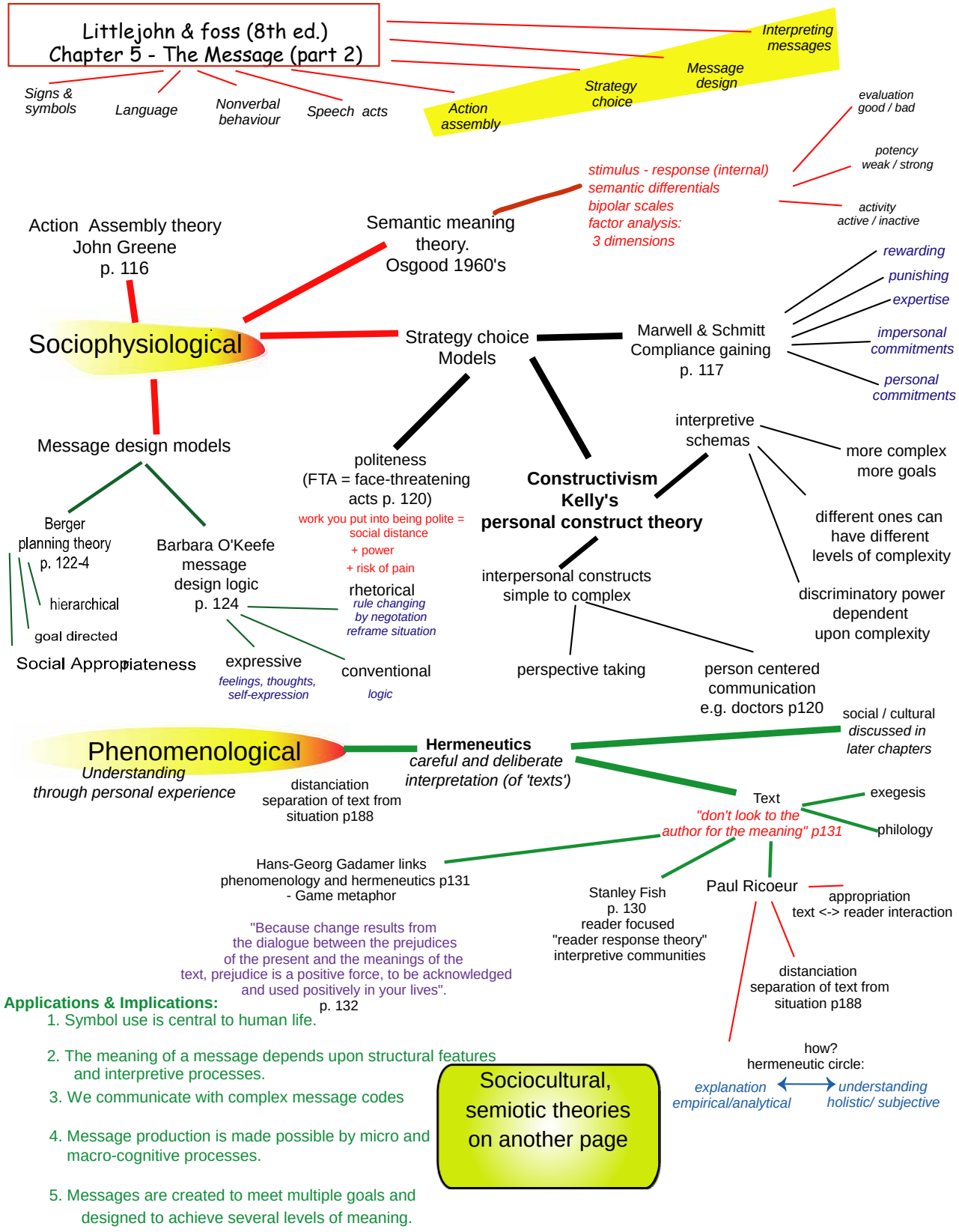
His dramatic pentad is basically the same as the five ‘w’s and ‘h’ I have described as a criterion in various other documents, often from a quantitative stance.

Those if us who like to be in control I’m sure find Marwell and Schmitt’s list of compliance gaining strategies useful helping us to focus on what to do and what might be being done to us!

