

Effective Communication

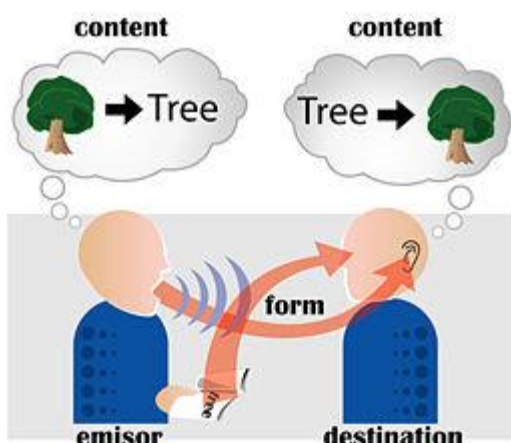
Communication is the process of conveying information from a sender to a receiver with the use of a **medium** in which the communicated information is understood the same way by both sender and receiver. It is a process that allows organisms to exchange information by several methods. Communication requires that all parties understand a common **language** that is exchanged, There are **auditory** means, such as speaking, singing and sometimes tone of voice, and **nonverbal**, physical means, such as **body language**, **sign language**, **touch**, **eye contact**, or the use of **writing**. Communication is defined as a process by which we assign and **convey** meaning in an attempt to create shared understanding. This process requires a vast repertoire of skills in **intrapersonal** and **interpersonal** processing, listening, observing, speaking, questioning, analyzing, and evaluating. Use of these processes is developmental and transfers to all areas of life: home, school, community, work, and beyond. It is through communication that **collaboration** and **cooperation** occur. Communication is the articulation of sending a message, through different media whether it be verbal or nonverbal, so long as a being **transmits** a thought provoking idea, **gesture**, action, etc. Communication happens at many levels (even for one single action), in many different ways, and for most beings, as well as certain machines. Several, if not all, fields of study dedicate a portion of attention to communication, so when speaking about communication it is very important to be sure about what aspects of communication one is speaking about. Definitions of communication range widely, some recognizing that animals can communicate with each other as well as human beings, and some are more narrow, only including human beings within the parameters of human symbolic interaction.

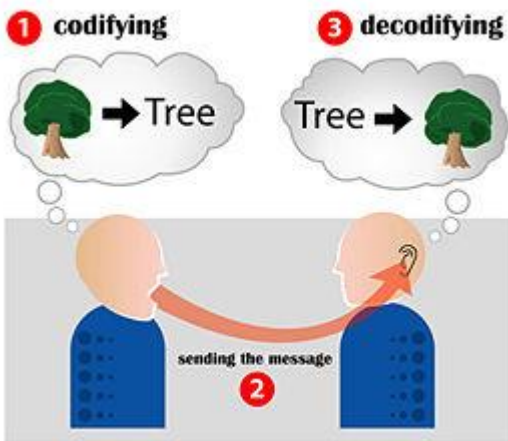
Nonetheless, communication is usually described along a few major dimensions: Content (what type of things are communicated), source, **emisor**, sender or **encoder** (by whom), form (in which form), channel (through which medium), destination, receiver, target or **decoder** (to whom), and the purpose or pragmatic aspect. Between parties, communication includes acts that confer knowledge and experiences, give advice and commands, and ask questions. These acts may take many forms, in one of the various manners of communication. The form depends on the abilities of the group communicating. Together, communication content and form make **messages** that are sent towards a **destination**. The target can be oneself, another **person** or being, another entity (such as a corporation or group of beings).

Communication can be seen as processes of **information transmission** governed by three levels of **semiotic** rules:

1. ***Syntactic (formal properties of signs and symbols),***
2. ***pragmatic (concerned with the relations between signs/expressions and their users) and***
3. ***semantic (study of relationships between signs and symbols and what they represent).***

Therefore, communication is social interaction where at least two interacting agents share a common set of signs and a common set of semiotic rules. This commonly held rule in some sense ignores autocommunication, including intrapersonal communication via diaries or self-talk.





In a simple model, information or content (e.g. a message in natural language) is sent in some form (as spoken language) from an **emisor/ sender/ encoder** to a **destination/ receiver/ decoder**. In a slightly more complex form a sender and a receiver are linked **reciprocally**. A particular instance of communication is called a **speech act**. In the presence of "**communication noise**" on the transmission channel (air, in this case), reception and decoding of content may be faulty, and thus the speech act may not achieve the desired effect. One problem with this encode-transmit-receive-decode model is that the processes of encoding and decoding imply that the sender and receiver each possess something that functions as a code book, and that these two code books are, at the very least, similar if not identical. Although something like code books is implied by the model, they are nowhere represented in the model, which creates many conceptual difficulties.

Theories of coregulation describe communication as a creative and dynamic continuous process, rather than a discrete (independent) exchange of information.

Types of communication

There are 3 major parts in any communication which is **body language, voice ,tonality and words**. According to the research (Mehrabian and Ferris,), 55% of impact is determined by body language--postures, gestures, and eye contact, 38% by the tone of voice, and 7% by the content or the words used in the communication process. Although the exact % of influence may differ from variables such as the listener and the speaker, communication as a whole strives(try hard) for the same goal and thus, in some cases, can be universal.

Language

A **language** is a **syntactically** organized system of signals, such as voice sounds, intonations(the rise and fall of the voice) or pitch, gestures or **written** symbols which communicate thoughts or feelings. If a language is about communicating with signals, voice, sounds, gestures, or written symbols, can animal communications be considered as a language? Animals do not have a written form of a language, but use a language to communicate with each another. In that sense, an animal communication can be considered as a separated language.

Human spoken and written languages can be described as a system of **symbols** (sometimes known as **lexemes**) and the grammars (rules) by which the symbols are manipulated(skilful controle). The word "language" is also used to refer to common properties of languages. Language learning is normal in human childhood. Most human languages use patterns of sound or **gesture** for symbols which enable communication with others around them. There are thousands of human languages, and these seem to share certain properties, even though many shared properties have exceptions.

Dialogue

A dialogue is a **reciprocal conversation** between two or more entities. The **etymological** origins of the word (in Greek (diá,through) + (logos, word,speech) concepts like flowing-through meaning) do not necessarily convey the way in which people have come to use the word, with some confusion between the prefix (diá-,through) and the prefix (di-, two) leading to the assumption that a dialogue is necessarily between only two parties.

Nonverbal communication

Nonverbal communication is the process of communicating through sending and receiving **wordless messages**. Such messages can be communicated through **gesture, body language or posture; facial expression** and eye contact, object communication such as **clothing, hairstyles** or even **architecture**, or symbols. Speech may also contain nonverbal elements known as **paralanguage**(Tone and Pitch) , including voice quality, emotion and speaking style, as well as prosodic features such as **rhythm, intonation** and **stress**. Likewise, written texts have nonverbal elements such as handwriting style, spatial arrangement of words, or the use of emoticons. A portmanteau(a large suitcase containing many things) of the English words emotion (or emote) and icon, an emoticon is a symbol or combination of symbols used to convey emotional content in written or message form.

