

MODULE VI: LET YOUR BODY SPEAK**NON-VERBAL COMMUNICATION**

Actions speak louder than words. When you deliver speeches, you are actually sending two kinds of messages – what you say (Verbal) and what you do (non-verbal). Half of all human communication takes place on the non-verbal communication. Speakers are sometimes unaware of their non-verbal cues. But whether or not they are conscious of it, listeners will actually base their judgment on what they hear and what they see.

Your actions could add emphasis and give life to your words. Enthusiasm, sincerity, and conviction are best shown in your actions rather than in words. However, if actions are in contrary to your message, they could be visually distracting and could defeat your words.

If you aim to become an effective speaker, you have to make your body speak. Learn to manage and control your posture, your hands and arms, body movements, eye contact, and facial expressions.

THE SILENT LANGUAGE AND ITS CULTURAL PATTERN:

We are usually aware of the cultural factors and our system of norms affecting our communicative behavior because they are “normal” to us. We see them especially when contrasted to those of a foreign culture. Two factors affecting non-verbal communication are time and space.

TIME. It is also a form of interpersonal communication because it speaks.

For us Filipinos, time is of essence. However, the jargon term “Filipino time” was coined because of our usual failure to come on time. What is considered late varies depending on the situations, the other people involved, and geographical locations. When applying for jobs, your coming in late could be a sign of irresponsibility. Other cultures consider it otherwise.

Your arriving early communicates as much as arriving late. In parties and social gatherings, it is a common practice to arrive two hours late because your coming in early could panic the hostess.

Receiving a call at 3:00 a.m. could mean an urgency.

PROXEMICS.

According to Edward Hall, proxemics means the way people communicate by their use of space in relation to other people. Each of us has a “personal space” which we do not want others to

intrude upon. There are four distances which govern most of our interpersonal relationships:

1. **Intimate** – from touching to 1-1.5 feet. This is only appropriate to intimate conversations such as man and woman who are well acquainted, husband and wife, between parent and children. These could range from very close as in soft whisper or intimate communication, to close as in confidential information, to near as in soft voice.
2. **Personal** – 1-2.5 feet. This is applicable to situations where people meet on the street, in the hallway, or an office building and strike up a conversation.
3. **Social** – 4 to 6 feet. This is applicable for impersonal business such as job interviews.
4. **Public** – starts at about 12 feet and extends as far as is feasible in a large room or auditorium.

Distance is also a way of expressing what we feel towards others. We tend to be closer to those we like, and away from those we do not like.

GEOGRAPHIC LOCATION. The geographic location of the participants influences communicative setting. The way chairs are arranged and the way people are seated communicate relationship. When the boss sits behind his desk and the worker in front of his desk, this communicates the boss-worker relationship because their locations indicate differences in status.

WHAT DOES IT MEAN WHEN....

1. someone treats you silently after an argument?
2. group members give you a silent treatment after asking them if you could join their group?
3. the whole class is silent during lecture?
4. you see someone alone in a corner?

SILENCE

- silence does not mean absence of communication
- it could convey positive messages : “Yes, I understand.”, “I enjoy being with you”.
- it could mean negative like, “She’s mad at me.”, “I don’t belong here”.
- It could give neutral messages like, “I’d rather keep quiet, than be blamed”, “That’s someone else’s problem”.

OBJECT LANGUAGE

-refers to meanings we attribute to objects which we surround ourselves. The clothes we wear, our hairstyle, the decorations in our house say something about us because to some extent, they reveal the choices we make. Those objects signal how we see ourselves and how we want others to see us. You might say that you should not be judged on what you wear, but whether we like it or not, it tells something about us.

- Clothing is also symbolic. We usually dress differently for different occasions. However, if we don't, this still communicates to others our attitude, our values, and our sense of appropriateness. We also judge or react on others in terms of what they wear and what it means to us.

