“NUTS & BOLTS!”

MATERIALS TO HELP YOU BE SUCCESSFUL IN COMMUNICATION STUDIES 170 NONVERBAL COMMUNICATION

WITH

KAT CARROLL
MINIMUM ORAL COMMUNICATION ENTRY SKILLS – SPEECH 170

Speaking Skills:

• To speaking in a complete thought.
• To speak at an audible level.
• To orally communicate clearly enough to be understood by fellow students and the instructor.
• To engage other students in conversation on classroom topics and textual material.
• To ask questions to clarify understanding or to clear up confusion.
• To interact with other students in small groups.
• To interact with other students in open class discussions.
• To share personal experiences, opinions and outside observations as they relate to class topics.

Listening Skills:

• To listen to, comprehend and utilize an expanded vocabulary consistent with and drawn from the course.
• To maintain a minimum level of interpersonal responsiveness when communicating (eye contact, responding to what others say...)

Processing Skills:

A student should be able to exhibit the ability:

• To comprehend an oral vocabulary equivalent to college level courses.
• To comprehend and follow oral class instructions.
• To comprehend the opinions of others.
• To recall, apply and discuss information from the class.

MINIMUM READING SKILLS

A student should be able to exhibit the ability:

• To comprehend and follow written class instructions.
• To read and comprehend textual material equivalent to a college level course.
• To summarize content of all course material in his/her own words.
• To apply the printed course material to his/her own experiences.
• To write about his/her own experiences in relationship to course material.
• To comprehend and utilize an expanded vocabulary through readings and written assignments.
• To write unified, coherent and well defined paragraphs and/or essays.
• To organize ideas around a clear and specific thesis in essay form.
Unit One

An Introduction to Nonverbal Communication
NONVERBAL DIARY

During the next week, keep a diary of nonverbal activities. Engage in each activity for no less than 15 minutes. Then immediately write down your feelings and reactions. Write in detail please! Example: Activity: I planted flowers in the backyard.
Personal Reaction: I really got into the feeling of the soil. It was cool and crumbling in my fingers. It got under my fingernails. I loved the “earthy” smell. I picked up several little beetles and moved them aside. I noticed the tinkling of their little feet on my skin.

Day 1: Go to an area with trees and grass. Close your eyes and be aware of what you sense, smell, feel, hear and so on.
Location:
Personal Reaction:

Day 2: Go to a playground and play. Swing on the swings, slide on the slide.....
Location:
Personal Reaction:

Day 3: Go to a crowded place. Remain silent; close your eyes; and be aware of what you sense, feel, hear and so on.
Location:
Personal Reaction:

Activity:
Personal Reaction:
Diary cont.

**Day 5:** Be aware of your clothes, how they feel against your body and how they make you move, etc.

Personal Reaction:

**Day 6:** Look at yourself in a full-length mirror. Spend some time thinking about your body. Look at it closely. Be aware of its parts. Be aware of how you feel about your body.

Personal Reaction:

**Day 7:** Free activity. Engage in whatever nonverbal activity you like.

Activity:

Personal Reaction:

Which day’s activity was the easiest for you to complete and why?

Which day’s activity was the most difficult for you to complete and why?

Which produced the most positive feeling? Negative? Why?

What did you learn about your nonverbal communication from this activity?
Personal Introduction

Purpose: Using personal artifacts and the categories I give you, you will tell the class about yourself. This is a very informal introduction. You may present the categories in any order. You do not need to write anything out. You will sit in the front of the room and casually talk.

Procedure: Bring one personal artifact to explain each of the categories. Do not use the same artifact for more than one category. Do not use photographs. Be creative!

Categories:

Your Past Self:

Your Public Self:

Your Private Self:

Your Best Self:

A Fear You’d Like to Overcome:

Your Greatest Pain:

Your Greatest Joy:
**NONVERBAL SCAVENGER HUNT**

**PROCEDURE:** You are going to be observing people in an attempt to identify nonverbal behaviors that best match the categories below. Be careful to not be noticed or to inhibit or offend your subjects in anyway. Take notes of nonverbal behaviors to aid in our class discussion.

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>NONVERBAL BEHAVIORS</th>
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<tbody>
<tr>
<td>A confident person</td>
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<td>A very stressed person</td>
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<td>A happy person</td>
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<td>A flirty person</td>
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<tr>
<td>A hyper person</td>
<td></td>
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<td>A dumb blonde</td>
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<tr>
<td>A jock</td>
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<td>A loser</td>
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</table>
Using the format below, explain three instances in which you used the Budda Smile:

Situation One:
Describe the situation:

What was the response to your facial expression:

What were your feelings after you tried the “smile?”

Situation Two:
Describe the situation:

What was the response to your facial expression:

What were your feelings after you tried the “smile?”