The language and gender section might have particular relevance to you depending upon who you shadow, this theme is taken up again on page 175 when discussing invitational rhetoric, which, if you want to be cynical, could be looked upon as a subtle compliance gaining strategy. The phenomenological section will be useful regardless of who you shadow, and I do like the music metaphor.

Don’t forget to go to the books web site and complete the MCQs for chapter 5 of the book.


Littlejohn & foss (8th ed.)
Chapter 5 - The Message (part 1)
Interpreting messages
Message design
Strategy choice
Action assembly
Signs & symbols
Language
Nonverbal behaviour
Speech acts
sign=stimulus
symbols=vehicles / concepts
Generative grammer
Chomsky
p. 104
Susanne Langer
p. 101
Abstraction
Presentational symbols
(e.g worship, art, music)
Connotation (p. 102)
Semiotic
Saussure
language = reality
all one knows is by language
signs constitute rather than designate objects
Langue
Formal - stable
Parole
Actual speech - dynamic
nonverbal behaviour
analogic
iconicity
universal meaning?
simultaneous transmission
automatic response
spontaneously
Burgoon
6 properties
8 factors involved in how people use their space?
What are they?
Proxemics
Use of space in communication
Edward Hall's 1963 A system for the Notation of Proxemic behaviours American Anthropologist 65 1003-1026
cultural differences
e.g. Arabs
smell
p. 107
"place self deeper in the middle of the body" p. 107
Kinesics
(bodily activity)
Birdwhistell
Ekman & Friesen
Emblems
Affect display
Regulators
eye contact
Adaptors
foot jiggling
Illustrators
batons - movements that accent / emphasize
ideographs - 'sketching' the direction of a thought
deictic movement - pointing
spatial movements - depicting or outlining space
rhythmic movements - pacing motions etc.
kinetographs - depicting physical actions
pictographs - drawing a picture in the air
emblematic movements - illustrating a verbal statement
(from 7ed. p. 70)
Language / Gender
Kramarae
'Feminine style' p.114
Sociocultural
guilt
division (non understanding between?)
reasons for conversation
Identification
Kenneth Burke
language always emotionally loaded
communication p111
action
purposeful
voluntary
motion
meaningless
voluntary
guilt
primary motive behind all action
"negative" rules,
prescriptions
religions
professions
organisations
families etc
perfection
difference between ideal and real
hierarchy seeking order
shared consciousness
consciousness raising/sustaining
dramatic pentad
Act 'what'
purpose 'why'
scene 'when' 'where'
agent 'who'
agency 'how'
(from 7ed.)
rules
Constitutive
what makes it
p. 110
Regulative
guideline/template
Speech Act Theory
Austin (p. 46) -> John Searle
Speech Acts p. 108
evaluation
felicity
degree to which the rules of the act are met
consists of
utterance
proposition (true/false)
illocution (intention)
expressives
=Irony
Satire?
p. 111
perlocution (effect)
Sociopsychological, Phenomenological theories on another page