Non-human living organisms

Communication in many of its facets is not limited to humans, or even to primates (Mamals). Every information exchange between living organisms — i.e. transmission of signals involving a living sender and receiver — can be considered a form of communication. Thus, there is the broad field of animal communication. On a more basic level, there is **cell signaling, cellular communication**, and chemical communication between primitive organisms like bacteria, and within the plant and fungal kingdoms. All of these communication processes are sign-mediated interactions with a great variety of distinct coordinations.

Animals

Animal communication is any behaviour on the part of one animal that has an effect on the current or future behavior of another animal. Of course, human communication can be subsumed as a highly developed form of animal communication. The study of animal communication, called **zoosemiotics** (distinguishable from **anthroposemiotics**, the study of human communication) has played an important part in the development of sociobiology, and the study of **animal cognition**. This is quite evident as humans are able to communicate with animals especially dolphins and other animals used in circuses however these animals have to learn a special means of communication. Animal communication, and indeed the understanding of the animal world in general, is a rapidly growing field, and even in the 21st century so far, many prior understandings related to diverse fields such as personal symbolic name use, animal emotions, animal culture and learning, and even sexual conduct, long thought to be well understood, have been revolutionized.

Plants and fungi

Among plants, communication is observed within the plant organism, i.e. within plant cells and between plant cells, between plants of the same or related species, and between plants and non-plant organisms, especially in the rootzone. Plant roots communicate in parallel with rhizobia bacteria, with fungi and with insects in the soil. This parallel sign-mediated interactions which are governed by syntactic, pragmatic and semantic rules are possible because of the decentralized "nervous system" of plants. As recent research shows 99% of intraorganismic plant communication processes are neuronal-like. Plants also communicate via volatiles in the case of herbivory attack behavior to warn neighboring plants. In parallel they produce other volatiles which attract parasites which attack these herbivores. In Stress situations plants can overwrite the genetic code they inherited from their parents and revert to that of their grand- or great-grandparents.

Fungi communicate to coordinate and organize their own growth and development such as the formation of mycelia and fruiting bodies. Additionally fungi communicate with same and related species as well as with nonfungal organisms in a great variety of symbiotic interactions, especially with bacteria, unicellular eukaryotes, plants and insects. The used semiochemicals are of biotic origin and they trigger the fungal organism to react in a specific manner, in difference while to even the same chemical molecules are not being a part of biotic messages doesn't trigger to react the fungal organism. It means, fungal organisms are competent to identify the difference of the same molecules being part of biotic messages or lack of these features. So far five different primary signalling molecules are known that serve to coordinate very different behavioral patterns such as filamentation, mating, growth, pathogenicity. Behavioral coordination and the production of such substances can only be achieved through interpretation processes: self or non-self, abiotic indicator, biotic message from similar,

related, or non-related species, or even “noise”, i.e., similar molecules without biotic content

Why you need to get your message across

Effective communication is all about conveying your messages to other people clearly and unambiguously. It's also about receiving information that others are sending to you, with as little distortion as possible.

Doing this involves effort from both the sender of the message and the receiver. And it's a process that can be fraught with error, with messages muddled by the sender, or misinterpreted by the recipient. When this isn't detected, it can cause tremendous confusion, wasted effort and missed opportunity.

In fact, communication is only successful when both the sender and the receiver understand the same information as a result of the communication.

By successfully getting your message across, you convey your thoughts and ideas effectively. When not successful, the thoughts and ideas that you actually send do not necessarily reflect what you think, causing a communications breakdown and creating roadblocks that stand in the way of your goals – both personally and professionally.

In a recent survey of recruiters from companies with more than 50,000 employees, communication skills were cited as the single more important decisive factor in choosing managers. The survey, conducted by the University of Pittsburgh's Katz Business School, points out that communication skills, including written and oral presentations, as well as an ability to work with others, are the main factor contributing to job success.

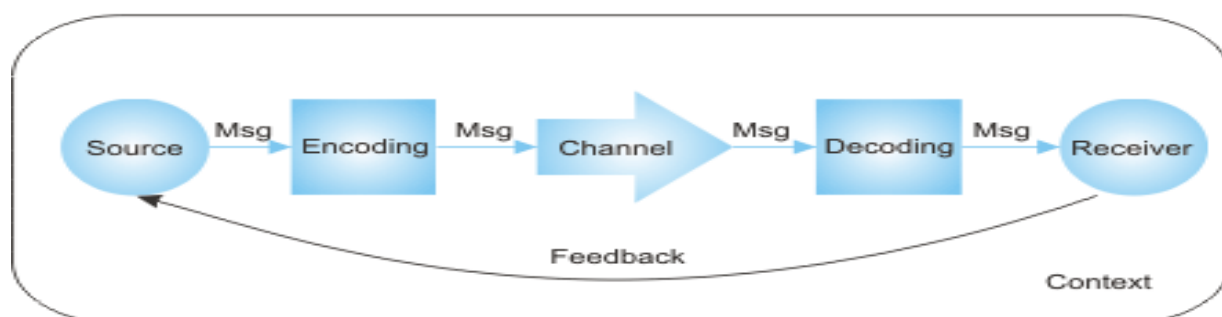
In spite of the increasing importance placed on communication skills, many individuals continue to struggle, unable to communicate their thoughts and ideas effectively – whether in verbal or written format. This inability makes it nearly impossible for them to compete effectively in the workplace, and stands in the way of career progression.

Being able to communicate effectively is therefore essential if you want to build a successful career. To do this, you must understand what your message is, what audience you are sending it to, and how it will be perceived. You must also weigh-in the circumstances surrounding your communications, such as situational and cultural context.

Communications Skills The Importance of Removing Barriers

Problems with communication can pop-up at every stage of the communication process (which consists of the **sender**, **encoding**, the **channel**, **decoding**, the **receiver**, **feedback** and the **context** – see the diagram below). At each stage, there is the potential for misunderstanding and confusion.

The Communications Process



To be an effective communicator and to get your point across without misunderstanding and confusion, your goal should be to lessen the frequency of problems at each stage of this process, with clear, concise, accurate, well-planned communications. We follow the process through below:

Source...

As the source of the message, you need to be clear about why you're communicating, and what you want to communicate. You also need to be confident that the information you're communicating is useful and accurate.

Message...

The message is the information that you want to communicate.

Encoding...

This is the process of transferring the information you want to communicate into a form that can be sent and correctly decoded at the other end. Your success in encoding depends partly on your ability to convey information clearly and simply, but also on your ability to anticipate and eliminate sources of confusion (for example, cultural issues, mistaken assumptions, and missing information.)

A key part of this is knowing your audience: Failure to understand who you are communicating with will result in delivering messages that are misunderstood.

Channel...

Messages are conveyed through channels, with verbal channels including face-to-face meetings, telephone and videoconferencing; and written channels including letters, emails, memos and reports.

Different channels have different strengths and weaknesses. For example, it's not particularly effective to give a long list of directions verbally, while you'll quickly cause problems if you give someone negative feedback using email.

Decoding...

Just as successful encoding is a skill, so is successful decoding (involving, for example, taking the time to read a message carefully, or listen actively to it.) Just as confusion can arise from errors in encoding, it can also arise from decoding errors. This is particularly the case if the decoder doesn't have enough knowledge to understand the message.

Receiver...

Your message is delivered to individual members of your audience. No doubt, you have in mind the actions or reactions you hope your message will get from this audience. Keep in mind, though, that each of these individuals enters into the communication process with ideas and feelings that will undoubtedly influence their understanding of your message, and their response. To be a successful communicator, you should consider these before delivering your message, and act appropriately.

