

FLYING **Nº 8**

TRAINING

CIRCULAR

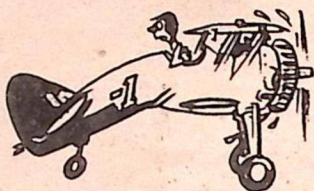
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Air Training.



PSYCHOLOGY FOR FLYING INSTRUCTORS

The following is a digest
of three discussion lec-
tures by Dr. H. D. Wing,
R.A.F., Montrose.



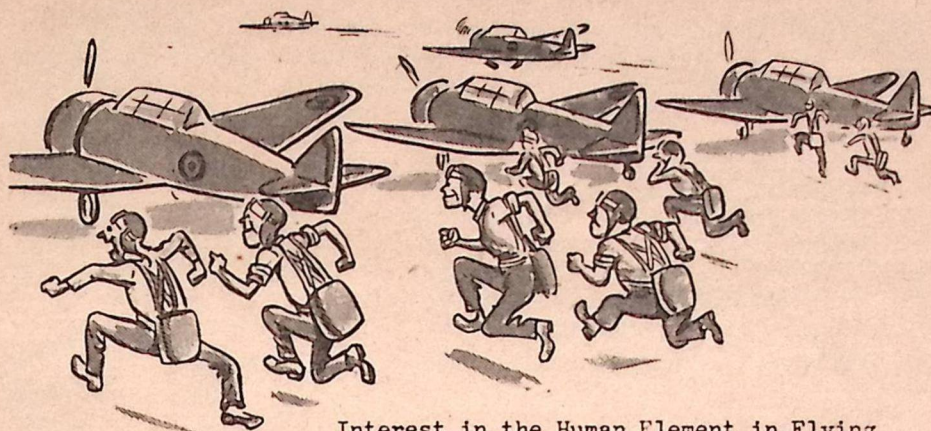
The flying instructor's task is to help the pupil to obtain the necessary skill, and the right frame of mind, to become an efficient pilot.

The whole process of flying instruction (as I see it) is fundamentally a mental one, being an interaction of the minds of the instructor and of the pupil. (The word "mind" is here being used in a very broad sense.) Using an extremely rough analogy, it might be said that the pupil's mind is the material which is to be worked upon, and the instructor's mind is the main tool to do this. It appears obvious that the more the instructor knows about the properties of the "material" and the "tool", the more efficient is he likely to be.

Any "moulding" of the "material" the instructor does must be confined within the conditions which usually apply when directing human activities :

- (1) IT MUST FIRST AIM AT SECURING HIS ACTIVE CO-OPERATION.
- (2) IT MUST BE CONFINED WITHIN THE LIMITS OF HIS CAPACITIES.
- (3) IT MUST DIRECT HIM TO FOLLOW METHODS WHICH WILL GIVE HIM THE BEST RETURN FOR A GIVEN EXPENDITURE OF EFFORT.





Interest in the Human Element in Flying

Psychology is valuable in that it confers on flying personnel who study it an attitude of interest in the human element in flying. The instructor's interest will be mainly concerned with the pupils' reactions to the instruction. As a result :-

1. He will adjust his approach to each individual pupil so that it is appropriate to that particular pupil's characteristics. This will enable the pupil to arrive at a greater stage of efficiency than would any method of treating all pupils alike.
2. As a result of his observations, the instructor is likely to discover the best methods, and will be interested in suggesting improvements in service instructional flying technique.
3. The centre of interest of the psychologically-minded instructor is on an ever-varying quantity (the individual pupil) and he will therefore, while instructing, be kept in a continual state of mental activity, even if only by the free interchange of question and answer. On the other hand, the instructor is interested in the human element is apt to concentrate on his own words, and, through the constant repetition of the same material, is in greater danger of becoming bored.

Boredom is an unpleasant state for the instructor, and one of the greatest causes of poor, uninspired instruction. In addition to being inefficient, the bored instructor who sits leaning on the side of his cockpit, glancing from time to time at the pupil, or throwing a word of criticism at him, is also likely to have a very bad effect on the pupil's general attitude towards flying.

General Psychological Approach of the Instructor

The term "psychological approach" as here used, means one which centres around the effects of the instruction on the pupil's

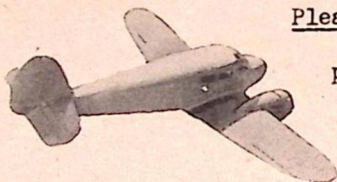
mind rather than around the lesson material itself. It conceives instruction as the interaction of two individual personalities, rather than a mere addition of a certain amount of new skill or knowledge to the existing store of the pupil.