Littlejohn & foss (8th ed.)
Chapter 5 - The Message (part 2)
Signs & symbols
Language
Nonverbal behaviour
Speech acts
Action assembly
Strategy choice
Message design
Interpreting messages
evaluation good / bad
potency weak / strong
activity active / inactive
stimulus - response (internal)
semantic differentials
bipolar scales
factor analysis:
3 dimensions
Action Assembly theory
John Greene
p. 116
Semantic meaning theory.
Osgood 1960's
Sociophysiological
Strategy choice Models
Marwell & Schmitt
Compliance gaining
p. 117
rewarding
punishing
expertise
impersonal commitments
personal commitments
Message design models
politeness
(FTA = face-threatening acts p. 120)
work you put into being polite = social distance
+ power
+ risk of pain
Constructivism
Kelly's
personal construct theory
interpretive schemas
more complex more goals
different ones can have different levels of complexity
discriminatory power dependent upon complexity
Berger
planning theory
p. 122-4
hierarchical
goal directed
Barbara O'Keefe
message design logic
p. 124
rhetorical
rule changing by negotation reframe situation
Social Appropriateness
expressive
feelings, thoughts, self-expression
conventional
logic
interpersonal constructs
simple to complex
perspective taking
person centered communication
e.g. doctors p120
Phenomenological
Understanding through personal experience
distanciation
separation of text from situation p188
Hermeneutics
careful and deliberate interpretation (of 'texts')
social / cultural
discussed in later chapters
Text
"don't look to the author for the meaning" p131
exegesis
philology
Hans-Georg Gadamer links phenomenology and hermeneutics p131
- Game metaphor
Stanley Fish
p. 130
reader focused
"reader response theory"
interpretive communities
Paul Ricoeur
appropriation
text <-> reader interaction
distanciation
separation of text from situation p188
"Because change results from the dialogue between the prejudices of the present and the meanings of the text, prejudice is a positive force, to be acknowledged and used positively in your lives".
p. 132
how?
hermeneutic circle:
explanation
empirical/analytical
understanding
holistic/ subjective
Applications & Implications:
1. Symbol use is central to human life.
2. The meaning of a message depends upon structural features and interpretive processes.
3. We communicate with complex message codes
4. Message production is made possible by micro and macro-cognitive processes.
5. Messages are created to meet multiple goals and designed to achieve several levels of meaning.
Sociocultural, semiotic theories on another page

1.6 Chapter 6 – The Conversation

All medicine is about anxiety reduction so I hope many of you found the beginning of the chapter interesting, the accommodation and adaptation theories often ring bells in doctors minds. They frequently tell me how they adapt to particular patients and more importantly how they feel that the adaptability of the doctor in their style of consultation could be seen to reflect how good they are.

This chapter moves away from the individual perspective towards that of a dialogue. The overriding idea is one of a game played by the people involved. While the previous chapter focused on the content of the message this chapter concentrates more on its intention (i.e. goal or illocutionary act). While much of the content of this chapter may seem very esoteric it is interesting to note that the ideas have been popularised in a number of ways; for example, Eric Berne has developed a branch of psychology called 'transactional analysis' where people's interactions are looked upon as games. Two of his very popular books are, *Games People Play: The Psychology of Human Relationships* and *What Do You Say After You Say Hello: The Psychology of Human Destiny*. From the last title you can see that his theory like many theories of discourse has a element of predestination about it. If you want to find out more about TA now go to the following link (optional): http://www.ta-doctor.com/

The idea that goal attainment is an important aspect of discourse has been taken up in the evaluation of patients' perceptions of General Practitioners. Williams (Williams & Weinmann et al 1995 Patient expectations, Family Practice 12 193 – 201) felt that patient satisfaction was a rather limited concept when she discovered that patients have different needs to what constitutes satisfaction. She therefore developed a system of pre-post-consultation testing to discover how close the patients' perceptions where to what they actually encountered.

The section on conversation analysis has pertinence to the medical arena. Much research has been carried out in this area: two of the most important early works are Christian Heath's Body Movement and Speech in Medical Interaction (1986, Cambridge University Press, UK) and Patrick Byne's and Barrie Long's Doctors Talking to Patients (1976, Her Majesty's Stationary Office, London).

You will notice that this chapter starts to discuss metaphor (p.160 etc.) and irony (p.165 - bottom) indicating that it is these very aspects that make conversation interesting. I'm rather concerned that those of you whose first language is not English may find these concepts difficult; if you do, or if you have any suggestions of other types of literary devices that you use, please post a message on the discussion board.

I feel I'm beginning to get the impression that a particular theory either has a smiley or mean face. For example both Steve McCornacks Information Manipulation and Buller & Burgoons Interpersonal Deception theories present a very mean view of communication, whereas Bormanns Fantasy-theme Analysis has a more smiley face although upon reflection I'm not so sure now that this classification is valid?

For a shadowing exercise because it is a qualitative method the researcher should concentrate on the Sociocultural and Critical sections rather than the cybernetic approaches for there main focus. This is because it is inappropriate to make audio recordings or detailed transcripts which would be required for the more quantitative theories such as in a CMM analysis.

Don't forget to go to the books web site and do the MCQs for chapter 6 of the book.