Feedback...

Your audience will provide you with feedback, as verbal and nonverbal reactions to your communicated message. Pay close attention to this feedback, as it is the only thing that can give you confidence that your audience has understood your message. If you find that there has been a misunderstanding, at least you have the opportunity to send the message a second time.

Context...

The situation in which your message is delivered is the context. This may include the surrounding environment or broader culture (corporate culture, international cultures, and so on).

Removing Barriers at All These Stages

To deliver your messages effectively, you must commit to breaking down the barriers that exist within each of these stages of the communication process.

Let's begin with the message itself. If your message is too lengthy, disorganized, or contains errors, you can expect the message to be misunderstood and misinterpreted. Use of poor verbal and body language can also confuse the message.

Barriers in context tend to stem from senders offering too much information too fast. When in doubt here, less is oftentimes more. It is best to be mindful of the demands on other people's time, especially in today's ultra-busy society.

Once you understand this, you need to work to understand your audience's culture, making sure you can converse and deliver your message to people of different backgrounds and cultures within your own organization, in your country and even abroad

Nonverbal communication

Nonverbal communication (NVC) is usually understood as the process of **communication** through sending and receiving **wordless** messages. Such messages can be communicated through **gesture**; **body language** or **posture**; **facial expression** and **eye contact**; object communication such as **clothing**, **hairstyles** or even **architecture**; **symbols** and **infographics**. Speech may also contain nonverbal elements known as **paralanguage**, including **voice** quality, **emotion** and **speaking** style, as well as **prosodic** features such as **rhythm**, **intonation** and **stress**. Likewise, written texts have nonverbal elements such as **handwriting** style, spatial arrangement of words, or the use of **emoticons**.

However, much of the study of nonverbal communication has focused on face-to-face interaction, where it can be classified into three principal areas: environmental conditions where communication takes place, the physical characteristics of the communicators, and behaviors of communicators during interaction.^[1]

Verbal vs Oral Communication

Scholars in this field usually use a strict sense of the term "verbal", meaning "of or concerned with words," and do not use "verbal communication" as a synonym for oral or spoken communication. Thus, vocal sounds that are not considered to be words, such as a grunt, or singing a wordless **note**, are nonverbal. **Sign languages** and **writing** are generally understood as forms of verbal communication, as both make use of words — although like speech, both may contain paralinguistic elements and often occur alongside nonverbal messages. Nonverbal communication can occur through any **sensory channel** — **sight**, **sound**, **smell**, **touch** or **taste**. NVC is important as:

"When we speak (or listen), our attention is focused on words rather than body language. But our judgement includes both. An audience is simultaneously processing both verbal and nonverbal cues. Body movements are not usually positive or negative in and of themselves; rather, the situation and the message will determine the appraisal." (Givens, 2000, p. 4)

History

The first scientific study of nonverbal communication was [Charles Darwin](#)'s book *The Expression of the Emotions in Man and Animals* (1872). He argued that all mammals show emotion reliably in their faces. Studies now range across a number of fields, including sex **linguistics**, **semiotics** and **social psychology**.

Arbitrariness

While much nonverbal communication is based on arbitrary symbols, which differ from culture to culture, a large proportion is also to some extent **iconic** and may be universally understood. [Paul Ekman](#)'s influential 1960s studies of facial expression determined that expressions of anger, disgust, fear, joy, sadness and surprise are universal.

Clothing and bodily characteristics



Uniforms have both a functional and a communicative purpose. This man's clothes identify him as **male** and a **police** officer; his **badges** and **shoulder sleeve insignia** give information about his job and rank.

Elements such as physique, height, weight, hair, skin color, gender, odors, and clothing send nonverbal messages during interaction. For example, research into height has generally found that taller people are perceived as being more impressive. Melamed & Bozionelos (1992) studied a sample of managers in the UK and found that height was a key factor affecting who was promoted. Often people try to make themselves taller, for example, standing on a platform, when they want to make more of an impact with their speaking.

Physical environment

Environmental factors such as **furniture**, architectural style, **interior decorating**, lighting conditions, colors, temperature, noise, and music affect the behavior of communicators during interaction. Environmental conditions can alter the choices of words or actions that communicators use to accomplish their communicative objective.

Proxemics

Proxemics is the study of how people use and perceive the physical space around them. The space between the sender and the receiver of a message influences the way the message is interpreted.

The perception and use of space varies significantly across cultures^[3] and different settings within cultures. Space in nonverbal communication may be divided into four main categories: intimate, social, personal, and public space. (Scott Mclean, 1969) The distance between communicators will also depend on sex, status, and social role.

Proxemics was first developed by **Edward T. Hall** during the 1950s and 60s. Hall's studies were inspired by earlier studies of how animals demonstrate **territoriality**. The term territoriality is still used in the study of proxemics to explain human behavior regarding personal space. Hargie & Dickson (2004, p. 69) identify 4 such territories:

1. Primary territory: this refers to an area that is associated with someone who has exclusive use of it. For example, a house that others cannot enter without the owner's permission.
2. Secondary territory: unlike the previous type, there is no "right" to occupancy, but people may still feel some degree of ownership of a particular space. For example, someone may sit in the same seat on train every day and feel aggrieved if someone else sits there.
3. Public territory: this refers to an area that is available to all, but only for a set period, such as a parking space or a seat in a library. Although people have only a limited claim over that space, they often exceed that claim. For example, it was found that people take longer to leave a parking space when someone is waiting to take that space.
4. Interaction territory: this is space created by others when they are interacting. For example, when a group is talking to each other on a footpath, others will walk around the group rather than disturb it.

Chronemics

Chronemics is the study of the use of time in nonverbal communication. The way we perceive time, structure our time and react to time is a powerful communication tool, and helps set the stage for communication. Time perceptions include **punctuality** and willingness to wait, the speed of speech and how long people are willing to listen. The timing and frequency of an action as well as the tempo and rhythm of communications within an interaction contributes to the interpretation of nonverbal messages. Gudykunst & Ting-Toomey (1988) identified 2 dominant time patterns:

- **Monochronic time schedule** (M-time): Time is seen as being very important and it is characterised by a linear pattern where the emphasis is on the use of time schedules

and appointments. Time is viewed as something that can be controlled or wasted by individuals, and people tend to do one thing at a time. The M-pattern is typically found in [North America](#) and [Northern Europe](#).

- **Polychronic time schedule** (P-time): Personal involvement is more important than schedules where the emphasis lies on personal relationships rather than keeping appointments on time. This is the usual pattern that is typically found in [Latin America](#) and the [Middle East](#).

Movement and body position

Kinesics



Information about the relationship and **affect** of these two skaters is communicated by their **body posture**, **eye gaze** and **physical contact**.

Kinesics is the study of body movements, facial expressions, and gestures. It was developed by anthropologist [Ray L. Birdwhistell](#) in the 1950s. Kinesic behaviors include mutual gaze, smiling, facial warmth or pleasantness, childlike behaviors, direct body orientation, and the like. Birdwhistell proposed the term **kineme** to describe a minimal unit of visual expression, in analogy to a **phoneme** which is a minimal unit of sound.