Situation Three:
Describe the situation:

What was the response to your facial expression:

What were your feelings after you tried the “smile?”
Prep Sheet- EXAM 1, SPEECH 170
Review Chapters 1 and 11 in the textbook, plus lecture material and class activities

Terms: Be able to define and give examples of the following terms:

- Behavior (nonverbal & verbal)
- Nonverbal Communication
  - Nonverbal-vocal
  - Nonverbal-nonvocal
- Verbal Communication
  - Verbal-vocal
  - Verbal-nonvocal
- Accidental Communication
- Kinesics
- Oculesics
- Paralanguage
- Proxemics
- Haptics
- Ladder of Abstraction
- Paralanguage
- Proxemics
- Haptics
- Ladder of Abstraction

TEST YOURSELF:

- What nonverbal elements affect first impressions and why?
- What is the difference between “behavior” and “communication?”
- What is the difference between verbal and nonverbal communication?
- What are the different types of verbal and nonverbal communication?
- What are people more likely to believe - verbal or nonverbal messages - and why?
- What do we need language for to communicate and why?
- What can easily be communicated without language and why?
- What is the “Ladder of Abstraction” and how does it work?
- How do we communicate about “time” in this culture and what is its relationship to verbal and nonverbal communication?
- How do the “categories” of nonverbal communication relate to each other?
- What are gestures?
- What is the relationship between eye contact and facial expressions?
- What are artifacts and how are they used?
- What are the differences between tone of voice, vocal behavior (rate, volume, pace) and sounds?
- How does tone of voice influence communication?
- How do accents affect communication?
- How do we communicate about our personal space?
- How do our feelings about our physical appearance affect our communication?
- What is the role of touch in our society?
- How do Americans feel about smell?
- What is the relationship between observing nonverbal communication and making judgments?
- How do “functions” of nonverbal communication operate? Are they dependent on each other? Be able to explain each function.
- Which “functions” operate independently from language and which support language? How do they do this?
- How does the principle of immediacy work? How does it explain some of our communication?
- How does the “approach-avoidance continuum” work?
- Explain the difference between immediacy and non immediacy.
- How can you increase immediacy in a relationship?
- What are the outcomes of using immediacy behaviors? Positive? Negative?
- What is the relationship between immediacy and communication style?
This evaluation is designed to help you evaluate your participation in class at this point. Please BE HONEST on this form - it is designed to be a tool to help you grow throughout the semester.

What Grade do you think you are earning for Participation right now? __________

Based on your following self-evaluation why do you think you are earning this grade?

A/B/C CONTRACT - Everyone fills this section out:

<table>
<thead>
<tr>
<th></th>
<th>NO</th>
<th>YES</th>
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<tbody>
<tr>
<td>Completing your 2 Shares, and turning in the written portion?</td>
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<td>Talking and participating in all small group exercises?</td>
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<td>Talking/asking questions in <strong>open</strong> class discussion a minimum</td>
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<td>of once per week?</td>
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<td>Responding to peer shares?</td>
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<td>Speaking in a complete thought and at an audible level?</td>
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<td>Speaking clearly enough to be understood by other students and</td>
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<td>the instructor?</td>
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<td>Engaging students in conversations on classroom/textual topics</td>
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<td>and material?</td>
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<td>Asking questions to clarify understanding or to clear up</td>
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<td>confusion?</td>
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<td>Sharing personal experiences, opinions and outside observations</td>
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<td>as they relate to class?</td>
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<td>Listening to, comprehending and using an expanded vocabulary</td>
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<td>drawn from the class?</td>
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<tr>
<td>Maintaining a minimum level of interpersonal responsiveness</td>
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<td>when communicating?</td>
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<tr>
<td>Recalling, applying and discussing information from the class?</td>
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</table>
**B AND A CONTRACT - Add the following:**

<table>
<thead>
<tr>
<th>ESSENTIAL PARTICPATION ELEMENTS:</th>
<th>No</th>
<th>Yes</th>
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</thead>
<tbody>
<tr>
<td>Talking and participating in all group exercises?</td>
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<tr>
<td>Talking in <strong>open</strong> class discussions a minimum of <strong>once per class</strong>?</td>
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<tr>
<td>Responding to peer shares</td>
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<td>Demonstrating that you can apply major principles from the class and books?</td>
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<tr>
<td>Demonstrating that you are listening to others?</td>
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</table>

**A CONTRACT - Add the following:**

<table>
<thead>
<tr>
<th>ESSENTIAL PARTICPATION ELEMENTS:</th>
<th>No</th>
<th>Yes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Talking and participating in all group exercises?</td>
<td></td>
<td></td>
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<tr>
<td>Talking in <strong>open</strong> class discussion at least twice per class?</td>
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<tr>
<td>Responding to peer shares?</td>
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</tr>
<tr>
<td>Facilitating others’ participation in group activities and class discussions?</td>
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<tr>
<td>Asking questions and sharing personal examples with the entire class?</td>
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<td></td>
</tr>
<tr>
<td>Demonstrating unique insights and original thoughts?</td>
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<tr>
<td>Showing that you learn from others by being interested in what they have to say?</td>
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<tr>
<td>Helping the class learn from your participation?</td>
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</table>
Unit Two
Understanding Body Language
JUDGING BY YOUR VOICE