Previous students have also provided valuable comments on this chapter and I have included several posting below.:

1.6.1 Fantasy theme analysis and Symbolic Convergence theory

Some definitions from the web:

Symbolic Convergence Developed by Ernest Bormann, this theory posits that through the process of sharing common fantasies, a collection of individuals is transformed into a cohesive group. This theory draws from both the scientific and humanistic traditions.

Fantasy Theme Analysis The study of the way in which groups use creative and imaginative interpretations of events to fulfill psychological and rhetorical needs. Fantasy theme analysis is the research method of Bormann's symbolic convergence theory.

Rhetorical Vision According to symbolic convergence theory, a collective view of social reality that develops when the same set of fantasy themes is voiced across many group situations.

Some Fantasy theme analysis web sites:

Bormanns home page: http://www.vayne.com/bormann.us.htm

http://www.colorado.edu/communication/meta-discourses/Papers/App_Papers/Young.htm

http://oak.cats.ohiou.edu/~mw389897/fantasy.htm

http://www.uky.edu/~drlane/capstone/group/fantasy.html

Some examples of the use of Fantasy theme analysis:

Thomas G. Endres's "Father-daughter dramas: A investigation of rhetorical visions" in *Journal of Applied Communication Research*, 25, 4 (1997): 317-41;

"He's in a New Neighborhood Now: Religious Fantasy Themes about Mister Rogers' Neighborhood" by Stephen D. Perry, and Amanda Roesch. *Journal of Media & Religion* 3, 4 (2004): 199-219;

"The World's Nicest Grown-Up: A Fantasy Theme Analysis of News Media Coverage of Fred Rogers" by Ronald Bishop, *Journal of Communication*, 53, 1 (2003): 16-32.

The latter two work well especially if you want to simulate fantasy chaining by asking students their recollections of Mr. Rogers. From http://www.afirstlook.com/manual6/ed6man03.pdf

Part of a report by students from http://oak.cats.ohiou.edu/~ss288898/fantasy.htm

The following research report is based on John F., and Donald C. Shields.Symbolic Theories in Applied Communication Research: Bormann, Burke, and Fisher, New Jersey:Hampton Press, 1995, chapter 2.

"Symbolic Convergence Theory is a general communication theory that explains how people collectively build a common symbolic consciousness that provides meaning, emotion, and motive for action."(59) "Symbolic Convergence Theory explains how humans come to share a common symbolic reality."(29) The Symbolic Convergence Theory is composed of six assumptions that explain how we know what we know when using Social Convergence Theory. There are:

1. Meaning, emotion, and motive for action are in the manifest content of a message.
2. Reality is created symbolically.
3. Fantasy theme chaining creates symbolic convergence that is dramatic in form.
4. Fantasy theme analysis is the basic method to capture symbolic reality.
5. Fantasy themes occur in and chain out from all discourse.
6. At least three master analogues--righteous, social, and pragmatic compete as alternative explanations of symbolic reality."(p.p 31-34)

Cragan and Shields identify four basic concepts of Social Convergence Theory:

1. Fantasy Theme - this is the main term of Social Convergence Theory. Fantasy theme acts as the distributor of symbolic cues, fantasy types, and sagas.
2. Symbolic Cues - are made up of a "code, word, phrase, slogan, of even nonverbal sign or gesture."(37
3. Fantasy Type - is a repeated fantasy theme
4. Saga - is "an oft-repeated telling of the achievements and events in the life of a person, group, organization, community, or nation."(38)

These basic concepts can be found in the observable part of the message being evaluated. Cragan and Shields also noted that there are eight structural terms of Social Convergence Theory. They are rhetorical vision, dramatic personae, plot line, scene, sanctioning agent, and the righteous, social, and pragmatic rhetorical vision master analogues. These eight terms give structure to communication when using Social Convergence Theory. These terms are rather technical, and not necessarily common, so I am going to try to give you a better handle on them by defining them in my own words.

1. Rhetorical Vision refers to an on going drama that groups people into a common symbolic reality The rhetorical vision is considered a "composite vision" because it is created by the contribution of many people.
2. Dramatis Personae consists of all the characters that are described in the message. These characters give life to the rhetorical vision. Of course, everyone will have a somewhat different description of the

characters because each person will be receiving and interpreting the message in their own frame of reference.