Posture

Posture can be used to determine a participant's degree of attention or involvement, the difference in status between communicators, and the level of fondness a person has for the other communicator. Studies investigating the impact of posture on **interpersonal** relationships suggest that mirror-image congruent postures, where one person's left side is parallel to the other's right side, leads to favorable perception of communicators and positive speech; a person who displays a forward lean or a decrease in a backwards lean also signify positive sentiment during communication. Posture is understood through such indicators as direction of lean, body orientation, arm position, and body openness.

Gesture



A wink is a type of gesture.

A gesture is a non-vocal bodily movement intended to express meaning. They may be articulated with the hands, arms or body, and also include movements of the head, face and eyes, such as winking, nodding, or rolling one's eyes. The boundary between language and gesture, or verbal and nonverbal communication, can be hard to identify. According to Ottenheimer (2007), psychologists Paul Ekman and Wallace Friesen suggested that gestures could be categorised into five types: emblems, illustrators, affect displays, regulators, and adaptors.

- *Emblems* are gestures with direct verbal translations, such as a goodbye wave;

- *illustrators* are gestures that depict what is said verbally, such as turning an imaginary steering wheel while talking about driving;
- an **affect display** is a gesture that conveys emotions, like a **smile**;
- *regulators* are gestures that control interaction;
- and finally, an *adaptor* is a gesture that facilitates the release of bodily tension, such as quickly moving one's leg.

Gestures can be also be categorised as either speech-independent or speech-related. Speech-independent gestures are dependent upon culturally accepted interpretation and have a direct verbal translation. A wave hello or a peace sign are examples of speech-independent gestures. Speech related gestures are used in parallel with verbal speech; this form of nonverbal communication is used to emphasize the message that is being communicated. Speech related gestures are intended to provide supplemental information to a verbal message such as pointing to an object of discussion.

Gestures such as **Mudra** (Sanskrit) encode sophisticated information accessible to initiates that are privy to the subtlety of elements encoded in their tradition.

Haptics



A **high five** is an example of communicative touch.

Haptics is the study of touching as nonverbal communication. Touches that can be defined as communication include **handshakes**, holding hands, kissing (cheek, lips, hand), back slapping, [high fives](#), a pat on the shoulder, and brushing an arm. Touching of oneself during communication may include licking, picking, holding, and scratching. These behaviors are referred to as "adaptor" and may send messages that reveal the intentions or feelings of a communicator. The meaning conveyed from touch is highly dependent upon the context of the situation, the relationship between communicators, and the manner of touch.

Eye gaze

The study of the role of eyes in nonverbal communication is sometimes referred to as "oculesics". **Eye contact** can indicate interest, attention, and involvement. Gaze comprises the actions of looking while talking, looking while listening, amount of gaze, and frequency of glances, patterns of fixation, pupil dilation, and blink rate.

Paralanguage

Paralanguage (sometimes called vocalics) is the study of nonverbal cues of the voice. Various acoustic properties of speech such as tone, pitch and accent, collectively known as **prosody**, can all give off nonverbal cues. Paralanguage may change the meaning of words.

The linguist George L. Trager developed a classification system which consists of the voice set, voice qualities, and vocalization.

- The voice set is the context in which the speaker is speaking. This can include the situation, gender, mood, age and a person's culture.
- The voice qualities are volume, pitch, tempo, rhythm, articulation, resonance, nasality, and accent. They give each individual a unique "voice print".
- Vocalization consists of three subsections: characterizers, qualifiers and segregates. Characterizers are emotions expressed while speaking, such as laughing, crying, and yawning. A voice qualifier is the style of delivering a message - for example, yelling "Hey stop that!", as opposed to whispering "Hey stop that". Vocal segregates such as "uh-huh" notify the speaker that the listener is listening.

Functions of nonverbal communication

Argyle (1988) concluded there are five primary functions of nonverbal bodily behavior in human communication:

- **Express emotions**
- **Express interpersonal attitudes**

- To accompany speech in managing the cues of interaction between speakers and listeners
- Self-presentation of one's personality
- Rituals (greetings)

Interaction of verbal and nonverbal communication

When communicating, nonverbal messages can interact with verbal messages in six ways: **repeating, conflicting, complementing, substituting, regulating and accenting (Emphasize)/moderating(Not going to extremes).**

Repeating

"Repeating" consists of using gestures to strengthen a verbal message, such as pointing to the object of discussion.

Conflicting

Verbal and nonverbal messages within the same interaction can sometimes send opposing or conflicting messages. A person verbally expressing a statement of truth while simultaneously fidgeting (moving body) or avoiding eye contact may convey a mixed message to the receiver in the interaction. Conflicting messages may occur for a variety of reasons often stemming from feelings of uncertainty, ambivalence, or frustration. When mixed messages occur, nonverbal communication becomes the primary tool people use to attain additional information to clarify the situation; great attention is placed on bodily movements and positioning when people perceive mixed messages during interactions.

Complementing

Accurate interpretation of messages is made easier when nonverbal and verbal communication complement each other. Nonverbal cues can be used to elaborate on verbal messages to reinforce (make an idea etc stronger) the information sent when trying to achieve communicative goals; messages have been shown to be remembered better when nonverbal signals affirm the verbal exchange.

Substituting

Nonverbal behavior is sometimes used as the sole channel for communication of a message. People learn to identify facial expressions, body movements, and body positioning as corresponding with specific feelings and intentions. Nonverbal signals can be used without verbal communication to convey messages; when nonverbal behavior does not effectively communicate a message, verbal methods are used to enhance understanding.

Regulating

Nonverbal behavior also regulates our conversations. For example, touching someone's arm can signal that you want to talk next or interrupt.

Accenting/Moderating

Nonverbal signals are used to alter the interpretation of verbal messages. Touch, voice pitch, and gestures are some of the tools people use to accent or amplify (increase the strength) the message that is sent; nonverbal behavior can also be used to moderate or tone down aspects of verbal messages as well. For example, a person who is verbally expressing anger may accent the verbal message by shaking a fist.

Dance and nonverbal communication

Dance is a form of nonverbal communication that requires the same underlying faculty in the brain for conceptualization, creativity and memory as does verbal language in speaking and writing. Means of self-expression, both forms have vocabulary (steps and gestures in dance), grammar (rules for putting the vocabulary together) and meaning. Dance, however, assembles (choreographs-designing or arranging steps in dance) these elements in a manner that more often resembles poetry, with its ambiguity and multiple, symbolic and elusive (not clear) meanings.

Clinical studies of nonverbal communication

From 1977 to 2004, the influence of disease and drugs on receptivity of nonverbal communication was studied by teams at three separate medical schools using a similar paradigm (pattern). Researchers at the University of Pittsburgh, Yale University and Ohio State University had subjects observe gamblers at a slot machine (machine with an opening for coin) awaiting payoffs (return of sth). The amount of this payoff was read by nonverbal transmission prior (before) to reinforcement. This technique was developed by and the studies directed by psychologist, Dr. Robert E. Miller and psychiatrist, Dr. A. James Giannini. These groups reported diminished (decreased) receptive (willingness to accept an idea) ability in heroin addicts and phencyclidine (intoxicating drug) abusers was contrasted with increased receptivity in cocaine addicts. Men with major depression manifested significantly decreased ability to read nonverbal cues when compared with euthymic (old men) men.

Obese (very fat) women and women with premenstrual syndrome (the condition of suffering from a disease) were found to also possess diminished abilities to read these cues. In contrast, men with bipolar (balance) disorder possessed increased abilities. A woman with total paralysis

of the nerves of facial expression was found unable to transmit or receive any nonverbal facial cues whatsoever. Because of the changes in levels of accuracy on the levels of nonverbal receptivity. The members of the research team hypothesized a biochemical site in the brain which was operative for reception of nonverbal cues. Because certain drugs enhanced ability while others diminished it.

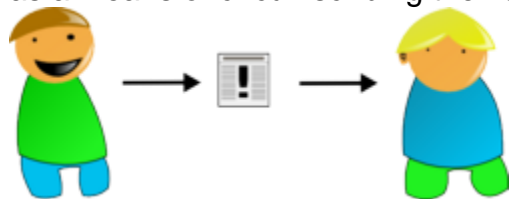
A byproduct of the work of the Pittsburgh/Yale/ Ohio State team was an investigation of the role of nonverbal facial cues in heterosexual non date rape. Males who were serial rapists of adult women were studied for nonverbal receptive abilities. Their scores were the highest of any subgroup. Rape victims were next tested. It was reported that women who had been raped on at least two occasions by different perpetrators(wrong doers) had a highly significant impairment(part of the mind not working) in their abilities to read these cues in either male or female senders. These results were troubling, indicating a predator(animal that kills)-prey model. The authors did note that whatever the nature of these preliminary findings the responsibility of the rapist was in no manner or level, diminished.

The final target of study for this group was the medical students they taught. Medical students at Ohio State University, Ohio University and Northeast Ohio Medical College were invited to serve as subjects. Students indicating a preference for the specialties of family practice, psychiatry, pediatrics(branch of science dealing with children's medicine) and obstetrics(medicine concerned with the birth of children)-gynecology (study of women's sexual disease) achieved significantly higher levels of accuracy than those students who planned to train as surgeons, radiologists, or pathologists. Internal medicine and plastic surgery candidates scored at levels near the mean.

Communication Theory

There is much discussion in the academic world of communication as to what actually constitutes communication. Currently, many definitions of communication are used in order to conceptualize the processes by which people navigate and assign meaning. Communication is also understood as the exchanging of understanding.

We might say that communication consists of transmitting information from one person to another. In fact, many scholars of communication take this as a working definition, and use Lasswell's maxim, "who says what to whom in what channel with what effect," as a means of circumscribing the field of **communication theory**.



A simple communication model with a sender transferring a message containing information to a receiver.

Other commentators suggest that a ritual process of communication exists, one not artificially divorceable from a particular historical and social context.

Communication stands so deeply rooted in human behaviors and the structures of society that scholars have difficulty thinking of it while excluding social or behavioral events. Because communication theory remains a relatively young field of inquiry and integrates itself with other disciplines such as philosophy, psychology, and sociology, one probably cannot yet expect a consensus conceptualization of communication across disciplines.

Currently, there is no paradigm from which communication scholars may work. One of the issues facing scholars is the possibility that establishing a communication metatheory will negate their research and stifle the broad body of knowledge in which communication functions.

History of Communication Theory

Communication as a named and unified discipline has a history of contestation that goes back to the Socratic dialogues, in many ways making it the first and most contestatory of all early sciences and philosophies. Aristotle first addressed the problem of communication and attempted to work out a theory of it in The Rhetoric. He was primarily focused on the art of persuasion. A monologue (speak to self) is also a method of communication even if the person involved does not have any audition but himself. Humanistic and rhetorical viewpoints and theories dominated the discipline prior to the twentieth century, when more scientific methodologies and insights from psychology,

sociology, linguistics and advertising began to influence communication thought and practice.

Seeking to define "communication" as a static word or unified discipline may not be as important as understanding communication as a family of resemblances with a plurality of definitions as Ludwig Wittgenstein had put forth.

Communication Theory Framework

It is helpful to examine communication and communication theory through one of the following viewpoints:

- **Mechanistic:** This view considers communication to be a perfect transaction of a message from the sender to the receiver. (as seen in the diagram above)
- **Psychological:** This view considers communication as the act of sending a message to a receiver, and the feelings and thoughts of the receiver upon interpreting the message.
- **Social Constructionist** (Symbolic Interactionist): This view considers communication to be the product of the interactants sharing and creating meaning.
- **Systemic:** This view considers communication to be the new messages created via "through-put", or what happens as the message is being interpreted and re-interpreted as it travels through people.
- **Critical:** This view considers communication as a source of power and oppression of individuals and social groups.

Inspection of a particular theory on this level will provide a framework on the nature of communication as seen within the confines of that theory.

Theories can also be studied and organized according to the ontological, epistemological, and axiological framework imposed by the theorist.

Ontology essentially poses the question of what, exactly, it is the theorist is examining. One must consider the very nature of reality. The answer usually falls in one of three realms depending on whether the theorist sees the phenomena through the lens of a realist, nominalist, or social constructionist. Realist perspective views the world objectively, believing that there is a world outside of our own experience and cognitions. Nominalists see the world subjectively, claiming that everything outside of one's cognitions is simply names and labels. Social constructionists straddle the fence between objective and subjective reality, claiming that reality is what we create together.

Epistemology is an examination of how the theorist studies the chosen phenomena. In studying epistemology, objective knowledge is said to be the result of a systematic look at the causal relationships of phenomena. This knowledge is usually attained through use of the scientific method. Scholars often think that empirical evidence collected in an objective manner is most likely to reflect truth in the findings. Theories of this ilk are usually created to predict a phenomenon. Subjective theory holds that understanding is based on situated knowledge, typically found using interpretative methodology such as ethnography and interviews. Subjective theories are typically developed to explain or understand phenomena in the social world.

Axiology is concerned with what values drive a theorist to develop a theory. Theorists must be mindful of potential biases so that they will not influence or skew their findings (Miller, 21-23).

Making Oral Presentations

The material of your presentation should be concise, to the point and tell an interesting story. In addition to the obvious things like content and visual aids, the following are just as important as the audience will be subconsciously taking them in:

- **Your voice** - *how* you say it is as important as *what* you say
- **Body language** - a subject in its own right and something about which much has been written and said. In essence, your body movements express what your attitudes and thoughts *really* are.
- **Appearance** - first impressions influence the audience's attitudes to you. Dress appropriately for the occasion.

As with most personal skills **oral communication cannot be taught**. Instructors can only point the way. So as always, **practice is essential**, both to improve your skills generally and also to make the best of each individual presentation you make.

Preparation

Prepare the structure of the talk carefully and logically, just as you would for a written report. **What are:**

- **the objectives of the talk?**

- **the main points you want to make?**

Make a list of these two things as your starting point

Write out the presentation in rough, just like a first draft of a written report. Review the draft. You will find things that are irrelevant or superfluous (more than u need) - delete them. Check the story is consistent and flows smoothly. If there are things you cannot easily express, possibly because of doubt about your understanding, it is better to leave them unsaid.

Never read from a script. It is also unwise to have the talk written out in detail as a prompt (a thing or person that reminds u sth to do) sheet - the chances are you will not locate the thing you want to say amongst all the other text. You should know most of what you want to say - if you don't then you should not be giving the talk! So prepare **cue cards** which have key words and phrases (and possibly sketches) on them. Postcards are ideal for this. **Don't forget to number the cards** in case you drop them.

Remember to mark on your cards the visual aids that go with them so that the right OHP (over head projector) or slide is shown at the right time

Rehearse your presentation - to yourself at first and then in front of some colleagues. The initial rehearsal should consider how the words and the sequence of visual aids go together. How will you make effective use of your visual aids?

Making the presentation

Greet the audience (for example, 'Good morning, ladies and gentlemen'), and tell them who you are. Good presentations then follow this formula:

- tell the audience what you are going to tell them,
- then tell them,
- at the end tell them what you have told them.

Keep to the time allowed. If you can, keep it short. It's better to under-run than over-run. As a **rule of thumb**(practical method of doing sth, which is based on experience), allow 2 minutes for each *general* overhead transparency or Powerpoint slide you use, but longer for any that you want to use for developing specific points. 35mm slides are generally used more sparingly and stay on the screen longer. However, the audience will get bored with something on the screen for more than 5 minutes, especially if you are not actively talking about it. So switch the display off, or replace the slide with some form of 'wallpaper' such as a company logo.

Stick to the plan for the presentation, don't be tempted to digress - you will eat up time and could end up in a dead-end(a road that ends) with no escape!

Unless explicitly told not to, leave time for discussion - 5 minutes is sufficient to allow clarification of points. The session chairman may extend this if the questioning becomes interesting.

At the end of your presentation ask if there are any questions - avoid being terse(brief) when you do this as the audience may find it intimidating(terrify someone) (ie it may come across as *any questions?* - *if there are, it shows you were not paying attention*). If questions are slow in coming, you can start things off by asking a question of the audience - so have one prepared.

Delivery

Speak clearly. Don't shout or whisper - judge the acoustics(shape or design of the room fitting the sound) of the room.

Don't rush, or talk deliberately slowly. Be natural - although not conversational.

Deliberately pause at key points - this has the effect of emphasizing the importance of a particular point you are making.

Avoid jokes - always disastrous unless you are a natural expert

To make the presentation interesting, change your delivery, but not too obviously, eg:

- speed
- pitch of voice

Use your hands to emphasize points but don't indulge (involve) in too much hand waving. People can, over time, develop irritating (annoying) habits. Ask colleagues occasionally what they think of your style.

Look at the audience as much as possible, but don't fix on an individual - it can be intimidating. Pitch your presentation towards the back of the audience, especially in larger rooms.

Don't face the display screen behind you and talk to it. Other annoying habits include:

- Standing in a position where you obscure the screen. In fact, positively check for anyone in the audience who may be disadvantaged and try to accommodate them.
- Muttering(speaking to oneself) over a transparency on the OHP projector plate and not realising that you are blocking the projection of the image. It is preferable to point to the screen than the foil on the OHP (apart from the fact that you will probably dazzle yourself with the brightness of the projector)

Avoid moving about too much. Pacing up and down can unnerve (make nervous) the audience, although some animation is desirable.

Keep an eye on the **audience's** body language. Know when to stop and also when to cut out a piece of the presentation.

Visual Aids

Visual aids significantly improve the interest of a presentation. However, they must be relevant to what you want to say. A careless design or use of a slide can simply get in the way of the presentation. What you use depends on the type of talk you are giving. Here are some possibilities:

- Overhead projection transparencies (OHPs)
- 35mm slides

- Computer projection (Powerpoint, applications such as Excel, etc)
- Video, and film,
- Real objects - either handled from the speaker's bench or passed around
- Flip~chart or blackboard - possibly used as a 'scratch-pad' to expand on a point

Keep it simple though - a complex set of hardware can result in confusion for speaker and audience. Make sure you know in advance how to operate the equipment and also when you want particular displays to appear. Sometimes a technician will operate the equipment. Arrange beforehand, what is to happen and when and what signals you will use. Edit your slides as carefully as your talk - if a slide is superfluous then leave it out. If you need to use a slide twice, duplicate it. And always check your slides - for typographical errors, consistency of fonts and layout.

Slides and OHPs should contain the minimum information necessary. To do otherwise risks making the slide unreadable or will divert your audience's attention so that they spend time reading the slide rather than listening to you.

Try to limit words per slide to a maximum of 10. Use a reasonable size font and a typeface which will enlarge well. Typically use a minimum 18pt Times Roman on OHPs, and preferably larger. A guideline is: if you can read the OHP from a distance of 2 metres (without projection) then it's probably OK

Avoid using a diagram prepared for a technical report in your talk. It will be too detailed and difficult to read.

Use colour on your slides but avoid orange and yellow which do not show up very well when projected. For text only, white or yellow on blue is pleasant to look at and easy to read. Books on presentation techniques often have quite detailed advice on the design of slides. If possible consult an expert such as the Audio Visual Centre

Avoid adding to OHPs with a pen during the talk - it's messy and the audience will be fascinated by your shaking hand! On this point, this is another good reason for pointing to the screen when explaining a slide rather than pointing to the OHP transparency.

Room lighting should be considered. Too much light near the screen will make it difficult to see the detail. On the other hand, a completely darkened room can send the audience to sleep. Try to avoid having to keep switching lights on and off, but if you do have to do this, know where the light switches are and how to use them.

Finally ...

Enjoy yourself. The audience will be on your side and want to hear what you have to say!

Designing Presentation Visuals

Think of Your Listeners

- Listening is much more difficult than reading
 - "Listeners" **listen** somewhere between 25% and 50% of the time
- Information must be taken in "on the fly" with no backtracking
 - Short-term **memory** holds only 5 to 7 points
 - People **remember** only 10% of what they hear versus 50% of what they read
- If your audience only listens only part of the time and remembers only 10% of what they hear, then *your "window" of communication is around 2.5% to 5.0% of your total presentation time!*

Therefore:

Pity your poor listeners!

Do everything you can to help your listeners to listen and remember.

Design to Help People Listen

1. **Organize** - provide structure and framework for the data you will present
 - provide a "*jigsaw puzzle boxtop*" for listeners to organize and reconstruct your verbal message
 - list points to be covered and provide a "*road map*" of how you will get there
2. **Illustrate** - help listeners to visualize - convert data to information
 - paint a picture
 - tell a story
 - make comparisons
3. **Repeat** - improve audience reception of data
 - remember that "listeners" listen only 25 to 50% of the time
 - repetition often suggests importance

Visuals Should...

- Support your communication objective
- Enhance your verbal message, not detract from it
- Set tone and emotional content of verbal message with the use of colors and images

Good Visuals Are...