ANY ATTITUDE WHICH CONSIDERS THE PUPIL AS A KIND OF VESSEL INTO WHICH KNOWLEDGE IS "POURED" IS REGARDED AS LARGELY WASTEFUL, AS IT TAKES NO ACCOUNT OF INDIVIDUAL DIFFERENCES IN CAPACITY TO LEARN, OR OF INDIVIDUAL DIFFERENCES IN THE BEST METHOD OF APPROACH.



A psychological instructor adapts (within the limits of pattern and so on and there are considerable limits still left) the methods to suit a particular pupil. He has something of a "bedside manner" which can be modified to the personality of each pupil. The learning becomes a constructive effort accomplished by co-operation between the pupil and instructor, where free interchange of question and answer is encouraged, and where the instructor makes full use of his knowledge of the mental make-up of the pupil to influence him in the desired direction.

As a result, each pupil feels that his instructor has a personal interest in his own particular progress.



Pleasant feeling-tone important -

The psychologist attaches considerable importance to the pleasantness or otherwise of the relations that exist between the pupil and the instructor, for the following reasons :-

1. General nervous strain -

If the relations are pleasant, instruction can be "good fun" for both. If the instructor is perpetually irritated with his pupil, a general nervous strain is likely to be imposed on both.

2. The formation of the right complex -

The great thing from a psychological point of view is to get the right sort of complex established. If the instructor has pleasant relations with his pupils, the process is largely automatically accomplished. IT IS PROBABLY NOT TOO MUCH TO SAY THAT THE DEVELOPMENT, IN THIS MANNER, OF THE RIGHT ATTITUDE OF CHEERFULNESS, CONFIDENCE, AND GENERAL MORALE IS LIKELY TO HELP DECREASE THE NUMBER OF THOSE WHO CRASH OR ARE GROUNDED.

Personal interest

A few moments spent in remarks which show a



personal interest in the pupil's leave, home affairs, and so on, should not be considered a waste of time, for a pupil will want to work for and to please the instructor who has a personal interest in him.

Positive approach -

Flying instruction is more pleasant and more efficient if, where the choice exists, it is couched in positive rather than in negative terms, i.e. EMPHASIS IS PLACED ON THE CULTIVATION OF VIRTUES, RATHER THAN ON THE AVOIDANCE OF VICES.

The value of this principle is well exemplified when dealing with :-

1. The aggressive person -

In many people the word "don't" arouses antagonism, as well as unpleasant feelings, and the aggressive pupil (likely to be of first class importance as a fighting man) immediately counters with a mental "I will". (This probably because he feels that the placing of restrictions on his behaviour is in the nature of an attack on his personality, and just like the animal who is bound or confined - no matter how comfortably - he struggles to free himself from them). WHERE DON'TS ARE NECESSARY, A TOUCH OF THE RIGHT KIND OF HUMOUR TO ACCOMPANY THEM IS OFTEN SUFFICIENT TO AVOID THE UNWANTED ANTAGONISTIC REACTION OF THE AGGRESSIVE PERSON.

2. The submissive person -

Suggestion is an important factor in influencing action with the less aggressive pupils. The instructor, by discussing actions to be avoided, may unwittingly suggest vices of which the pupil was not previously aware.

IN EITHER OF THESE TWO CASES, THE INSTRUCTOR HAS USED UP INSTRUCTIONAL TIME WHICH MIGHT HAVE BEEN BETTER SPENT IN POSITIVE SUGGESTION, WHICH IS ALWAYS MORE EFFECTIVE IN GETTING A DESIRED COURSE OF CONDUCT.

Suggesting enthusiasm -

Hope deferred makes the heart sick, unfortunately applies to a proportion of pupils who were very keen when they volunteered, but who have lost some of their initial enthusiasm during the long period of waiting for actual flying instructions. These pupils can usually be easily restored to their former happier state by a little judicious handling.



The instructor who starts with the remark "this is going to be an awful grind but has got to be done" has, by his first sentence, greatly increased his own, and

the pupil's difficulties in learning. An attitude that a particular exercise is "great fun" - varied in degree to suit the individual pupil and, obviously not being overdone - is, with the majority of pupils, a good approach likely to stir up keenness to learn.



ONE OF THE IMPORTANT THINGS IN THE EARLY STAGES OF FLYING INSTRUCTION IS TO BUILD UP A GOOD MEASURE OF CONFIDENCE. UNPLEASANT, BULLYING INSTRUCTION IS LIKELY TO UPSET THE PUPIL SO MUCH THAT HE HARDLY KNOWS WHAT HE IS DOING. HE IS CERTAINLY IN NO FIT STATE TO ABSORB INSTRUCTION. EVEN A FEW CARELESS WORDS MAY BE SUFFICIENT TO HAVE A VERY DELETERIOUS EFFECT; THIS IS ESPECIALLY SO IF SPOKEN JUST BEFORE THE PUPIL IS ABOUT TO TRY A NEW EXERCISE OR MACHINE.

