Objectives

1) Identify key characteristics of verbal, paraverbal and nonverbal communication.
2) Cite the three criteria of effective communication.
3) Define distinct steps and types of listening.

communication

the process of transmitting an idea or information to someone to develop a common understanding of the message
The Communication Process

Transmission (The Message)

Feedback (The Reaction)

Sender

Receiver

What do you see?
The Communication Process

Transmission
(The Message)

The Medium
(Frame of reference, rules, noise)

Feedback
(The Reaction)

Sender
Receiver

Cultural factors
Personal factors
Situational factors
The Communication Process

The Medium
- Frame of reference, rules, notes

Feedback
- The Reaction

Receiver

Oral Communication

- Speech is Interactive
- Speech is Adaptive
- Speech has Content and a Relational Dimension
- We Cannot not Communicate
- Be Aware of Listener’s Vocabulary

1)
2)
3)
The Whole Picture

Communication Patterns

One-Way:
Sent from one source to another without opportunity for feedback

Two-Way:
Sent by one source to another with immediate opportunity for acknowledgement, response or other feedback.

Basic Principles of Two-Way Dialogue in the Workplace

1) Explore
- Set a positive climate
- Establish rapport
- Be open minded
- Be subject oriented
Basic Principles of Two-Way Dialogue in the Workplace

2) Conduct Business
   • Convey empathy; be a good listener
   • Reduce your defensiveness
   • Acknowledge differences; maximize mutual gains
     o Use collaboration to reach agreement
     o Strive for a Win-Win resolution
     o Allow for “saving face”

3) Conclude
   • Know when to stop!
   • Summarize progress, outcome, and/or agreements
   • Plan for any follow up that may be necessary

4) Tips on Dialogue
   • Probe do not cross examine
   • Inquire do not challenge
   • Suggest do not demand
   • Uncover do not trap
   • Draw out do not pump
   • Guide do not dominate

Note: be conscious of paraverbal and nonverbal impact
Nonverbal: how we communicate without using words

Paraverbal: how we say the words we say

- Intonation
- Pitch
- Volume
- Pace
- Emphasis
- Word choice
- Word usage
Paraverbal

• Strong, firm voice indicates
  ... confidence and honesty

• Weak, shaky voice indicates
  ... hesitation, fear, and insecurity

• Fast speech, rapid pace indicates
  ... anger or excitement

how we say the words we say

Paraverbal Form
Included among the most common voice problems are:

- Breath control
- Pitch and intonation
- Articulation
- Pace

how we say the words we say

Golly, can this be true?!

I heard someone say that as much as 70% or 80% - or even 90%!!! – of communication is paraverbal or nonverbal.

“When there are inconsistencies between attitudes communicated verbally and posturally, the postural component should dominate in determining the total attitude that is inferred.”


55% = Body Language
38% = Tone of Voice
7% = Spoken Words
Nonverbal Paraverbal

Context
- Environment
- History
- Relationships

Clusters
- Prevents us from allowing a single gesture or movement determine a state of mind or emotion.

Congruence
- Do the words being spoken match the tone and the body language?

Five Areas of Nonverbal Communication
- Proxemics (space)
- Artifactual (image)
- Eye Contact
- Tactile (touch)
- Kinesics (body language)
Proxemics

Space and distance influence communication and help to define relationships.

Proxemics / Territoriality

Intimate Space (0" – 1.5')

Public Space (12' +)

Social Space (4' – 12')

Personal Space (1.9 – 4')

Intimate Space (0" – 1.5')
Proxemics and Personal Space

We all have varying definitions of what our “personal space” is, and these definitions are contextual and depend on the situation and the relationship. Scholars have identified four zones for US Americans, which are public, social, personal, and intimate distance. We can see how these zones relate to each other and to the individual in image below:

**Zones of Personal Space**

Even within a particular zone, interactions may differ depending on whether someone is in the outer or inner part of the zone.

**Public Space (12 Feet or More)**

Public and social zones refer to the space four or more feet away from our body, and the communication that typically occurs in these zones is formal and not intimate. Public space starts about twelve feet from a person and extends out from there. This is the least personal of the four zones and would typically be used when a person is engaging in a formal speech and is removed from the audience to allow the audience to see or when a high-profile or powerful person like a celebrity or executive maintains such a distance as a sign of power or for safety and security reasons.

**Social Space (4–12 Feet)**

Communication that occurs in the social zone, which is four to twelve feet away from our body, is typically in the context of a professional or casual interaction, but not intimate or public. This distance is preferred in many professional settings because it reduces the suspicion of any impropriety. The expression “keep someone at an arm’s length” means that someone is kept out of the personal space and kept in the social/professional space. It is also possible to have people in the outer portion of our social zone but not feel obligated to interact with them, but when people come much
closer than six feet to us then we often feel obligated to at least acknowledge their presence. In many typically sized classrooms, much of your audience for a speech will actually be in your social zone rather than your public zone, which is actually beneficial because it helps you establish a better connection with them.