PROCEDURE: Prioritize the following accents from the one which you like listening to the most, to the one you dislike listening to the most:

JAMAICAN

BRITISH (proper)

SOUTHERN FEMALE

SOUTHERN MALE

MEXICAN

VIETNAMESE

AUSTRALIAN

NEW YORK BRONX (Taxi Driver)
THE CALIFORNIA ACCENT

PROCEDURE: Based on the description of the “California accent” discussed in class, listen carefully to your friends, family and yourself. Write a one paragraph explanation of the best example of this accent you can find. **DO NOT INCLUDE** verbal communication such as “like,” and “you know.” Be sure to describe the vocal factors such as

- closed jaw
- flat vowels
- pitch up at ends of sentences
- breaking up sentences into fragments
THE BUDDA SMILE

Practice the Budda Smile for the next week. Describe the results below:

SITUATION ONE

• Describe your behavior

• Describe the results

SITUATION TWO

• Describe your behavior

• Describe the results

SITUATION THREE

• Describe your behavior

• Describe the results
DO CLOTHES MAKE OR BREAK YOU?

PROCEDURE: Describe below what you would expect each of these professionals to wear:

1. Attorney

2. Executive from a Fortune 500 company

3. Accountant

4. Dentist

5. Police Officer

6. Minister

7. College Professor

8. Movie Director
**My Overall Body Concept**

**Procedure:** Using the chart below rate your satisfaction with your body and the attraction you have for others.

**Part I - How do you feel about your body?**

<table>
<thead>
<tr>
<th>Extremely satisfied</th>
<th>Quite Satisfied</th>
<th>Relatively Satisfied</th>
<th>Quite Dissatisfied</th>
<th>Extremely Dissatisfied</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

- hair
- shoulders
- waistline
- height
- eyes
- upper arms
- hips
- weight
- nose
- elbows
- thighs
- muscle tone
- mouth
- forearms
- knees
- facial skin
- teeth
- wrists
- calves
- body skin
- chin
- hands
- buttocks
- color of skin
- neck/throat
- fingers
- ankles
- body hair
- lips
- chest/breasts
- top of feet
- overall body
- overall
- back
- toes
- stomach
- facial attractiveness
- bottom of feet
- overall appearance

**Part II - How do you feel about the attractiveness of other people’s bodies?**

<table>
<thead>
<tr>
<th>Extremely important</th>
<th>Somewhat important</th>
<th>Slightly important</th>
<th>Neither Important nor unimportant</th>
<th>Slightly unimportant</th>
<th>Extremely unimportant</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>6</td>
<td>5</td>
<td>4</td>
<td>2</td>
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</tbody>
</table>

- hair
- shoulders
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- ankles
- body hair
- lips
- chest/breasts
- top of feet
- overall body
- overall
- back
- toes
- stomach
- facial attractiveness
- bottom of feet
- overall appearance

**Discussion Questions:** Based on your ratings, explore your overall body esteem and the relationship your body esteem has to the physical attraction you feel towards others:

**ANSWER ON THE BACK OR ON A SEPARATE SHEET OF PAPER.**

1. Does the way you feel about your body affect the way you communicate with others? Explain.

2. Does the way you feel about your body contribute more or less to your self-esteem than the way you feel about other traits (e.g. intelligence, ambition, personality, etc...)

3. Does the way you feel about other peoples’ bodies affect the way you communicate with them?

4. How does the level of physical attractiveness affect your Interaction with another person?
CALIBRATION

Calibration means noticing another person’s expressive, nonverbal behaviors and associating them with his/her internal states. When you know about the person’s internal state, you can respond appropriately and effectively.

**Eye Accessing:** To which point do they access in their visual space?

**Lip Size:** Full --- Thin

**Facial Muscles:** Firm, Taught, Relaxed, Flaccid

**Skin:** Flushed, Pale, Yellow, Green, Ashen, Mottled, Blotched, Moisture, Dryness, Temperature

**Breathing:** Relaxed, Irregular, Held, Sudden Exhalation, Sigh, Upper Chest, Full Chest, Abdominal

**Posture:** Hunched, Leaning, Rigid, Relaxed, Arms/Legs Crossed/Uncrossed

**Movements:** Swaying, Tapping, Erratic, Jiggling, Rhythmic

**Smell:** Cologne, Perfume, Breath, Sweat

**Voice:** Tempo, Pitch, Tone, Volume

We calibrate another person’s nonverbal behavior by taking mental “snapshots” as we interact together. Understanding the differences in the nonverbal behaviors as that person processes positive information versus negative information will allow us to literally “follow” their thought processes.
CALIBRATION EXERCISE

Step One: Have your partner think of someone they really like and take a “mental snapshot” (calibrate.)
Use a warm, friendly voice. Once they have their image, have them imagine that person coming into the room. Have them imagine what the person’s voice, how he/she moves, the touch of his/her hand, etc.