Even when taking the more ordinary exercises, it should be remembered that most beginners have a tendency to think that the learning of something new is going to be difficult.

With bad handling this leads to a frame of mind

which, even if it does not go so far as to make

the pupil "accident prone," may at least

cause him to lose his courage to get

to grips with the subject. It is

up to the instructor to suggest

confidence (combined with

reasonable caution)

from the very

beginning

Pupil inferiority and instructor superiority feeling

The pupil's marked inferiority in flying as compared with the instructor will tend to carry with it a general inferiority feeling which not only arouses displeasurable feelings that are better avoided, but also tends to undermine self confidence. This is likely to occur to some extent with most pupils. If the instructor feels that in any particular case it is getting so strong as to make the pupil discouraged, it is a good thing to point out that everything must have a beginning, and that their united efforts will do much to level up the matter. By this means the superior - inferior relation is converted to a co-operative attitude.



It is bad enough for the pupil to feel his inferiority in the flying, but the position is made far worse if the instructor adopts any attitude of general superiority. Some are apt to assume that all pupils are B.F.'s in all matters, and they are not shy of expressing these opinions. Thus one Instructor of my acquaintance openly divided pupils - in their presence - into three categories,

1 THE FOOLS

2 THE DAMN FOOLS

3 THE BLOODY FOOLS

SUCH STATEMENTS ARE LIKELY TO UNDERMINE THE PUPIL'S SELF CONFIDENCE, AND ARE THEREFORE BETTER LEFT UNSAID. IT SHOULD BE REMEMBERED THAT THE PUPIL HAS PROBABLY NOT GOT THE RANK TO SALVE HIS SELF ESTEEM BY ASKING TO WHICH CATEGORY THE INSTRUCTOR BELONGED AS A PUPIL!

If an instructor can only retain his prestige by use of discipline he is not worth his position. The only true foundation of the instructor's prestige is a recognition (by the pupils) of his worth as an instructor. It is on this basis that they will assess him. The two obvious features of a good instructor are :-

1. ABILITY TO FLY, AND
2. ABILITY TO IMPART HIS SKILL AND KNOWLEDGE.

If an instructor makes a mistake in a flying exercise, any attempt to "rationalise" by blaming the conditions, or to pass on to something else, is not likely to convince the pupil. Instead it is better to analyse the reasons with the pupil, point the moral, and demonstrate again in a correct manner. Similarly, if the instructor is not sure of the answer to a question, he should not risk his reputation and the giving of false information by a guess, but should postpone the answer until he has looked the matter up. Any reasonable pupil will respect the honesty of such procedures.

Instructional ability -

The pupil comes in order to be instructed and is disappointed, almost aggrieved, if the time is spent otherwise - no matter how pleasantly. Because he knows that the instructor is not doing his job conscientiously, the pupil's estimate of him falls in consequence.



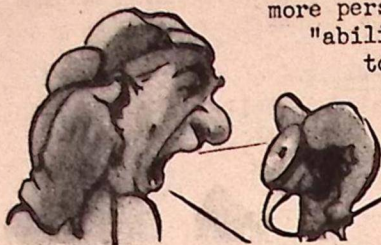
The long-term purpose -

One of the best motives for work is that of having a well defined long-term purpose. In choosing it there are two main points that should be borne in mind, namely :

1. IT MUST BE ONE THAT DEFINITELY APPEALS.
2. IT MUST BE ONE THAT IS CAPABLE OF ACHIEVEMENT.

One that appeals -

The instructor may feel it his duty to bring the long-term war aims before his pupils on occasion, but he will probably find it more effective to employ a "course" purpose with a



more personal appeal, such as "earning his wings", "ability to outmanoeuvre the Hun", or "ability to lead a flight". - Whatever the long-term purpose is, it should be clearly set before the pupil near the beginning of his course, together with an account of the way he will be helped to accomplish it, as this greatly helps in enlisting his co-operation.

Principles governing the learning process

Co-ordination of different subjects

It is desirable that the different subjects taught should form an organised whole. Thus, ideally, a pupil should do the turning errors of a compass in Navigation, at about the same time that he practises them in flying, and deals with them in principles of flight. The flying instructor should therefore endeavour to co-operate with the Ground Instructional staff to see whether this may be at all possible.

ALSO, HE SHOULD KEEP HIMSELF WELL UP IN SUCH SUBJECTS AS PRINCIPLES OF FLIGHT, NAVIGATION, ETC. IN ORDER TO BE SURE THAT HE CAN MAKE USE OF THEM WHEN NECESSARY TO BACK UP HIS OWN INSTRUCTION, CAN ILLUSTRATE THEM IN THE AIR, AND CAN ANSWER THE PUPIL'S QUESTIONS.