**Personal Space (1.5–4 Feet)**

Personal and intimate zones refer to the space that starts at our physical body and extends four feet. These zones are reserved for friends, close acquaintances, and significant others. Much of our communication occurs in the personal zone, which is what we typically think of as our “personal space bubble” and extends from 1.5 feet to 4 feet away from our body. Even though we are getting closer to the physical body of another person, we may use verbal communication at this point to signal that our presence in this zone is friendly and not intimate. Even people who know each other could be uncomfortable spending too much time in this zone unnecessarily. We can easily touch the other person as we talk to them, briefly placing a hand on his or her arm or engaging in other light social touching that facilitates conversation, self-disclosure, and feelings of closeness.

**Intimate Space**

As we breach the invisible line that is 1.5 feet from our body, we enter the intimate zone, which is reserved for only the closest friends, family, and romantic/intimate partners. It is impossible to completely ignore people when they are in this space, even if we are trying to pretend that we’re ignoring them. A breach of this space can be comforting in some contexts and annoying or frightening in others. We need regular human contact that isn’t just verbal but also physical. Being close to someone and feeling their physical presence can be very comforting when words fail. There are also social norms regarding the amount of this type of closeness that can be displayed in public, as some people get uncomfortable even seeing others interacting in the intimate zone, while some people are comfortable engaging in or watching others engage in PDAs (public displays of affection).

**Territoriality**

Territoriality is an innate drive to take up and defend spaces. This drive is shared by many creatures and entities, ranging from packs of animals to individual humans to
nations. Whether it’s a gang territory, a neighborhood claimed by a particular salesperson, our preferred place to sit in a restaurant, our usual desk in the classroom, or the seat we’ve marked to save while getting concessions at a sporting event, we claim certain spaces as our own. There are three main divisions for territory: primary, secondary, and public.

- **Primary territory:**
  A person’s house, yard, room, desk, side of the bed, or shelf in the medicine cabinet.

- **Secondary territories:**
  Don’t belong to us and aren’t exclusively under our control, but they are associated with us, which may lead us to assume that the space will be open and available to us when we need it without us taking any further steps to reserve it. This happens in classrooms regularly. Students often sit in the same desk or at least same general area as they did on the first day of class. There may be some small adjustments during the first couple of weeks, but by a month into the semester, we don’t notice students moving much voluntarily.

- **Public territories:**
  Open to all people. People are allowed to mark public territory and use it for a limited period of time, but space is often up for grabs, which makes public space difficult to manage for some people and can lead to conflict. To avoid this type of situation, people use a variety of objects that are typically recognized by others as nonverbal cues that mark a place as temporarily reserved — for example, jackets, bags, papers, or a drink. There is some ambiguity in the use of markers, though.
Artifactual

The image one projects
• Attire
  (type, cleanliness, fit)
• Physical fitness
• Personal hygiene

The first thirty to sixty seconds –

Eye Contact

Ordinary level: 30% - 60%

Increases with:
• Confidence
• Interest

Decreases with:
• Uneasiness
• Disinterest

Can indicate dominance

Tactile

Defines relationships
Shows dominance
Check appropriateness
Kinesics

Includes:
• Gestures
• Movements
• Positioning
• Expressions

Shows attitudes, thoughts and feelings

A General Guide to Body Language

“Closed” movements/positions:
• Crossed arms
• Pointing “at”
• Leaning Away
• Clenched fists
• Turning away

A General Guide to Body Language

Open” movements/positions:
• Open arms, palms
• Leaning forward
• Jacket unbuttoned
A General Guide to Body Language

Dominant positions:
• Standing “above”
• “Showdown” position
• Taking another’s possession

A General Guide to Body Language

Evaluation positions/gestures:
• Finger tightly under nose
• Finger alongside face, pointing to eye
• Loose “fist” on bridge of nose, close to eyes, eyes closed
• Chin cupped in hand, on loose fist

A General Guide to Body Language

Confident positions/gestures:
• Leaning back with hands clasped behind head
• Steepling with hands and fingers
NOTE: Although the general interpretations of the following are cited, remember that any given nonverbal clue must be evaluated with reference to context (environment, history, relationships), clusters (other nonverbal behaviors), and congruence (do the spoken words match the tone and body language?). Also, be aware of any possible cultural influences that may impact the meaning of any given gesture or expression.