- **Visible** - You have to be able to see it to believe it
 - Visuals should be legible to most distant viewer
 - Minimum legibility standards: *one inch letter height on screen per 30 feet viewing distance*
 - Data needed for legibility calculation
 - Screen width
 - Distance from projector to screen
 - Lens rating of projector (in inches)
 - Distance of most distant viewer from screen
 - Typewritten copy will not be visible!
 - Enlarge it on copy machine
 - Use 18 point type or larger when laying out transparencies on a computer
 - Limit number of words per line
 - 3 to 4 per line optimal
 - 6 to 7 maximum
 - Limit number of lines per visual
 - Less than 10 per transparency
 - **Clear** - Instantly recognizable in context to your verbal message
 - Focus on *one idea* per visual
 - Avoid too much primary information
 - Use color to focus on key information
 - Directly relate to communication objective
 - Complement verbal message
 - Add impact or tone to message
 - Provide overview or "whole picture"
 - **Simple**
 - Eliminate extraneous information and clutter
 - Visually simplify using design, color, or overlays
-

Ways of Adding Variety

- Combine both left and right brain sensory channels
 - *Left brain:* words, sentences, symbols
 - *Right brain:* graphs, charts, symbols, pictures, etc.
- Add color for emphasis, but beware of color connotations
- Use movement with transparency pens, overlays, slide dissolves, etc.
- Change backgrounds to change pace or introduce new topic
- Change sequence of eye scanning (horizontal, vertical, diagonal) with design

Overcome the Fear of Speaking to Groups

A great fear that many people have is speaking before a group or audience. The primary reason is that they are afraid of looking foolish in front of other people. The way to overcome this fear is through preparation, a safety net, and a positive attitude toward the audience.

Questions you may have include:

- Why are people so afraid of public speaking?
- What are ways to overcome this fear?
- How can I apply these methods?

This lesson will answer those questions. There is a [mini-quiz](#) near the end of this lesson.

Reason for fear

The fear of speaking is rated as only second to the fear of snakes and before the fear of dying.

Effects of fear

What happens to many people is that--even before they start speaking--their heart starts beating faster and their mouth gets dry. Some may even get nauseous or feel like fainting.

Once the person starts talking, the heart keeps beating rapidly and the person may hear his or her voice tremble. The legs or even the whole body may start shaking. The person may also stutter or start speaking rapidly.

Although some people calm down, once they get going, others may ramble through the material incoherently.

Do you wonder why many people don't want to go through that ordeal again?

My experience

When I was in high school, I was terrified of speaking in front of the class. I would tremble and my mouth would fill with saliva. The only way I could effectively give a presentation to the class was to sit in a chair. My English teacher frowned on this and thought I was just trying to be different or difficult.

Looking foolish

The reason most people get anxious when required to speak to a group is that they are afraid of looking foolish or stupid in front of many of their peers and important people. They are afraid that their mind will go blank or that their lack of speaking skills will lower the opinion others have of them.

Being humiliated can destroy a person's ego and confidence. In fact, it can really ruin your day.

Steps to overcome that fear

There are several steps or tricks to use to overcome the fear of making a mistake or looking foolish when you speak to a group:

1. Be well-prepared before speaking to a group
2. Practice your speech
3. Have a backup, in case you forget what you want to say
4. Reduce the fear of your audience
5. Relax yourself just before you speak

In the following material, I will explain each of those points.

1. Be well prepared

One of the best ways to make sure you don't make foolish mistakes is to be well prepared before you speak to a group. You should know what are going to talk about, who you will speak to, and under what conditions you will speak.

Leave nothing to chance

A professional in any field does not leave anything to chance before a big game, important performance, or critical presentation to corporate executives. Strategies are laid out, all material is ready, contingency plans are made, and every detail is taken care of.

When you are well prepared, chances of failure or goof-ups are greatly reduced. You feel more relaxed and sure of yourself, because you have all the bases covered.

Your material

You need to know exactly what you are going to talk about. This doesn't mean to memorize exactly what you plan to say. Rather, it is to have a good outline of facts and information that you can talk about.

Know audience

It is good to be aware of what type of audience you will be speaking before. This will give you an idea of the subject matter and tone of your speech. If you are speaking before some important people or at an important event, that fact may increase your anxiety. But it is good to know up front, so that you can properly prepare for the occasion.

Conditions

It is good to check over the conditions under which you will speak. If you can, go up to the lectern to check things over and get a feel for things. If you will use a microphone, check it out.

In some situations, a person may simply make a presentation in a meeting room at work. Even then, it is a good idea to check out the room beforehand and try to visualize how you will be doing things.

Note that going through this process will actually relax you and give you more confidence when it is your turn to speak.

2. Practice

You should practice your speech many times before you give it.

Even if you know your material very well, practice is extremely important. The more you give a talk, the more automatic it becomes, the more meat it can have, and the more confidence you have in your abilities to give the speech.

Practice alone

Ways to practice alone are to first simply say the speech out loud. This is good to get the material more ingrained in your memory.

Use a mirror

Then say the speech, looking into a mirror. This is good to do, because you must concentrate more. You also get an idea of how you look when speaking. Finally, if you must refer to notes, it allows you to practice eye contact with the audience.

Stand in the corner

An interesting trick is to say your speech while standing in the corner. The sound reflects back to you, and you can get a good idea how you sound when you speak.

Record your practice

Another way to practice is using a tape recorder. This forces you to avoid pausing to try to remember things. It also allows you to play the speech back to study how you sound, your phrasing, and the content of the material.

Use a friendly audience

Practice before friends. This is a very important way to practice, because it is getting closer to the "real world" of speaking to a group. Even an audience of one person is good for this type of practice.

3. Have a backup

It is worthwhile to bring along a "security blanket" or "safety net" in case something goes wrong in your presentation. The main thing to worry about is forgetting what you were going to say next. This can happen even if you've done extensive practicing of the speech.

Outline

It is good to have your speech outlined on a few sheets of paper or on 3 X 5 cards. You can then refer to them in case you have a mental lapse. Referring to your notes is certainly acceptable to an audience, as long as you are not reading a speech word-for-word from a script.

Reduces anxiety

One thing that having a safety net provides is that it reduces your anxiety about forgetting what you were going to say or having your mind go blank. You may never even use the cards, but the fact that you have them--just in case--can greatly reduce the butterflies.

4. Reduce fear of your audience

The more important the audience or the occasion, the greater your fear can be. You don't want to look like a fool in front of the bosses at work, your peers, or even your friends and relatives.

Not that important

One method to overcome this fear is to visualize the people as not all that important. An old trick is to imagine that the audience is naked. Or perhaps imagine them all in clown outfits. A ridiculous image will make them seem not all that important.

Use positive approach

The problem with that method is that it seems somewhat negative. If you look down at your audience, it may be reflected in your speech. I prefer a more positive approach.

You have to realize that the audience is usually on your side. They want to hear what you have to say and to see you do well. Before you give your speech, think of them as caring, friendly people who want to hear you speak. It is just like talking to your friends.

The positive image should relax you and put you in a good frame of mind. The audience will also read your body language and respond accordingly.

5. Relax before speaking

When you are introduced to speak, take three breaths to settle you down before you get out of your chair. Then when you go up to the lectern, thank the person who introduced you and then count to 10 before you start speaking.

This will allow the audience to get settled and ready to hear you. It also is a way that you are showing that you are now in control.

It is not easy to do, because you have to look at the audience and panic may settle in. But if you have made all the preparations, you can be sure of yourself and deserve to be in control of the situation. It is a good feeling.

Applying your skills

If you have to speak before groups at school, work or in some organizations, it is good to practice speaking more often to hone your skills and to reduce any fears you may have. You can take classes in public speaking in night school, join Toastmasters, or find other opportunities to speak to groups.