3. Plot line is the action of the rhetorical vision. I would describe the plot line as the "verb" of rhetorical vision.
4. Scene is where the action is happening.
5. Sanctioning Agent gives a reality to the symbolic reality given in the rhetorical vision. A sanctioning agent could be compared to a figure of authority, it justifies the acceptance of a rhetorical vision.
6. Righteous Master Analogue is like a conscious. The righteous master analogue "stresses the correct way of doing things."(42)
7. Social Master Analogue is the "care-taker". It is concerned with human relationships.
8. Pragmatic Master Analogue can be compared to a go-getter. Pragmatic Master Analogue focuses on "expediency, efficiency, utility, practicality, cost effectiveness, and whatever it takes to get the job done."(42)

These eight structural terms provide the blueprint of the symbolic messages.

********** end of abstract **********8

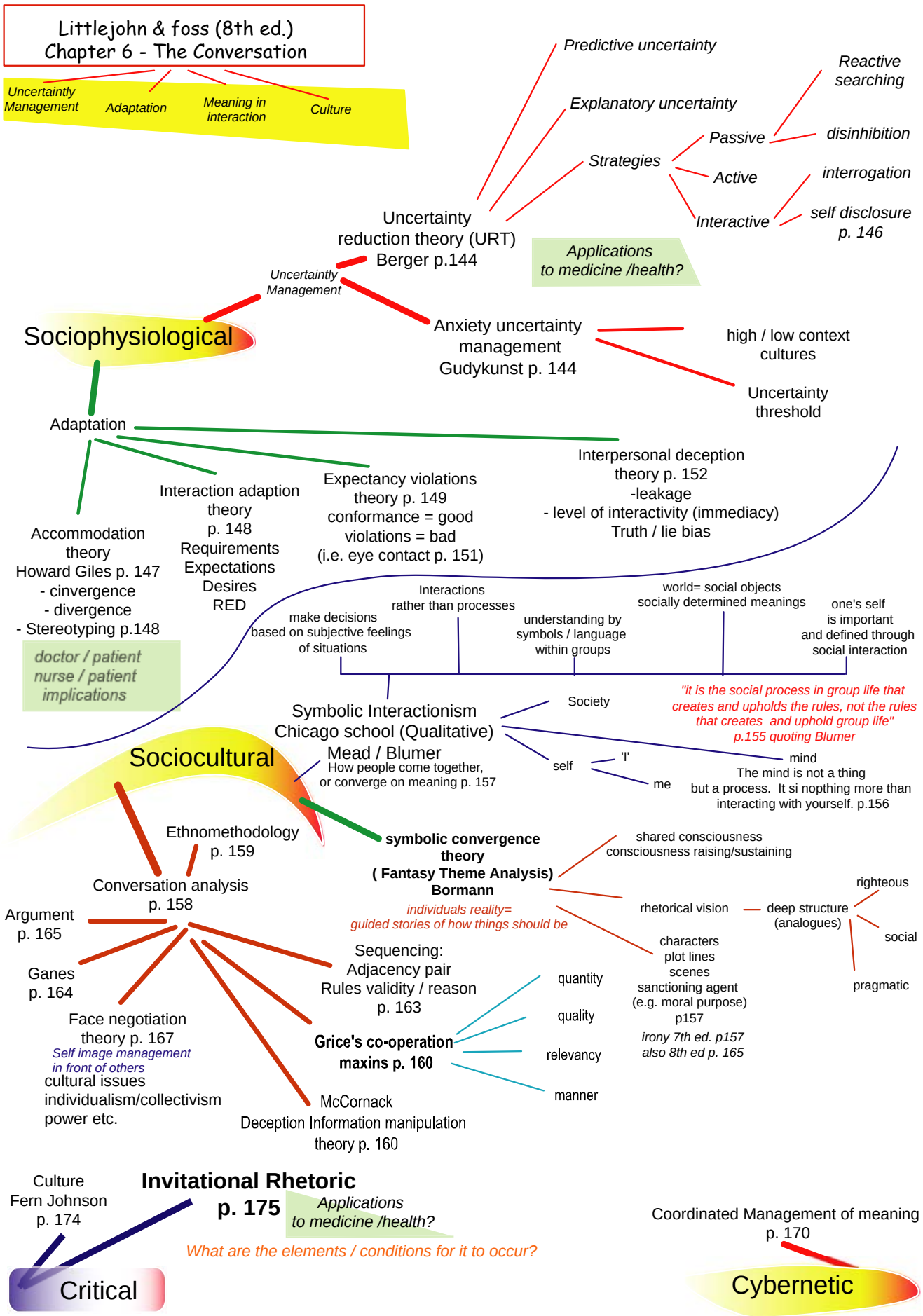
1.6.2 Face Negotiation Theory

The Four Faces of Face

The "Face Negotiation Theory" is an interesting theory as it can be used to predict the behaviour of people in conflict situation esp. true for typical individualist, collectivist, high power distance, and low power distance cultures. There are in fact 4 types of facework maintenance proposed by Ting-Toomey (1988) but these were not outlined clearly in littlejohn (p.167-9). The four faces are

1. Face-restoration - give self freedom and space; protect self from others infringement on one's autonomy.
2. Face-saving - signal respect of the other person's need for freedom, space, dissociation.
3. Face-assertion - defend and protect one's need for inclusion.
4. Face-giving - defend and support the other person's need for inclusion.

There is a two-dimensional grid of facework and it is helpful to understand the inter-relationship of these 4 faces (http://www.colorado.edu/communication/meta-discourses/Theory/face/sld005.htm). Posted by Raymond LI October 2005


Littlejohn & foss (8th ed.)
Chapter 6 - The Conversation
Uncertaintly Management
Adaptation
Meaning in interaction
Culture
Predictive uncertainty
Explanatory uncertainty
Strategies
Passive
Reactive searching
disinhibition
Active
interrogation
Interactive
self disclosure p. 146