Repetition

All learning (whether of skilled acts such as flying, or the memorising of facts such as Navigation rules) is mainly carried out by repetition. Unintelligent repetition is often extremely disappointing in its lack of results - in doing skilled acts it is often worse than useless, as it may be fixing slapdash, slovenly methods which will be a great handicap in the more advanced stages.

Attention to the following point is an aid in getting this attitude of mental activity, and in avoiding the dulling effects of repetition :-

Freedom from distraction -

If a part of the pupil's mental energy is being devoted to some extraneous matter, obviously the mental activity devoted to the repetition is going to be lessened. EVEN TALKING TOO MUCH BY THE INSTRUCTOR MAY DISTRACT HIM A LITTLE - as the child in Punch said, "I think I could understand if you didn't explain so much". The pupil often requires to concentrate on what he is doing rather than on the instructor's words. If the speaking is



indistinct, the position is made worse, as the major portion of the pupil's attention may be devoted to trying to hear.

A bullying instructor may be yet worse, for even when he is not talking, the pupil's mind is full of fears of what he may be doing incorrectly, rather than concentrating on what he is actually doing.



Over-use of a pet word or phrase such as, "good", "right", etc., can be distracting because it is annoying, (the pupil may even be counting them instead of giving his attention to the exercise).

The instructor should also avoid fidgeting with the controls, or in other ways, as this is distracting.

Continual changes of course, proximity of aerodromes and built-up areas, are all disturbing factors that should be avoided when carrying out an exercise requiring repetition.

Even too many exercises on one trip may mean that the pupil is distracted from a present one by thinking of others he has been trying.

VERY OFTEN THE BEST PROCEDURE FOR THE INSTRUCTOR AFTER HE HAS GIVEN A CLEAR DEMONSTRATION IS TO KEEP IN THE BACKGROUND, AND LEAVE THE PUPIL TO DEVELOP HIS SKILL BY "TRIAL AND ERROR"

Absence of fatigue

If the pupil is too physically tired to be mentally active, practice is going to do little to improve his performance, as the repetition may be so mechanical that he cannot analyse his faults or he may actually be practising faulty motions that render it actually retrogressive. This applies particularly to pupils flying solo, and the value of this at the end of a long flying day is consequently often open to doubt.

THE LENGTH OF TIME A PUPIL CAN PRACTISE WITH ADVANTAGE DEPENDS ON THE INDIVIDUAL; IN SOME CASES ACTUAL BENEFIT MAY BE DERIVED BY REDUCING THE PRACTISING TIME OR EVEN BY TAKING A REST. (Kreisler, I believe, took a two-year rest from his violin playing at one time in order to improve his playing).



MENTAL FATIGUE IS AS IMPORTANT AS PHYSICAL FATIGUE - the former might more accurately be termed BOREDOM in most cases because, as far as our present knowledge extends, mental structures seem almost indefatigable. (Breakdowns occur through worry, or conflict, rather than through overwork.)

To reduce boredom, the approach to an exercise should be made as interesting as possible and the same exercise should not be repeated for too long a period.

There is another reason for spreading out the practice periods, namely, that improvement takes place during the resting time. To get the maximum return from a given period of daily practice, it is as well to split up the time by rests, or between a few exercises.



Repetition from different angles

If revision (a form of repetition) is taken time and again in a manner exactly similar to the original lesson, there is more danger of the pupil getting bored than if the angle of approach can be varied.

Making repetition active by instructing

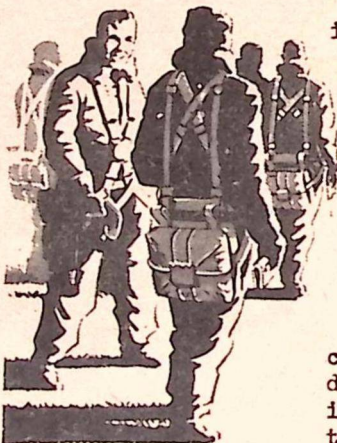
One of the best methods of learning is to instruct. The pupil can be given a useful revisional lesson of past exercises by asking him to take over the role of instructor for a little, while the instructor, acting as a pupil, does all he is told to do. This very quickly shows up points that the pupil is inclined to omit, or those which he has not learnt thoroughly.



Trial and Error (Conditioning)

The third general principle laid down for rapid learning is the trial and error (or conditioning) process. This is particularly important in teaching the acquisition of skill, such as flying. The process is one by which the correct act is always associated with pleasant results, and the incorrect one by unpleasant results.