PARALANGUAGE

Call students to say **YES** expressing the following:

1. resignation
2. agreement
3. disinterest
4. anger
5. challenge
6. frustration

PARALANGUAGE – refers to the verbal elements that go along with the spoken language: qualities of the voice – tone, pitch, rate, volume, and emphasis.

The same words could be said differently and could convey different emotional expressions and meanings. This is through the use of tone of the voice, inflection, rate of delivery, pauses, volume, and pitch.

ACTIVITY:

Say **I'LL DO IT** to mean the following:

1. I'll be happy to do it.
2. I'll do it but it's the last time.
3. You always make me do what you want.
4. All right, you win.
5. Don't worry; I'll take care of it.
6. You're so dumb I better take care of it myself.

WITH DIVORCE – IT IS NOWHERE

“... Marriage is a harmonious, mutual understanding, a reality to behold. Marriage is sacred, never a trial engagement between two adults – it has been intended to be the foundation of happiness that must radiate from parents to offspring. In the union of two people will depend the youth that will soon be the pillars of tomorrow.

What then can we expect from the next generation if divorce were already allowed today? A bunch of wrecks and juvenile delinquents. How many more lives will be ruined? Where then is reason? Where then is love? With divorce – it is nowhere..”

TACTILE COMMUNICATION

1. *How do you feel when a friend embraced you though not saying anything during your period of agony?*
2. *What do you think does an infant feel when cuddled by his mother?*
3. *How do you feel when someone you admire shook hands with you?*

Tactile Communication is communication by touch. We communicate a great deal by touching because it is a powerful communicative tool and serves to express tremendous range of feelings – warmth, love, coldness, fear, confusion.

In time of sorrow, a touch could do a lot in comforting another person. Whether happiness or sorrow, touch could express more than words could do.

However, despite the importance of touch in communication, culture dictates rules and norms to be observed. A handshake could mean various things. It has to be firm, vigorous, and not too long. There are also sexual implications to touch. Our society failed to distinguish touch as to being physical and sexual.

The present norms react a great deal when they see touching between friends of the same sex, or even of the opposite sex who are not romantically linked, between father and son, between people of different status such as teacher and student.

This negative connotation on touching hinders us from communicating as effectively as possible. We should realize that touching is not really sexual at all.

STRENGTHENING BODY LANGUAGE:

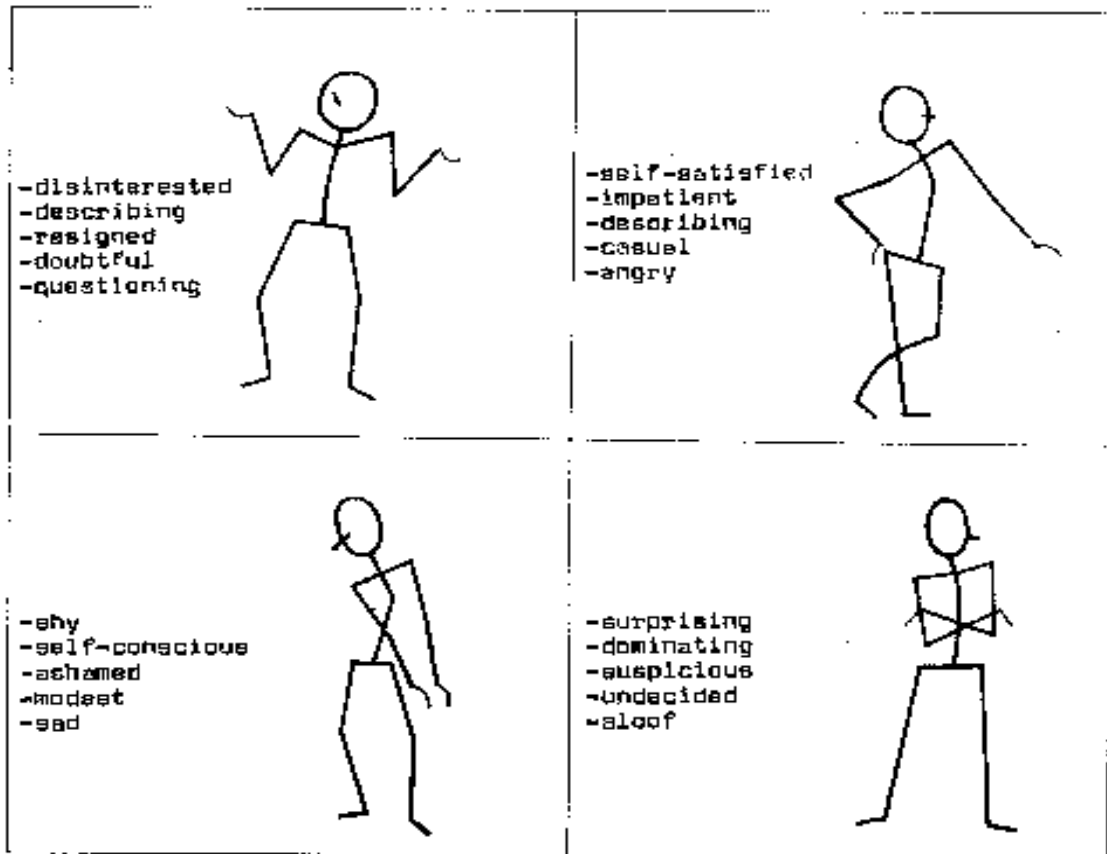
Proper use of your body language could make your delivery effective. Several methods are suggested here to strengthen body language:

