

VERBAL TREATS RANGE BETWEEN FUN AND ART,

depending on their key characteristics.

Closer to FUN - unrestrained by any rules	Closer to ART - following a set of rules
main point unspecified	clear main message
speaker-oriented	speaker-independent
data skipped	data highlighted
redundant elements included	only necessary elements included

So, a pure fun-oriented (**simplistic**) verbal treat could be about what happened to someone from the speaker's family, with no data given, opinions added, with no specific lesson drawn.

On the other hand, a pure **artistic** verbal treat needs to have a specific title, provide factual information, and be formulated without any redundant elements included.

Less "pure" verbal treats bear some but not all of the characteristics named, e.g. when a person speaks about specific people and provides their particulars, but with redundant items included. By the same token, an "impure" verbal treat can be delivered without any unnecessary wording, but refer to people or events unspecified by means of any names, dates, or numbers,

GUIDELINES ON UPGRADING VERBAL TREATS FROM FUN TO ART

Go along 4 stages:

1. PREPARE GROUNDS for your verbal treats: (a) categorise your verbal treats (into stories, jokes riddles, discoveries, or other types you can think of), (b) consider their chief CHARACTERISTICS: what values, behaviours, emotions, knowledge they promote; use this as a "filter" for enriching your repertoire of verbal treats;
2. IDENTIFY VERBAL TREATS in your everyday life: (a) list the verbal treats you deliver most often; (b) reflect on various SETTINGS you are engaged in, starting with your home and school/work, and reaching out to various events, venues, books, films, resources filling into your regular daily experience;
3. EXPLORE THE WORLD for verbal treats: (a) go beyond your individual experience and draw from the experience of others; (b) think of what kind of COMPETENCE particular verbal treats rely on and support, be it intelligence, logic, sense of humour, memory, creativity, emotional intelligence,
4. REFINE YOUR SET of verbal treats: (a) look at the form as accompanying and strengthening the content; (b) take into account the TECHNICALITIES of your verbal treats such as the word choice, register, speech disfluencies, grammatical diversity, etc.

Whilst common (self-oriented) simplest treats can be unprepared and essentially spontaneous, the artistic ones, addressing the surrounding world, are meticulously created and intensively practised. Neither of them are better than the other, but together they form two sides of the coin, so to speak, which means that a person's full and natural repertoire should cover both.