Good results from correct actions and vice versa



In flying this is a very powerful factor in speedy learning, because most types of faulty action lead to an incorrect, or rough effect. It is important that the pupil should see the effects of his faulty action, and **IT IS THEREFORE DESIRABLE THAT THE INSTRUCTOR SHOULD NOT BE TOO READY TO TAKE OVER THE CONTROLS WHEN THE PUPIL HAS MADE A MISTAKE,** but should leave it sufficiently late (when possible) to let these become clearly apparent.

It must be remembered that the pupil cannot get a perfectly clear idea of what to do until he has actually successfully done it - and probably done it several times, at that.

Praising the correct action and vice versa

The process of conditioning does not consist in checking alone, but a suitable meed of praise for correct action is equally important (a few instructors are apt to forget this). The instructor who never praises is not only omitting part of the conditioning process, but is also reducing the efficiency of his censure, because he engenders the feeling in his pupil that "no matter what I do the instructor grumbles, so why bother?" If however, the censure is given together with a generally pleasant approach and a fair proportion of praise, it will be far more effective.



For minor corrections, a touch of the right type of humour often takes the edge off the comment, so that the really sharp censure can be reserved for acts of carelessness.

THE RIGHT PROPORTION OF PRAISE AND BLAME SHOULD BE VARIED ACCORDING TO THE PERSONALITY OF THE PUPIL. SOME ARE VERY SENSITIVE TO CENSURE, AND NEED ONLY A GENTLE REMINDER, OTHERS NEED POSITIVE BULLYING TO GET THE DESIRED EFFECT; EVEN A SINGLE INDIVIDUAL MAY VARY IN THIS MANNER FROM DAY TO DAY. A LITTLE ACQUAINTANCE WITH THE PUPIL IS USUALLY SUFFICIENT TO DECIDE THIS POINT.

Pupils cannot, as many instructors believe, be classified into types, or divided into those who will learn exercise, and those who never will. THERE ARE ALL STAGES FROM THE ACE TO THE DUD.

The best pupils will absorb instruction many times faster, and will retain it better, than the weakest. The instructor should adapt his speed of instruction to suit the pupil's capacity. Any attempt to hold back the better pupils is very wasteful; where regulations permit, they should be allowed to complete the course in a shorter time, or, at least be given more detail.

If, after reasonable trials, a pupil does really seem to be too dull to profit by the course, THE INSTRUCTOR SHOULD NOT HESITATE TO RECOMMEND THAT HE CEASE TRAINING.



TO FAIL TO DO THIS IS NOT ONLY A WASTE OF THE INSTRUCTOR'S TIME - WHO MAY BE ABLE TO GET TWO GOOD PUPILS THROUGH IN THE SAME TIME THAT IT TAKES TO FLOG A POOR PUPIL UP TO PASS STANDARD - BUT ALSO IN THE END THE LATTER MAY ONLY BE A DANGER TO HIMSELF AND THE REMAINDER OF HIS CREW.

THE END

(The following is a reprint of a pamphlet originally issued in July, 1942.)



How's Your Voice?

A FEW HINTS FOR THE FLYING INSTRUCTOR

A Word on Words

You are a Flying Instructor for two reasons: -

- 1) You fly well yourself, and
- 2) you happen to have the gift of teaching others to do the same.

These hints are not concerned with your flying ability : that is taken for granted. They are concerned entirely with the method in which you impart your knowledge.

The Flying Instructor's basic medium of instruction is -

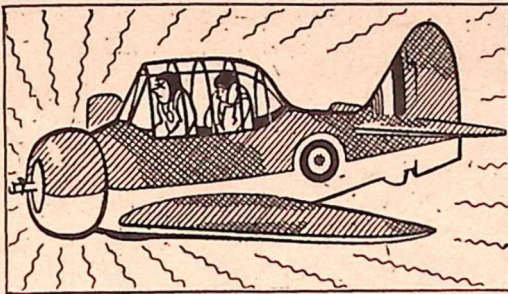
WORDS

You are encouraged in C.A.P. 1 "to exercise initiative" in delivering the patter, and to avoid parrot-like adherence to the actual text of the book. This means that once you have memorized the patter as set forth in C.A.P. 1, you should deliver it to the pupil to some extent in your own words - provided only that they continue to convey exactly the same significance as the original.



Thus, you will eventually evolve many patter words and expressions of your own, according to your individuality.

Whether you are talking through ordinary speaking-tubes or through the more efficient electrical intercommunication set, the choice of these words and the method of their delivery are matters of the utmost importance.



Factors in Reception

The factors that make for the pupil's good or bad reception of your instruction are numerous. They can, however, all be divided into two main groups.

Group One : the way you talk (i.e.

voice culture, grammar, accent, etc.)

Group Two : the way you act (i.e. use of equipment, demonstrations, instructor's deportment, etc.)

In this pamphlet more space is devoted to Group One than to Group Two - since, if the Flying Instructor doesn't know how to talk to his pupil, all the technical improvements and instructional tricks in the world aren't going to help much.

The Way You Talk

First of all, Talk Slowly. Your normal rate of conversational speech is too fast for good reception



Remember that an inspired teacher who can't fly is no less useless as a Flying Instructor than a brilliant pilot who can't teach.



through a speaking-tube. Consciously cut down your speed until each word is properly rounded off and complete.

Don't let your Voice betray you.

Your Voice is the only contact the pupil has with you while flying. He can easily detect nervousness, irritability, impatience or lack of self-confidence by the tone of your voice.

Realizing this, however, don't try to use your voice as a cloak for your emotions. It takes quite an actor to do that effectively. Instead, school yourself to be sympathetic and interested in the progress that is being made, and your voice will automatically reflect your feelings. Your pupil's reactions may surprise you.



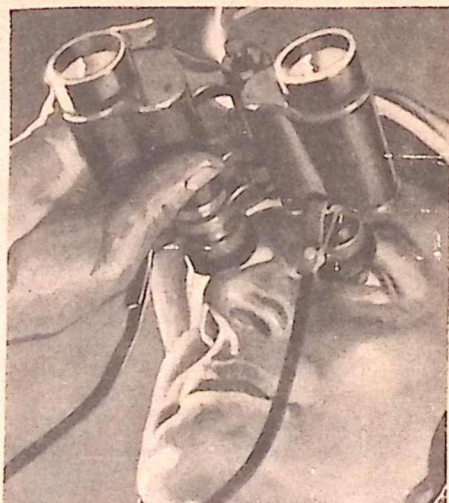
Cultivate the Brassy Tone

A deep sonorous voice ("Yes, laddie, when I played Hamlet in '25 at the Playhouse") is not well transmitted. Remember that the smooth and mellow tones of the radio announcer have no roaring engine to compete with.

To get the best results, pitch your voice higher. Without becoming a Bull of Bashan, try to achieve a nasal or metallic quality. A partial closing of the throat will help.

If you want to listen to a voice that would transmit really well over a speaking-tube, listen to Walter Winchell on the radio - and slow him down at least fifty percent.

Avoid the use of words that tend to take the crispness out of your voice. This is a pretty broad recommendation, admittedly; but just bear in mind that soft mellifluous words of the type that linger on the tongue won't help to turn out the best brand of Service Pilot. And don't use a three-syllable word where a two-syllable one will do.



Modulate



Nothing is so calculated to produce drowsiness and disinterest as a monotonous voice which never varies. Ask any hypnotist.

Therefore you should modulate your voice over the speaking-tube just as you would in ordinary conversation. This will show your pupil that you're interested in what you're telling him, and it will keep him interested too.

The parrot on Page Two knows nothing about the finer points of modulation. Don't be like him.

Hold That Note



It's a perfectly natural habit to let the volume of the voice fall off towards the end of a sentence. When this happens in the air, the last words of the sentence are unintelligible.



Lots of volume is needed to override the noise of the engine - AND THIS VOLUME MUST BE MAINTAINED.

Be careful of crowding too many words into one breath. This results in speeding up (with a consequent garbling of words) - or else in ending the sentence in a whisper because you have no motive power left.

Demosthenes and the Pebbles

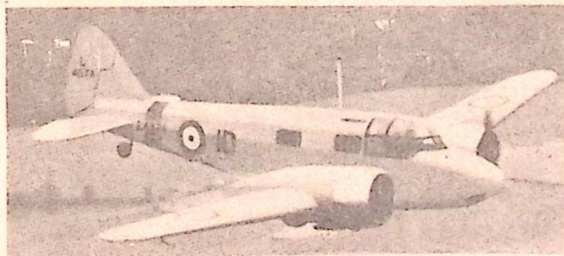
Demosthenes, the great Athenian orator, having received a hearty Bronx cheer on the occasion of his maiden speech in the Areopagus, used to go down to the seashore (preferably when there was a storm raging) and practise public speaking with a mouthful of pebbles.

When satisfied that he could, even with a handicap like that, make himself clearly and forcefully understood, he returned to the Areopagus and once more gave tongue. This time (though the Greeks expressed it differently) he wowed 'em.

It is not suggested that you should emulate Demosthenes. He was only brought into this in order to illustrate what can be done in the matter of perfecting enunciation.

The theory of speech is that the diaphragm provides the motive force, the mechanism in the throat interrupts the sound, and the words are formed by the tongue, teeth and lips.

All those organs should be used to utter each syllable clearly



and distinctly, without slurring or chopping off. Break a word up, and articulate each syllable carefully. When using a speaking-tube, the best results are obtained by speaking from the "front" of the mouth.



Pronunciation

There is an accepted standard of pronunciation, of the correct accentuation of syllables.