1. Eliminate distracting mannerisms
 - swaying, pacing, leaning and tapping fingers on the lectern, biting or licking lips, toying with handkerchief, coins, or jewelry inside the pocket, holding clothing ends, fixing the hair are just few of the mannerisms of either a nervous speaker or one who is unaware that he is performing them.
 - actions must be connected to the words being spoken. Otherwise, audience will focus on the platform behavior and will move away from the message.
2. Be spontaneous and conversational
 - be yourself
 - respond naturally and spontaneously to what you think, feel, and say
 - be genuine
 - be conversational when you deliver speeches instead of being too oratorical
3. Your body should mirror your feelings
 - a speaker who is interested on his subject will likewise receive the same interest of his audience to listen to him
 - you have to involve yourself in your message because your sincerity is mirrored in your body language
 - people are afraid to put their selves on to their message because they do not want to unravel their mask
 - if you want to share your feelings with other, remove the mask and let your feelings and emotions flow out of your message.
4. Prepare and be confident
 - nothing could beat a well-prepared speaker
 - your knowledge of your subject matter could give you profound confidence that exudes naturally from being prepared
 - you'll be less prone to mistakes because tension is less
 - you need not memorize your talk verbatim, memorize only the flow of ideas and let the thoughts flow; thus, you need not worry about what you're going to say next

5. Join clubs and Practice
 - practice makes it perfect
 - join groups or clubs where you could have hands-on workshop where you'll gain valuable inputs
 - grab every opportunity to speak before an audience
 - learn from the feedback

POSTURE

- pertains to position or stance that tells your listeners whether you are energetic, tired, confident, disinterested, or sleepy
- good posture helps speaker to breathe properly thereby projecting his voice well
- standing stiffly erect could mean that the occasion is too formal, or the speaker is tense or afraid
- if the speaker leans forward the audience, it may mean that he is interested
- sitting casually on the edge of a table may mean informality and readiness to engage in a dialogue with his audiences
- do not maintain the same posture all through out the talk
- balance your body as you make transitions



POSTURES

GESTURES

- are purposeful movements of the head, shoulders, arms, hands, or other areas of the body
- support, reinforce, illustrate ideas being expressed

WHY GESTURE?