Toastmasters (a person who introduces someone at a party)

A good place to practice your speeches and to get helpful guidance in giving presentation is through your local Toastmaster Club. It is a well-run organization that helps millions of people hone their speaking skills and overcome any fears they have in speaking.

Check the [Toastmaster World Headquarters](#) web site to find a club in your area.

Summary

Many people are afraid to speak before a group or audience, because they fear looking foolish in front of other people. The way to overcome the fear of speaking to a group is to make sure you are well prepared, have some backup material ready in case you forget your lines, visualize your audience as not so important, and practice as much as you can before you speak.

This article is for the business person, college student, or anyone else who has to speak publicly. Nearly everyone, at some point in their life, will need to stand before an audience. This article will help you do just that.

1. How can I relax while giving a speech?

- One great tip is to take very deep breathes just prior to taking your place at the podium. This relaxes your body, helping your blood pressure to lower and your mind to clear.
- Another trick is to pretend that you are all alone in front of a mirror.
- Nothing can beat being prepared for your speech. The more comfortable you are with your speech, the better that you will do.

2. What is the best way to prepare for my speech?

- Try practicing the speech in front of friends and family first, before the "actual" speech.
- Make sure that your note cards are very easy to read. (The large note cards are the best choice. You can even get colored cards now in any office supply store.)
- Use colored markers to highlight the main points of your speech.
- Be familiar with the room or auditorium in which you will be presenting your speech.

3. What is the best way to practice for a speech?

- I mentioned it above. A mirror can be very useful. Say your speech into the mirror, noticing what each hand and face is doing at all times.
- Practice the words in your head over and over again.
- Pretend that you are there, in front of the audience.
- I also mentioned practicing before other people. This is good, but if you are alone, the mirror or even your dog can be a great idea.

4. Should I take a class on public speaking?

- If you are in a field where public speaking is required, you might want to consider taking a class in effective speaking at your local college. Many times there are night courses that can really help a speaker to relax at the podium.
- These classes are usually small, allowing all of the students to develop a relationship. This helps to relax everyone, which makes for a very nice atmosphere to share, communicate, and learn.

5. What can I do if I lose my place and get all flustered?

- The best advice is to be prepared, but even the most prepared person sometimes loses his or her place.
- If this happens, glance down at your cards. Look for the bright color of the next topic, and move on.
- Take a deep breath and smile. Your audience is probably completely unaware of the problem.
- Adlibbing can be both helpful and also very dangerous when giving a speech. If your speech is timed, this may become a problem. Adlibbing can help to get your out of a

sticky situation, though.

- Quickly get to the next main point if you lose your place as smoothly as you can.

6. I seem to shake all over before a speech. What can I do to help this?

- Try not to drink a lot of caffeine prior to any public speaking engagement. Opt for juice or water instead of pop or coffee.

- Keep your mind off your speech. This will calm your nerves.

7. If I get easily flustered, which is best: should I be the first person to speak or the last?

- Many successful public speakers would rather be first, but of course this is for everyone.

- If you get nervous THINKING about the speech more than performing it, then you should go first.

- If you easily lose your place or become overly nervous, you should maybe go toward the middle.

- If you are very comfortable with your speech, then you can do it last. Remember, if you do it last you will be the final, lasting image that your audience sees. Make it a good one.

8. I am too nervous to have good eye contact. What can I do to help?

- Find a person near the middle of the crowd which you know or have a friendly relationship. Look at this person, but be sure to also look around to the other ends of the room.

- When you look in other places, though, you can maybe look just above them. This may help. Later, you will be more comfortable with this, and learn to look into their eyes.

9. My gestures look forced, should I leave my hands at my side. This makes me even more nervous. How can I have relaxed gestures?

- Speak to the crowd in a conversational tone. This can take practice, but helps immensely with your gestures.

- Try to NOT think about your hands.

- If you play with buttons or put your hands in your pockets, try to NOT wear clothes with pockets or buttons. Putting your hands in your pockets is a big distraction to your listeners that you should avoid at all costs!

- If none of these works, try keeping your hands at your side, and pinching your index finger and thumb together tightly. This should help to remind you not to pick at your clothes.

10. What do I do if I drop my cards?

- Pick them up. Ok, sorry. We authors do have a sense of humor sometimes.

- After you pick them up, go to the appropriate card.

- If you number your cards in the top left corner and circle the number, this is very easy to do.

- If you do not remember the number you were on, then go to the COLORED topic you were at.

- This is one of the reasons that using colors and numbers help.

- Another trick is to use your mind to make a map of your speech.

a. What I mean by this is that you simply have a maze drawn out in your head of all the main topics.

b. Do this by visualizing your story like a movie or story. You can even see yourself doing the speech in the mirror, and then replay it in your mind several times. This helps!

In reading this article, I certainly hope that you are much more comfortable when you speak in public. The next time that you have the opportunity to give a speech, you will be armed with the knowledge that you need to give a good presentation. A speech that will flow off of the tongue, and not make your hands shake. Now, go write that speech!

Intrapersonal communication

Intrapersonal communication is [language use](#) or [thought](#) internal to the communicator. Intrapersonal communication is the active internal involvement of the individual in symbolic processing of messages. The individual becomes his or her own sender and receiver, providing feedback to him or herself in an ongoing internal

process. It can be useful to envision intrapersonal communication occurring in the mind of the individual in a model which contains a sender, receiver, and feedback loop. Although successful communication is generally defined as being between two or more individuals, issues concerning the useful nature of communicating with oneself and problems concerning communication with non-sentient entities such as computers have made some argue that this definition is too narrow.

In *Communication: The Social Matrix of Psychiatry*, Jurgen Ruesch and Gregory Bateson argue that intrapersonal communication is indeed a special case of interpersonal communication, as "dialogue is the foundation for all discourse."

Intrapersonal communication can encompass:

- Day-dreaming
- Nocturnal dreaming, including and especially lucid dreaming
- Speaking aloud (*talking to oneself*), reading aloud, repeating what one hears; the additional activities of speaking and hearing (in the third case of hearing again) what one thinks, reads or hears may increase concentration and retention. This is considered normal, and the extent to which it occurs varies from person to person. The time when there should be concern is when *talking to oneself* occurs outside of socially acceptable situations.^[1]
- Writing (by hand, or with a wordprocessor, etc.) one's thoughts or observations: the additional activities, on top of thinking, of writing and reading back may again increase self-understanding ("How do I know what I mean until I see what I say?") and concentration. It aids ordering one's thoughts; in addition it produces a record that can be used later again. Copying text to aid memorizing also falls in this category.
- Making gestures while thinking: the additional activity, on top of thinking, of body motions, may again increase concentration, assist in problem solving, and assist memory.
- Sense-making (see Karl Weick) e.g. interpreting maps, texts, signs, and symbols
- Interpreting non-verbal communication (see Albert Mehrabian) e.g. gestures, eye contact
- Communication between body parts; e.g. "My stomach is telling me it's time for lunch."

Intrapersonal communication in dreams

A particularly interesting example is that of a recently designed technique of 'interviewing' one's dream characters, particularly during lucid dreaming. In the lucid state, the dreamer is aware that he or she is dreaming, and can proceed to question, in-depth, each dream character, whom are necessarily understood to be part of the 'self' in either a psychological sense or in the more scientific sense of each aspect of one's dream arising from one's own brain processes.