For example, it may seem absurd to suggest that anyone would pronounce the word "elevators" other than "EL-e-VAT-ors", or "wireless telephony" other than "WIRE-less te-LEPH-o-ny".

Suppose, however, that someone said to you (particularly over a speaking-tube in a noisy aircraft) "el-ev-a-TORS" or "WIRE-less te-le-PHON-y". Would you know what he meant ?

These are exaggerated instances, but you'll hear a dozen simpler mistakes made every day. DON'T MAKE THEM YOURSELF.

Don't be Afraid of the Dictionary



A good dictionary gives both the pronunciation and the meaning of words. Refer to it whenever you're in doubt about either.

It is absolutely essential that your words convey the exact meaning. If you aren't quite sure, become a parrot for a few moments and quote the patter book. The words used in it are all tested and accurate.

Numberless words in the English language are constantly misused. Take, for instance, the word "ENERVATING". Actually, it means "to deprive of nerve, courage, or strength"; yet how often will you hear it used as a synonym for "bracing" or "invigorating" ?

The use of a word to convey a meaning exactly opposite to its true meaning might conceivably have disastrous results in flying.

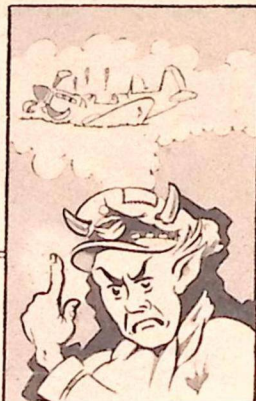


The New Babel

The J.A.T.P. brings together men from all walks of life and from many parts of the world.

The vast majority

Whether you are a Jekyll or a Hyde depends entirely on the pains you take with your pupils.



of them are English-speaking - but none the less they can't all readily understand each other. Unless he takes considerable trouble, the broad-tongued Lancashire lad can't normally convey his ideas with anything like crystalline clarity to the sleepy-voiced Georgian, or vice versa. And if one of them happens to be instructing the other through a speaking-tube, the situation becomes even more awkward.



Or take the case of a French Canadian, a Pole, a Scandinavian, etc., etc. Though they may speak English more or less understandably, many of them still think in their own native tongues. This presents a serious difficulty when they try to absorb knowledge from the spoken word.

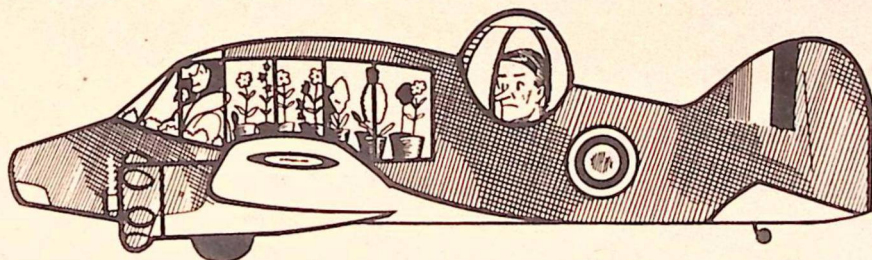
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To change an accent in a short time is practically impossible. Therefore it is the policy of the Service to send students to schools where there are instructors of the same nationality. However, cases exist where this is not feasible.

It thus becomes part of your job as an instructor to make sure that students of this kind fully understand what you're saying, and to take greater pains than usual to ensure that your patter is "getting across".

If the student is not from your part of the world, speak slowly and distinctly and make him repeat parts of your instructions to make sure that he understands you. Never take it for granted that he knows what you are saying - and if he doesn't "get it", report the matter to your C.F.I. and have the student transferred to another instructor who speaks his language.

It is not pretended that the foregoing suggestions cover every aspect of the delivery of instructional patter. However, it is



hoped that they may at least serve as a basis for your further personal researches.

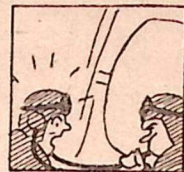
Similarly, in the next part of this pamphlet, which deals with practical aids to the transmission of flying instruction, your attention is drawn to only a few salient points. You will be able to add to them indefinitely from your own experience.



The Way You Act

SEE THAT YOUR PUPIL'S
HELMET FITS HIM

It is essential that your pupil's helmet fit him properly and comfortably. Otherwise he won't hear what you say.



Therefore, before giving instruction in the aircraft, check the fit of the helmet and earphones.

Blow through the tubes and ask him whether he feels it in his ears.

There's not the slightest use in your knowing your stuff if your pupil isn't mechanically equipped to receive it properly.

MAKE HIM COMFORTABLE

If your pupil is uncomfortable in the aircraft he won't be able to pay full attention to your words.