Uncertainty reduction theory (URT) Berger p.144
Applications to medicine /health?
Uncertaintly Management
Sociophysiological
Anxiety uncertainty management Gudykunst p. 144
high / low context cultures
Uncertainty threshold
Adaptation
Accommodation theory Howard Giles p. 147
- cinvergence
- divergence
- Stereotyping p.148
doctor / patient
nurse / patient
implications
Interaction adaption theory p. 148
Requirements
Expectations
Desires
RED
Expectancy violations theory p. 149
conformance = good
violations = bad
(i.e. eye contact p. 151)
Interpersonal deception theory p. 152
-leakage
- level of interactivity (immediacy)
Truth / lie bias
Interactions rather than processes
world= social objects socially determined meanings
make decisions based on subjective feelings of situations
understanding by symbols / language within groups
one's self is important and defined through social interaction
Symbolic Interactionism
Chicago school (Qualitative)
Mead / Blumer
How people come together, or converge on meaning p. 157
Society
self
'I'
me
mind
The mind is not a thing but a process. It si nopthing more than interacting with yourself. p.156
"it is the social process in group life that creates and upholds the rules, not the rules that creates and uphold group life" p.155 quoting Blumer
Sociocultural
Ethnomethodology p. 159
Conversation analysis p. 158
Argument p. 165
Ganes p. 164
Face negotiation theory p. 167
Self image management in front of others
cultural issues
individualism/collectivism
power etc.
symbolic convergence theory
(Fantasy Theme Analysis)
Bormann
individuals reality= guided stories of how things should be
shared consciousness
consciousness raising/sustaining
rhetorical vision
deep structure (analogues)
righteous
social
pragmatic
characters
plot lines
scenes
sanctioning agent
(e.g. moral purpose)
p157
irony 7th ed. p157
also 8th ed p. 165
Sequencing:
Adjacency pair
Rules validity / reason
p. 163
Grice's co-operation maxins p. 160
quantity
quality
relevancy
manner
McCornack
Deception Information manipulation theory p. 160
Culture
Fern Johnson
p. 174
Invitational Rhetoric
p. 175
Applications to medicine /health?
What are the elements / conditions for it to occur?
Critical
Coordinated Management of meaning
p. 170
Cybernetic