Step Two: Elicit a neutral state.
Ask some unrelated questions. For example, talk about the weather, compliment him/her on their clothing, etc. Be sure to use a different tonality than the one you used in step 1.

Step Three: Have your partner think of someone they dislike and take a mental snapshot (calibrate.)
This should be someone that makes your partner’s skin crawl, perhaps a person who has been malicious, caused trouble, etc. Lead your subject by using a harsh tone of voice and negative nonverbal behaviors. Using the same technique as Step 1, causing them to re-experience the feelings attached to this person.

Step Four: Elicit a neutral state.
Change your voice and ask your partner to mentally come back to the room you are in.

Step Five: Ask your partner to think about the person he/she likes and then the one he/she dislikes.
Check your calibration by going back to the first experience, solicit a neutral state, and go to the second experience. Then ask him/her to come back to the room.

Step Six: Ask your partner various questions relating to the two acquaintances simply by asking him/her to think about the person who is the answer to the question. By using calibration, determine which of the two people your subject is thinking of.

Ask comparison questions:
Which lives closer?
Which one has longer hair?
Which one is more educated?
Which one has more money?
Which one is taller?
Which one has a darker complexion?
USING CALIBRATION

It is helpful to check your calibration several times before actually putting it into practice. This will allow you to be very clear on what nonverbal behaviors are clear indicators of internal states. To apply the technique ask your partner the following questions. Simply identify whether the answer is “yes” or “no” based on the calibrated responses.

1. Do you believe abortion should be legalized for the purposes of birth control?
2. So you believe gun control should be outlawed in all states?
3. Do you, deep down in your secret heart of hearts, believe that you can be anything you want to be?
4. Do you believe world peace is possible?
5. Should marijuana be legalized?
6. Should the CIA have assassinated Sadism Hussien?
7. Would you go outside right now and make love to a stranger who was sort of ugly, for 1 million dollars?
8. Should condoms be made available in high school?
9. Should cults (i.e. Neo Nazis, Klu Klux Klan, etc.) be allowed freedom of speech?
10. Should surrogate mothers be restricted?
WHAT’S YOUR PREFERENCE?

For each statement indicate your preference by placing a number next to it. Do not leave any statements blank. Use the following scale to indicate your answers:

4 - closest to describing you
3 - next best description
2 - second to least descriptive of you
1 - least descriptive of you

1. I most easily communicate what is going on with me by
   ______ the way I dress and look.
   ______ the feelings I share
   ______ the words I choose.
   ______ the tone of my voice.

2. When I have something important to express I
   ______ change the pace, volume and/or pitch of my voice.
   ______ become very animated with my gestures and my body.
   ______ become nervous and struggle with communicating my feelings.
   ______ carefully choose my words.

3. I make my important decisions based on
   ______ my gut feelings.
   ______ if it sounds good to me.
   ______ if it appears right to me.
   ______ by reviewing and studying all the issues.

4. When in a significant relationship, I like the other person to express his/her feelings toward me by
   ______ holding my hand or hugging me.
   ______ giving me gifts.
   ______ talking to me.
   ______ playing romantic music for me.

5. During an argument, I am most likely to be influenced by:
   ______ the other person’s tone of voice.
   ______ whether or not I can see the other person’s point of view.
   ______ the logic of the other person’s argument.
   ______ whether or not I am in touch with the other person’s feelings.

6. It is easiest for me to
   ______ find the ideal volume and tuning on the stereo
   ______ select the most relevant points concerning an interesting subject
   ______ select the most comfortable furniture
   ______ select rich, attract color combinations.

7. Fill in the most appropriate answer.
   ______ I am very attuned to the sounds in my environment.
   ______ I am adept at making sense of facts and data.
   ______ I am very sensitive to colors and shapes in the environment.
   ______ I am very sensitive to the way articles of clothing feel against my body.

8. I learn new things by
   ______ reading about them.
   ______ hearing a tape.
   ______ seeing them for myself.
   ______ playing games.

9. Things I remember best are things
   ______ someone shows me.
   ______ I read.
   ______ I hear on records or tapes.
   ______ I try or work on myself.