ANKLES LOCKED
Tension and anxiety

ARMS CLENCHED/CROSSES
Suspicious, doubt, closed negative attitude, defensiveness

BACK TOWARD
Closed, shutting out

BODY FORWARD
Eagerness, readiness, anticipation of something pleasurable, openness

BODY SLUMPING
Boredom, disinterest, lack of attention

BODY FACING TOWARD ANOTHER
Openness

BODY FACING TOWARD EXIT
Feelings of being "trapped", disinterest, wanting to leave

EYE CONTACT (DIRECT)
Positive, interested, "wanting" interaction

EYES SQUINTED
Doubt, suspicion, accusatory

EYES OPEN, “TWINKLING”
Anticipation, openness, positive attitude

FINGER RUBBING SIDEBURNS
Uncertainty, thinking it over

FINGER RUBBING EYE
“I can’t see it”…don’t understand, doubt

FINGER STROKING NOSE (pointing to eye)
Evaluating, “I think I can see the point”

FOOT TAPPING
Impatience, disgust, boredom

FIST (tightly closed)
Aggression, anger

FROWN
Frustration, disgust

GLARE
Reprimanding, disgust, irritation

HAND IN POCKET (entirely, tightly)
Closed, tense, unaccepting, defensive

HAND IN POCKET (loosely with thumb out)
Confidence, authority

HAND RUBBING BACK OF NECK
Bewilderment, thinking it over, uneasiness

HAND STEEPLING
Confidence, control
HAND TO CHEST
A sign of openness, loyalty acceptance

HAND WRINGING
Tense, anxious, nervous, anger, hostility

HANDS ON HIPS
Anticipation, aggressiveness, readiness, closed, defensive

HANDS OPEN or WITH PALMS UP OR FORWARD
Openness, goodwill, acceptance

HANDS LOCKED BEHIND HEAD
Relaxed, reassurance

HANDS RUBBING EACH OTHER
Anticipation: something good, a job to be done

HEAD NOD
Positive response, agreement, encouragement

HEAD IN HAND
Tiredness, contemplation

HEAD TOSS
Anger, refection, indifference

HEAD TILTED
Openness, acceptance

JIGGLING OF MONEY (etc) IN POCKET
Impatience, nervousness; concern with temporal goods

LEG CROSSED
Nervousness, defensiveness, tenseness, closed

LEG DRAPE OVER CHAIR
Indifference, rejection

LEG STRADDLED OVER CHAIR
Superiority

PACING
Nervous, anxious

POINTING AT
Aggressiveness

ROLLING EYES
Disbelief

SMILE (Western cultures)
Goodwill, acceptance

SMILE (Asian cultures) nervous

STARING
Too much interest, possible hostility

THUMB HOOKED OVER BELT
Control – often received negatively

TONGUE OUT
Concentration; avoidance of something unpleasant, distasteful

TUGGING PANTS
Anticipation, readiness, “here we go” feeling

YAWN
Boredom, indifference, tiredness
– Body Language –

da guide to some of the more common gestures

READINESS
- Hands on hip
- Hitching up trousers
- Sitting on edge of chair
- with hands on knees

COOPERATIVENESS
- Sitting on edge of chair
- Hands to face
- Tilted head
- Unbuttoning of coat

DEFENSIVENESS
- Palm to back of neck or hair
- Straddling a chair, leaning on chair back
- Crossed legs (convincing)
- Crossed arms (high on chest area)
- Lack of eye contact
- Clenched hands with thumbs rubbing together
- Crossing legs
- Hand stroking hair

CONFIDENCE
- Leaning back with hand behind head (can also read as defensive)
- Steeping with hands and fingers

OPENNESS
- Coat unbuttoned
- Arms uncrossed (spread)
- Hands open, palms up, forward
- Sitting on edge of chair
- Leaning toward or forward

BOREDOM
- Drumming on table
- Head in palm of hand
- Clicking ball point pen
- Drooping eyes

SUSPICION
- Sideways glance
- Pointing shoulder
- Touching nose
- Arms crossed and body turned away
- Feet or entire body pointing to exit
- Rubbing back of neck with palm

FRUSTRATION
- Rubbing hair and back of neck
- Kicking ground or imaginary object
- Tightly clenched hands
- Short breaths
- Pointing index finger
- Clearing of throat
- Fidgeting in chair
- Tugging at ears or pants

EVALUATION
- Hand to cheek
- Hand to cheek, index finger under nose
- Moving towards, touching or aside nose
- Pacing the floor (head down, hands behind back)
- Stroking chin (beard)
- Glasses or pencil in mouth
Active Listening

The active, conscious process of receiving, understanding, and remembering the spoken word.
**Listening for Comprehension**

1) **Hearing**
   Is the message audible?

2) **Receiving / Attending**
   Is the receiver paying attention?

3) **Understanding**
   Is the receiver interpreting the message in the context in which the sender is relaying it?