Ask him if his parachute is comfortable, and tell the groundcrew men to make sure that the seat-straps are properly adjusted. Concentration is considerably hampered if the pupil has a strap constantly galling him during an instructional flight.



This may smack of "babying". Actually, it isn't. It's just common sense - and from a purely selfish angle it's good business. No matter how finished an instructor you may be, your pupil won't "get it" unless he's ready to receive it; and if he doesn't "get it" you'll either have to go through the whole business again or else (which is much worse) have a wash-out on your hands.

SUIT YOUR ACTIONS
TO YOUR WORDS ...

Make your actions syn-chronise with your words.

If, for example, you're explaining the pitching movement, pitch the plane as you talk.

Don't make the error of explaining the rolling plane and at the same time be trimming the aircraft. It's very disconcerting to the pupil and only serves to confuse him.



Sequence 18a

Say it - AND AT THE SAME TIME - do it.

**MAKE YOUR PUPIL REPEAT
WHAT YOU TELL HIM**

Quite frequently a pupil is reluctant to ask his instructor to repeat himself for fear of appearing stupid. You can often sense that he isn't absorbing what you're teaching. When that happens, ask him to repeat what you've been saying.

Make it easy for him to learn.

**USE THE MOUTHPIECE
CORRECTLY**

Repeated experiments have shown that the best results are obtained by placing the top of the mouthpiece lightly against the upper lip and leaving about one eighth of an inch between the lower edge of the mouthpiece and your lower lip or chin.



Don't touch the mouthpiece to your lower lip or jam your mouth into it. On the other hand, don't sit back and bellow at it !

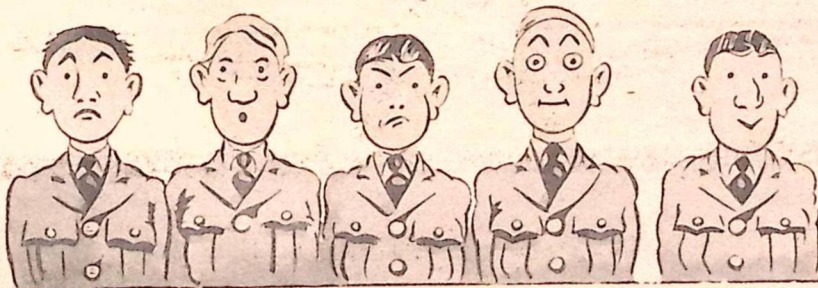
Experiment until you find the position best suited to your voice - then stick to it always.

THE MOST IMPORTANT POINT OF ALL

An easy and nonchalant attitude on the part of the instructor will go far towards inspiring the pupil with a feeling of confidence. He will automatically relax and will therefore be able to give his best. Cultivate a confident and interested voice: it will pay big dividends. If your pupil is inclined to be tense or nervous, don't bawl him out - josh him out of it in a friendly way.

CONCLUDING REMARKS

You are working with hand-picked material.



Most of your pupils are young and full of enthusiasm, and they haven't been out of school for very long. Their minds are still highly receptive, still in the formative stage. That they have the ability to learn has already been demonstrated before they come to you.

You, their instructor, are quite a remarkable person in their eyes. You can do things they can't do.

Your most casual remarks will be remembered, your mannerisms and your flying technique will be imitated. As long as they are convinced that you know what you're talking about, your pupils will be perfectly content to absorb all you can tell them and to copy your style.

But Heaven help you if they ever get it into their heads that you're not quite sure of what you're teaching. You might as well quit right away, because your usefulness as an instructor is finished.



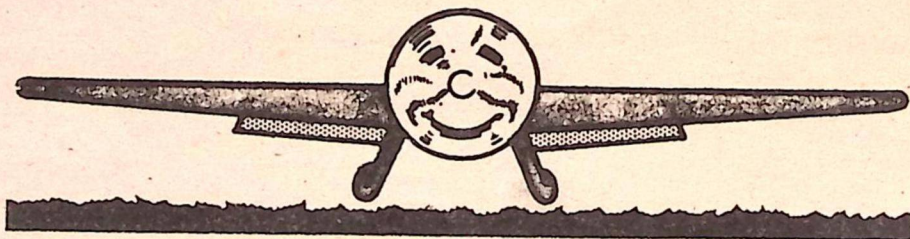
As an instructor, you have a tremendous responsibility. The lives of your pupils will one day depend on how you taught them. And don't think that your responsibility ends with teaching them to fly. You're taking a hand in moulding their characters too. Never forget it.

You must set them an example of patience and firmness. You must instil into them a proper sense of proportion and discipline. You must let them see that you are master of any situation that may arise.

In all these things your Voice plays a very large part. Never let it give your pupils a wrong impression of you.

CULTIVATE YOUR VOICE

Surprisingly enough, you'll find that you're cultivating your character too ...



"Happy Landings"