10. I really like to
    ______ build things.
    ______ watch T.V.
    ______ talk to people.
    ______ read books.
## TEST SCORING

### STEP ONE:
Copy your answers in the same order they fall on the test to the corresponding lines below:

1. ____V 4. ____K 7. ____A 10. ____K  
   ____K  ____V  ____D  ____V  
   ____D  ____A  ____V   ____A  
   ____A  ____D  ____K  ____D  

2. ____A 5. ____A 8. ____D  
   ____V  ____V  ____A  
   ____K  ____D  ____V  
   ____D  ____K  ____K  

3. ____K 6. ____A 9. ____V  
   ____A  ____D  ____D  
   ____V  ____K  ____A  
   ____D  ____V  ____K  

### STEP TWO:
List the numbers associated with each letter in the columns below. Add to see your total:

<table>
<thead>
<tr>
<th></th>
<th>V</th>
<th>A</th>
<th>K</th>
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<tbody>
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**TOTALS**  
V____  A____  K____  D____
SENSORY REPRESENTATIONAL SYSTEMS

The brain is a wondrous sensory processing organ. It takes information from our senses, assigns meaning to it and translates it into symbols which allow us to communicate. These symbols take the form of language and body movement.

Sensory Representational Systems refer to the major filters through which experience passes into symbols. What and how we think is reflected in the words we choose and the body movement we use when communicating. Our senses are our windows to the world. Whichever windows we favor will not only affect, but determine what we experience.

The three most common Representational Systems are Visual, Auditory and Kinesthetic. Each is recognized by distinct language choices and body movements:

VISUAL:
- Thoughts and communication are processed in “pictures.”
- Speech and body movement is often fast.
- The voice is high pitched, breathing is shallow and in the upper chest.
- Gestures are animated and held at least at shoulder height.
- The world becomes a canvass for the visual processor to literally “draw” upon.

AUDITORY/AUDITORY DIGITAL:
- Thoughts and communication are processed in words, sounds and internal dialogue.
- Body language is less animated than the visual processor.
- The voice is often rich in tone, very rhythmic and words are well enunciated.
- Breathing is fluid as it moves through the mid-chest.
- Shoulders are often forward in a “saxophone” position with the head tilted to one side for, after all, the auditory processor literally “listens” to the music of the world.

KINESTHETIC:
- Thoughts and communication are processed in emotional, visceral responses.
- Speech and body movement is slower than the other two modalities.
- Breathing is low, as if in the stomach.
- Speech is often slow and halted, with frequent pauses.
- Gestures reflect the need for physical, tactile stimulation.
- The kinesthetic processor “feels” the world literally from the neck down.

YOUR LANGUAGE TELLS ALL!

Along with the nonverbal indicators, there are verbal indicators that can identify which modality we are processing in. The following are examples of words or terms that would be sprinkled through our communication as we move from one mode to another:

<table>
<thead>
<tr>
<th>VISUAL</th>
<th>AUDITORY</th>
<th>KINESTHETIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>See</td>
<td>Hear</td>
<td>Feel</td>
</tr>
<tr>
<td>Look</td>
<td>Listen</td>
<td>Get in touch</td>
</tr>
<tr>
<td>Clear</td>
<td>Sounds</td>
<td>Grasp</td>
</tr>
<tr>
<td>Focused</td>
<td>Tune-in</td>
<td>Hard/Soft</td>
</tr>
<tr>
<td>Bright</td>
<td>Clicks</td>
<td>Contact</td>
</tr>
<tr>
<td>Show</td>
<td>Rings a bell</td>
<td>Sense</td>
</tr>
</tbody>
</table>
WHAT DO EYE ACCESSING CUES MEAN?

Eye movements are linked to the mode of sensory processing we are in at any given moment. Remember, sometimes a person will have an internal processing strategy that will provide confusing results. For example, you may ask “what color is your car?” (a visual question) and he/she may think “I believe my car is blue.” (auditory digital processing). This will provide a different eye pattern than the expected visual one, however this information is still an important clue for understanding that person. Below are the eye patterns for right-handed people.

**Visual Remembered (Vr)**-Recalling something seen before, a visual memory.
**Visual Construct (Vc)**-Visualizing something that has not been seen before.
**Auditory Remembered (Ar)**-Recalling sounds heard before, an auditory memory.
**Auditory Construct (Ac)**-Hearing sounds not heard before, imagining sounds.
**Auditory Digital (Ad)**-Talking to one’s self, an internal dialogue in the auditory mode.
**Kinesthetic (K)**-Sensing how the body feels, processing emotional or tactile sensations.

EYE ACCESSING CUES EXERCISE

Ask your partner the following questions. For each one note the direction(s) of his/her eye movement by drawing an arrow next to the question (upper left, upper right, horizontal left, horizontal right, lower left and lower right.)

- What color is your house?
- What did your room look like when you left today?
- What was your favorite childhood toy?
- Imagine your car with 16 steering wheels.
- What will you be doing tonight?
- What were the last words spoken to you before entering this room?
- Can you remember the first line of your favorite song?
- How does your car horn sound?
- In your mind listen to the sound of your mother’s voice and a saxophone at the same time.
- What do you say to yourself when it’s getting close to lunch time.
- What were you saying to yourself the last time you had an argument with someone?
- Imagine what it feels like to be exhausted. Now, energetic.
- Can you remember how you felt with your first kiss?
- When was the last time your felt water on your body?
EYE ACCESSING CUES

- **VISUAL CONSTRUCT**: Constructing a visual image of something not seen before.
- **AUDITORY CONSTRUCT**: Imagining what something or someone might sound like.
- **KINESTHETIC**: Both emotional feelings and bodily sensations.
- **VISUAL REMEMBERED**: Remembering images and pictures from the past.
- **AUDITORY REMEMBERED**: Remembering sounds from the past.
- **AUDITORY DIGITAL**: The voice we hear in our head, our inner dialogue.
ESTABLISHING INTERPERSONAL RAPPORT

Establishing an atmosphere of trust and rapport is an important element of a successful relationship, whether it be personal or professional. This can be accomplished through the techniques of mirroring and matching.

These techniques require you to enter into the other person’s “world” by changing your body and speech patterns to match him/her. The point is “we like people who are like ourselves.” When mirroring and matching, the other person will recognize something “familiar” about you. At a subtle, subconscious level he/she is registering your behaviors as a “likeness of being.” This transformational technique allows you to communicate empathy and understanding in a deep and powerful manner.

Mirroring and matching: Based on the idea of “pacing” this technique involves the ongoing process of matching another person’s sequence of movements and language. Pacing is not a new idea - we do it naturally with people we feel close to. It creates a powerful emotional and psychologically link between people.

When using this technique be sure to observe the following keys: mirror/match a person 5-15 seconds after his/her initial movement and be subtle!

1. Whole Body Matching/Mirroring-the entire posture.
2. Half Body Matching/Mirroring-the upper or lower body.
3. Part-Body Matching/Mirroring-breathing pace, gestures, movements or rhythms.
4. Verbal Patterns-phrasing, language choices.
5. Vocal Qualities-voice, pitch, volume, tempo, tonality.
6. Head/Shoulders-angle of tilt, nodding and movement.
7. Facial Movements-micro-movements like eyebrow, lip formation, cheek movement, etc.

Test Yourself:

Leading is a powerful method for directing interaction. After pacing for a period of time test your connection with the other person by creating a shift in the sequence of movements. Change your body orientation - if rapport has been established, the other person will naturally follow your lead! If he/she does you have established a powerful link in this relationship!
BODY RAPPORT EXERCISE

PURPOSE: To practice the techniques of mirroring and matching while at the same time encouraging more positive nonverbal interaction.

PROCEDURE:
1. In the course of the next two weeks select three different situations in which you feel uncomfortable for any reason. Your goal will be to increase immediacy and to have a measurable response that indicates a shift has occurred.
2. You may choose to establish nonverbal rapport with someone who makes you feel “turned-off” physically or emotionally (e.g. a total stranger, someone you know who has nonverbal behaviors which you find irritating or annoying or someone with whom you are having a conflict.) Or, you may use the rapport technique to initiate contact with someone you want to be more immediate with (e.g. an attractive person who you would like to meet!)
3. Mirror or match each individual and observe the reaction.
4. Describe below (and on the back) each encounter in detail by telling me:
   a. Describe the initial situation and the nonverbal body behaviors you observed the person using.
   b. What mirroring/matching techniques you used.
   c. What the results/reactions were.
**Are There Differences Between Men and Women?**

**Procedure:** Examine the behaviors below and decide if they are gender-based or gender-neutral (performed by both genders.) If they are gender based, identify which gender more frequently exhibits the behavior. Additionally, identify if they are typically dominate or submissive behaviors.

<table>
<thead>
<tr>
<th>Behaviors</th>
<th>Primarily A Female Behavior</th>
<th>Primarily A Male Behavior</th>
<th>A Gender Neutral Behavior</th>
<th>Sub/ Dom</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Frowning</td>
<td></td>
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<tr>
<td>2. Smiling</td>
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<tr>
<td>3. Interrupting</td>
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<tr>
<td>Often</td>
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<tr>
<td>4. Staring</td>
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<tr>
<td>5. Lowering eyes</td>
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<tr>
<td>6. Tilting head to side</td>
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<td>7. Pointing</td>
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<tr>
<td>8. Moving out of the way of the</td>
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<tr>
<td>other person</td>
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<tr>
<td>9. Holding head erect</td>
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<td>10. Glancing away</td>
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<tr>
<td>11. Taking more physical space</td>
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<tr>
<td>12. Snuggling</td>
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<tr>
<td>13. Allowing the other person to</td>
<td></td>
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<tr>
<td>interrupt</td>
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<tr>
<td>14. Moving in on other’s space</td>
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<tr>
<td>15. Batting eye lashes</td>
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<tr>
<td>16. Keeping posture erect</td>
<td></td>
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<tr>
<td>17. Keeping hands on hips</td>
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<tr>
<td>18. Keeping legs apart</td>
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<tr>
<td>19. Taking up less space</td>
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<tr>
<td>20. Initiating touch</td>
<td></td>
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<tr>
<td>21. Sitting with knees together</td>
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</tbody>
</table>
How Intimate Are You?