4) **Remembering**
   Can the receiver paraphrase the message and retain essentially the same meaning?

---

**Most people do not listen with the intent to understand; they listen with the intent to reply.”**

- Stephen Covey

---

**Levels of Listening**

1) **Passive**
   Your documentary television face . . .

2) **Verbal Attends**
   Really? You're kidding! Gosh! You don't say . . .

3) **Door Openers**
   Tell me more! Then what? How did that make you feel?

4) **Active/Reflective Listening**
   The act of mindfully hearing and attempting to comprehend the meaning of words spoken by another in a conversation or speech.
Levels of Listening

Active/Reflective Listening

- Acknowledge the person's feeling state
- Paraphrase briefly what the person has said
- Do not impose judgments or solutions

Who really controls the communication process?

Sender

Receiver

Role of the Listener

Listener has key role and responsibility

- Checking comprehension
- Providing feedback
The “I” Statement

Deflecting blame from the “problem person” while emphasizing a focus on the behavior at hand.

The “I” Statement

1) Appropriately address the person
2) Describe how the behavior makes you feel
3) Describe the behavior itself
4) Explain why it causes you to feel this way
Moving from “YOU” to “I”

For each of the “YOU” statements below, apply the “I Statement” formula to rewrite the message in a more positive, less accusatory way.

1) “You showed up late for your shift again today.”

Address I feel when you because

2) “You should answer the phone this way instead of the way you have been doing it so far.”

Address I feel when you because

3) “You don’t seem to understand the importance of this particular task.”

Address I feel when you because

4) “Your mistakes have created a lot of headaches for the rest of the department.”

Address I feel when you because
The single biggest problem in communication is the illusion that it has taken place.
- George Bernard Shaw

Thank you!

If you attended this live training session and wish to have your attendance documented in your training history, please notify Human Resource Services within 24 hours of today's date:
hrstraining@wsu.edu

This has been a WSU Training Videoconference
On the following pages are several personal characteristics which are potential obstacles to effective communication. Work through this exercise as described below to determine your personal obstacles and to begin identifying remedies to these behaviors.

**Step One:** For each characteristic, color in the circle that most applies to you as a sender or receiver in a work context.

**Step Two:** When you have finished coloring in a circle for each characteristic, place an asterisk (*) by the two sender obstacles that are most significant for you.

**Step Three:** Similarly, place an asterisk (*) by the two receiver obstacles that are most significant for you.

**Step Four:** Discuss with a colleague the likely sources of the sender and receiver obstacles you consider most serious. That is, try to identify causes or conditions that bring on the obstacle.

**Step Five:** Finally, discuss with your colleague how you might be able to remove these obstacles and begin your own personal communication improvements.
<table>
<thead>
<tr>
<th>SENDER OBSTACLES</th>
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<tbody>
<tr>
<td><strong>1. Giving a hard sell.</strong></td>
</tr>
<tr>
<td>Almost Never</td>
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<tr>
<td>Source: Techniques for change:</td>
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<tr>
<td><strong>2. Killing enthusiasm by being indifferent or overly critical.</strong></td>
</tr>
<tr>
<td>Almost Never</td>
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<tr>
<td>Source: Techniques for change:</td>
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<tr>
<td><strong>3. Not being attentive to listener reactions to ensure clarity, feedback.</strong></td>
</tr>
<tr>
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<tr>
<td><strong>4. Choosing wrong communication medium for the message (i.e., sending a memo when face-to-face is needed, or calling a meeting when a memo would have been more efficient)</strong></td>
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<tr>
<td><strong>5. Inefficient or incorrect use of medium selected.</strong></td>
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</table>
## SENDER OBSTACLES

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<tr>
<th>6. Communicating too much or too little.</th>
<th>Almost Never</th>
<th>Seldom</th>
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<th>7. Not organizing the message for maximum clarity (i.e., presenting facts in the wrong order).</th>
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<th>8. Failure to adapt message to receiver’s frame of reference.</th>
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<th>10. Cutting off questions or feedback from listener.</th>
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### RECEIVER OBSTACLES

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<th>Cutting in to anticipate what sender will say.</th>
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<th>Not giving message full attention because of an unrelated train of thought, planning your reaction, or other distractions.</th>
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Source: Techniques for change:

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<th>Not asking questions when something is unclear.</th>
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Source: Techniques for change:
### F. Giving feedback on areas not in the sender’s control.

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Source: Techniques for change:

### G. Being too vague

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Source: Techniques for change:

### H. Turning off message because of poor attitude to sender

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Source: Techniques for change:

### I. Blowing your cool.

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Source: Techniques for change:

### J. Not expressing helpful feedback.

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Source: Techniques for change: