
Get outta my face!
Get offa my case!

or all you ever wanted to know about
how the words we choose to use
help us lose friends and antagonize people.



A Basis for Developing a Course
for Families, Schools, Businesses,
and Correctional Facilities called

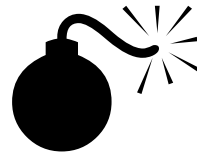
**Button Pushing 101
or Practical Personal Psychology 101**

by Don McCabe

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ACADEMIC LANGUAGE

DEPART FROM MY PRESENCE! DESIST FROM CRITICIZING ME!

How habitual and instantiated automatic verbal response patterns precipitate confrontations and unwanted results.

This publication is adapted from a scholarly paper written at the request of and incorporating numerous suggestions by

Professor Robert Trojanowicz, Ph. D. (1940-1994), Director, School of Criminal Justice
Michigan State University

HABITUAL AND INSTANTIATED AUTOMATIC VERBAL

RESPONSE PATTERNS: The two-edged swords that frequently cause emotional and educational problems, which in turn interfere with traditional intervention techniques, but with proper modifications other patterns of speech can be substituted so as to facilitate the traditional intervention techniques.



Get outta my face!
Get offa my case!

How the words we **choose** to use can help us lose friends and antagonize people.

This book is based on a paper written for and with a lot of help from my late personal friend from childhood:

Bob Trojanowicz (1940-1994), Director
School of Criminal Justice
Michigan State University

Speech Habits — They cut two ways. They can cause problems for ourselves and those around us. Or they can help us get along with ourselves and those around us. Once we understand how these habits work, we can have a real choice as to what we will do with the rest of our lives.

ACADEMIC LANGUAGE

A.0 - THE GRAMMAR OF NON-VERBAL LANGUAGE

A.1 - KINESTHETIC POSITIONING OF THE FACIAL MUSCULATURE.

The most effective non-verbal communication is with the eyes.

By making oval or circular eye movements, non-focused or focused on the horizon, removing the eye focus from the person attempting communication with you in an upward direction or downward, maintaining a non-blinking focus upon the eyes of the person in question, narrowing the eyes into slits, closing just one eye rapidly, or repeatedly closing both eyes, we communicate a myriad of things to others and conversely to ourselves. Likewise, the eyebrows are part of the communication process as is the contraction of muscles underneath the skin on the forehead that produce deep furrows and the positioning of the lips, teeth, and tongue.



Body Language

Facial Expressions.

The most effective body language is done with **the eyes**. By rolling them, looking away, looking up, looking down, staring, squinting, winking, blinking, etc., we can communicate almost any emotion.

The eyebrows work with the eyes and so do our frowning and smiling muscles.

Think about the way Lily Tomlin's character Edith Ann communicates "And that's the truth!"

We can often tell when a person isn't truly happy when his smile is not in sync with his eyes.

To test this, all a person has to do is to look into a mirror and smile using only the lip muscles. What will be seen is a phony smile.

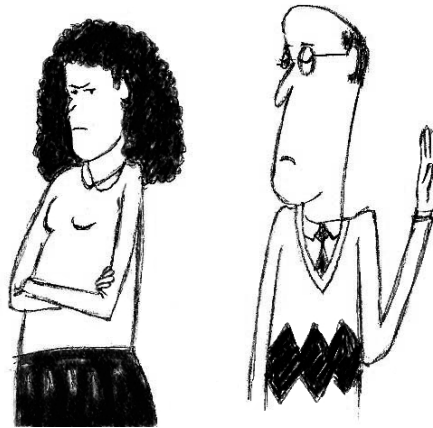
ACADEMIC LANGUAGE

A.2 SPATIAL POSITIONING OF THE SKELETAL MUSCULATURE.

- i. The positioning of the head up, down, sideways all communicate different things.
- ii. The positioning of the shoulders communicates.
- iii. The positioning of the spinal column communicates.
- iv. The positioning of the legs communicates.
- v. The positioning of the arms communicates.
- vi. The positioning of the hands and fingers communicates.
- vii. The positioning of the entire body in relationship to another communicates.

MOST IMPORTANT: Our selection, voluntary or involuntary, of breathing method communicates to others and more importantly to ourselves.

Translated into Plain English



Body posture and use of hands and fingers.

The tilt of our head is telling. The way we droop our shoulders or bring them back is telling. The way we sit or stand is telling.

Questions to think about. Why do preachers say, "Let us bow our heads and pray." Why don't they say instead, "Stand tall, put your feet wide, wide apart, put your hands on your hips, pull your shoulders back, cock your head a little to the right, look up and to the right and tell God you're sorry"? Try it. You can't say "I'm sorry!" in that position without smiling.

Keep the same position but fold your arms. Try to say, "Sure, I believe you." Extend your middle finger and offer it to someone to sit on. What kind of a response do you think you'll get?

Stand close enough to another person that only a thin book can slip between you. Then move back until you feel comfortable. Give people a little space.

ACADEMIC LANGUAGE

A.3 -TONAL QUALITIES AND RHYTHMS OF SPEECH.

- i. The volume of the voice communicates.
The accenting of just a word or phrase by increasing the volume communicates.
- ii. The accenting of a word or phrase by decreasing the volume and/or by decreasing the speed communicates.
- iii. The accenting of a word or phrase by the variation in tonal pitch communicates.
- iv. The accenting of words ties in directly with adjectival and adverbial emphatics (See B.4, p. 32).
- v. The grammar of tonal qualities is perhaps the very first part of language that is learned by a baby.

Translated into Plain English



Tone of Voice.

It's not what you say; it's how you say it. Trite but true.

From the moment we're born we begin learning tones and how to use them.

In every culture and in every language, we all use a special pitch and tone we recognize as baby-talk. And all babies instantly recognize that they are being talked to.

The classic example is the following which, if read with the right intonation and rhythm, makes sense:

Wants pawn term dare worsted ladle gull maimed ladle Rat
Tiding Good.

Once upon time there was a little girl named little Red Riding
Hood.

See what I mean? Some languages (such as Mandarin Chinese) are tonal: same word plus different tone equals an entirely different meaning.

Even words like "asshole" can be a term of endearment **if and only if** the tone is right.