Procedure: Research indicates that healthy intimacy develops in natural stages. Rank each of the following stages from the least intimate (1) to the most intimate (13):

1. Hand to hand
2. Hand to head
3. Voice to voice
4. Mouth to Genitals
5. Mouth to mouth
6. Hand to body
7. Eye to body
8. Genitals to genitals
9. Eye to eye
10. Arm to shoulder
11. Mouth to chest
12. Hand to genitals
13. Arm to waist
PRACTICE - EXAM 2 - SPEECH 170

Terms: an understanding of the following terms will help you answer items on the test. Be able to define and give examples of:

Paralanguage/Vocalics
Vocalizations: Kinesics
  vocal qualifiers Illustrators - see list
  vocal characteristics Adaptors
  vocal segregates Regulators/turn-taking
Vocal turn-taking
  turn-denying
  turn-maintaining
  turn-requesting
  turn-yielding
Vocal turn-taking
  leave-taking
Accents
Calibration Visual processing
  Vocal turn-taking Auditory processing
Oculesics Facial Management
  Facial turn-taking Kinesthetic processing
    Intensification Body rapport
    Deintensification Mirroring
    Neutralization Matching
    Masking Eye accessing cues
Methods of gazing Courtship readiness
Pupil Dilation Preening behavior
  Accents Visual processing
Attractiveness Positional cues
Artifacts Intimacy
Impact of clothing Male-Female Myths
Body Concept
  Endomorph
  Ectomorph
  Mesomorph

• What influence do accents have on communication?
• What are the differences between vocal characteristics, qualifiers and segregates?
• How does “silence” communicate?
• How do we regulate communication with our voices?
• How does our culture affect our vocalization?
• How accurately can you “read” another person’s body language?
• How can you “calibrate” another person’s behaviors? What nonverbal messages would you take into consideration?
• How can you understand a person’s emotional state by calibrating his/her nonverbal communication?
• What is the relationship between learned and innate facial expressions?
• What are the methods we use to manage our facial expressions?
• What does the term facial style mean?
• Who is better at recognizing facial expressions - men or women? Why?
• What is the difference between the way men and women use facial expressions? Eye contact? Movement and gestures? Vocal behavior? What responses do these differences create?
• How is “gaze” used to communicate?
• What can pupil dilation tell us?
• What gestures and movements are dependent on the verbal message and why?
• What are the differences between types of gestures?
• How do we regulate communication with gestures and movement?
• How do gestures and movement indicate emotional states?
• How do gestures and movement indicate boredom or stress?
• What are the differences between the way men and women use gestures and movements to communicate?
• How does body movement affect our perception of others (i.e., walking style, fidgeting...?)
• How does clothing reflect our rank and status? Group identification? Power and success?
• How does clothing affect body movement?
• How do artifacts communicate about us?
• How does clothing reflect a "cultural uniform?"
• How do we learn our person body concept? How does our body concept affect communication?
• What factors are considered when we use the term “attractiveness?”
• How does our society as a whole react to the different areas of “attractiveness?”
• How do the different sexes perceive the various areas of attractiveness? Are there differences in perception? If yes, why?
• How does body shape affect our perception?
• What is the difference between ectomorph, endomorph and mesomorph?
• How does height affect our perception?
• In general, what do men find attractive? What do women find attractive?
• Who must meet a higher standard of attractiveness - men or women? Why?
• What can an understanding of eye accessing cues tell us?
• What are the nonverbal behaviors of visual, auditory and kinesthetic processors?
• What can we do to create “body rapport?”
• What is the purpose of mirroring and matching an other person’s nonverbal behavior? When should it be used?
• How males and females communicate positional cues? Preening behaviors? Courtship readiness?
• How does healthy nonverbal intimacy develop?
• What are the myths of the male and female bodies?
• How do these myths affect the way we communicate?
CLASS PARTICIPATION EVALUATION – DUE WITH EACH TEST

Name_________________________ Contract Grade____ Class 9:35 11:10

This evaluation is designed to help you evaluate your participation in class at this point. Please BE HONEST on this form - it is designed to be a tool to help you grow throughout the semester.

What Grade do you think you are earning for Participation right now? ___________

Based on your following self-evaluation why do you think you are earning this grade?

A/B/C CONTRACT - Everyone fills this section out:

- Completing your 2 Shares, and turning in the written portion?  

- Talking and participating in all small group exercises?  

- Talking/asking questions in open class discussion a minimum of once per week?  

- Responding to peer shares?  

- Speaking in a complete thought and at an audible level?  

- Speaking clearly enough to be understood by other students and the instructor?  

- Engaging students in conversations on classroom/textual topics and material?  