- a. to clarify and support your words – to strengthen the understanding of the audience of your verbal messages
- b. to dramatize ideas – to help paint vivid pictures in your listeners' minds
- c. to emphasize – to convey feelings and attitudes more clearly
- d. to release tension – to provide an outlet for the nervousness
- e. to provide visual aids – to enhances spoken messages'

TYPES OF GESTURES:

1. **Descriptive gestures** – these are movements that depict the shape, size, number, and location of objects
2. **Conventional gestures** – these are customary movements that have specific symbolic meaning to the audience. Referee signals, police officer directing traffic, the

language sign of a deaf person – all these are examples of conventional gestures.

3. **Indicators** – these are symbols of emotions that encourage listener's arousal of feelings. Examples are shrugging of shoulders to indicate puzzlement, open palm to suggest giving or receiving, pointing finger to mean warning or accusing.

EFFECTIVE GESTURES:

The use of gestures depends on the speaker's choice and personality. What works for one may or may not work for the others. The following are suggestions on how to improve speaker' gestures.

1. Act on what you think, feel, or say
 - Gestures naturally come with your speech delivery.
2. It would look unnatural if you don't use gestures .
 - Do not attempt to imitate gestures of other speakers or from books as these would look artificial.
 - Phony or artificial gestures could easily be detected by your audience
3. Do not create the gestures, create the conditions for gesturing

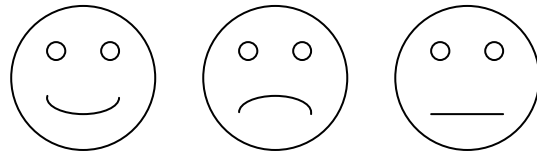
- When you deliver your talk, do not be too conscious in creating your gestures
 - Immerse yourself thoroughly on the message, for this will naturally bring out the gestures that go with your talk.
2. Make your actions appropriate to the word and the occasion
- Since verbal messages need to be tied up with your actions, failure to do it could destruct audiences and could also ruin your entire talk.
 - Though gestures need to be natural, guard also that they would not be too often and too emotional.
 - Suit gestures to the word and to the occasion; if the room is not too large, lower the volume as too loud a volume is unpleasant to the ears.
3. Create a smooth and timed gesture
- a single gesture has three parts: the approach, the stroke, and the return during the approach, your body moves in anticipation of your gesture; the gesture itself is the stroke; and the return brings your body back to its stance/posture
 - your stroke must be timed with your word; it could be more appropriate if you approach a gesture right before the word, then holding it several seconds for emphasis. To return means dropping your hands smoothly to your sides.

FACIAL EXPRESSIONS

- can be reduced to changes in eyes, brows, mouth, etc.
- your face, more than any other parts of your body, speaks more clearly of what you wanted to impart
- this is also a way of providing feedback to what another is saying
- When a friend tells you, "You're nuts!" and smiles, would you be angry? Probably not because his facial expressions exude warmth and friendliness. However, if he tells the same word with sarcastic face, it would definitely create an ill feeling.
- A smile to the crowd would also bring out smiles from the audience.

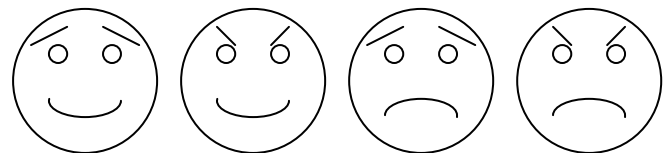
The brows provide running commentary such as angry when fully-lowered, disbelief when fully raised, surprise when half raised, puzzled when half lowered. The mouth also adds commentary: turned down in displeasure and tuned in pleasure.

Study the following pictomorphs:



If you described each one in one word, would you say happy?, sad?, or what?

Now look at the next set of pictomorphs. What's the difference between these and the preceding as regards to the effects of adding pictomorphs? What does each one seem to tell now?



ACTIVITY: YOU'RE ON THE SPOT!

EYE CONTACT

The eyes play an important part in sustaining the flow of interaction. "The eyes are the mirror of the soul." To totally convince your audience, you have to make your eyes speak the same message which you say verbally.

In some cultures, just like here in the Philippines, failure to make eye contact when conversing is a sign of insincerity.

Eye contact could have as tremendous effects as body movements less the physical effort exerted. A simple gaze could give variety of messages: it can be friendly, affectionate, or aggressive. It can be long or short; clandestine or open.

There are several mannerisms that need to be eliminated so as to have an effective eye contact.

- a. random eye movements
- b. looking at the window
- c. looking at speech notes
- d. looking at the ceiling or to the floor
- e. looking at the audiences' heads for no reason at all

The eyes create a special bond between the speaker and the audience. Your failure to look at the audience could cut the visual bond thus losing the interest of your listeners to your message.

It is through eye contact that we give and receive feedback. If we don't look at our audience, we won't be able to see their reactions. Remember that without feedback, we have no way of knowing whether we're doing it right or not.



3) _____

ACTIVITY: EMOTIONS

a. Express these various types of emotions:

1. lonely eyes
2. anger – lips
3. elation – hands
4. disbelief – eyebrow
5. rage – fist
6. boredom – feet
7. happiness – nose
8. frustration – neck
9. fear – feet
10. jealousy – mouth



4) _____

B. EMOTION CHART



1) _____



5) _____



2) _____

HOW TO USE YOUR EYES EFFECTIVELY:

1. Master your material

Mastery of your material is required for one to effectively establish eye contact. You don't have to devote much time in trying to remember the sequence of your words and ideas.

Prepare and rehearse enough that you need not look at your notes during delivery. It is really annoying to see speakers looking at their notes every now and then.

You may still use notes during your talk; however, keep it a minimum. This also requires preparation and rehearsal. Keep your notes simple that you won't be tempted to 'read'. Notes should only serve as guide.

2. Focus on your audience as individuals not as a group

When delivering speeches, consider that you are not performing in front of a group, but in front of individuals. Establish eye contact by focusing on certain individuals and creating a 'visual relationship' with them.

Do not move head right and left that would make you look like an oscillating fan. If the room is small, you could individualize focus thereby establishing personal contacts. However, in a larger room and in a larger crowd, it is impossible to individualize focus. Pick two or three from each section and focus. This would make them feel that you are 'talking' to them

3. Check visual feedback

During your talk, listeners are also responding to you through their non-verbal cues. You can gauge your audiences' reaction to what you say, and then make the necessary adjustments. If they are not looking at you, then they are not listening either. Be aware of the factors/reasons on why they do not pay attention: Is your volume loud enough to be heard? Do you vary intonations or you're just a monotone? Are they bored? Do you use appropriate gestures?

If your audience looked puzzled, your explanation might not be sufficient; thus, a need to clarify. Do they frown? Aren't you frowning at them unconsciously?

If they looked please and satisfied, continue because you're doing a good job!

SUMMARY

GESTURES are purposeful movements of the head, shoulders, arms, hands, or other areas of the body that support, reinforce, illustrate ideas being expressed. Gestures could be classified as descriptive, conventional, or indicators.

Gestures could be improved if the following suggestions are followed: Act on what you think, feel, or say; Do not create the gestures, create the conditions for gesturing; Make your actions appropriate to the word and the occasion; and Create a smooth and timed gesture.

FACIAL EXPRESSIONS can be reduced to changes in eyes, brows, mouth, etc. The brows provide running commentary such as angry when fully-lowered, disbelief when fully raised, surprise when half raised, puzzled when half lowered. The mouth also adds commentary: turned down in displeasure and tuned in pleasure.

"The eyes are the mirror of the soul." To totally convince your audience, you have to make your eyes speak the same message which you say verbally.

The eyes create a special bond between the speaker and the audience. Your failure to look at the audience could cut the visual bond thus losing the interest of your listeners to your message.

It is through eye contact that we give and receive feedback. If we don't look at our audience, we won't be able to see their reactions. Remember that without feedback, we have no way of knowing whether we're doing it right or not. In order to use your eyes effectively, you have to: **Master your material; Focus on your audience as individuals not as a group; and Check visual feedback.**