- Asking questions to clarify understanding or to clear up confusion?  

- Sharing personal experiences, opinions and outside observations as they relate to class?  

- Listening to, comprehending and using an expanded vocabulary drawn from the class?  

- Maintaining a minimum level of interpersonal responsiveness when communicating?  

- Recalling, applying and discussing information from the class?
**B AND A CONTRACT - Add the following:**

<table>
<thead>
<tr>
<th>ESSENTIAL PARTICPATION ELEMENTS:</th>
<th>No</th>
<th>Yes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Talking and participating in all group exercises?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Talking in <strong>open</strong> class discussions a minimum of <strong>once per class</strong>?</td>
<td></td>
<td></td>
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<tr>
<td>Responding to peer shares</td>
<td></td>
<td></td>
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<tr>
<td>Demonstrating that you can apply major principles from the class and books?</td>
<td></td>
<td></td>
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<tr>
<td>Demonstrating that you are listening to others?</td>
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</tbody>
</table>

**A CONTRACT - Add the following:**

<table>
<thead>
<tr>
<th>ESSENTIAL PARTICPATION ELEMENTS:</th>
<th>No</th>
<th>Yes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Talking and participating in all group exercises?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Talking in <strong>open</strong> class discussion at least twice per class?</td>
<td></td>
<td></td>
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<tr>
<td>Responding to peer shares?</td>
<td></td>
<td></td>
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<tr>
<td>Facilitating others’ participation in group activities and class discussions?</td>
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<tr>
<td>Asking questions and sharing personal examples with the entire class?</td>
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<tr>
<td>Demonstrating unique insights and original thoughts?</td>
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<tr>
<td>Showing that you learn from others by being interested in what they have to say?</td>
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<tr>
<td>Helping the class learn from your participation?</td>
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</tr>
</tbody>
</table>
Unit Three

The Nonverbal Use of Space
I NEED SPACE!!!

Procedure: You will explore the concept of “territory” by violating the space of someone you work or live with. Please observe the following:

- Look for a “territory pattern” that can be changed.
- Carefully determine exactly what you want to change and maintain the change for four consecutive days.
- It may be necessary to communicate the assignment to those you work or live with. This action usually does not dramatically alter their responses to the change.
- Answer the following:

1. Describe the original pattern:

2. Describe the change you made:

3. Describe the reaction to the change (yours and others):

4. Will you keep the change? Why or why not?
**Space and Learning**

**Procedure:** In small groups you will determine what are the three most effective classrooms (learning environment) on campus and what are the three least effective. Take into consideration environmental factors such as color, lighting, arrangement, temperature, comfort, crowding and so on.

<table>
<thead>
<tr>
<th>3 Most Effective Classrooms</th>
<th>Factors</th>
</tr>
</thead>
<tbody>
<tr>
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</table>

<table>
<thead>
<tr>
<th>3 Least Effective Classrooms</th>
<th>Factors</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>
Exploring the Environment

**Procedure:** Imagine you are a supervisor and are moving into a new office. Using the following objects, arrange the office to communicate two different atmospheres; one of power and one of openness. You cannot add other objects to this list:

- Room dimensions: 10 ft. x 18 ft.
- One standard door
- One window: 6 ft. x 3 ft.
- One office desk: 3 ft. x 5 ft.
- One oval office table: 3 ft. x 5 ft.
- Four standard office chairs
- Three filing cabinets: 3 ft. x 1.5 ft.
- One book case 7 ft. x 4 ft.

**THE OFFICE OF POWER:**

**THE OFFICE OF OPENNESS:**
What Smells?

PROCEDURE: Working in dyads, one person will place a blindfold on. His/her partner will introduce smells, being careful not to get anything on him/her. The partner will write down the correct name of each smell and the guess.

| True Name | Guess |
A MUSICAL INTERLUDE

Procedure: You will listen to musical selections. Please keep your eyes closed and maintain an awareness of what you experience. Using the space below make note of what you felt, visualized, remembered, and so on, after listening to each selection:
# REVIEW - TEST 3, NONVERBAL COMMUNICATION

**TERMS:** be able to explain, give examples of and understand the impact of the following:

<table>
<thead>
<tr>
<th>Proxemics</th>
<th>Haptics/Touch</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal Space (Interpersonal Distances)</td>
<td>Professional-Functional</td>
</tr>
<tr>
<td>Energy Body</td>
<td>Friendship-Warmth</td>
</tr>
<tr>
<td>Territory</td>
<td>Love-Intimacy</td>
</tr>
<tr>
<td>Primary</td>
<td>Sexual-Arousal</td>
</tr>
<tr>
<td>Secondary</td>
<td>Accidental Touch</td>
</tr>
<tr>
<td>Public</td>
<td>7 Touch Taboos</td>
</tr>
<tr>
<td>Home</td>
<td>Olfactics/Smell</td>
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<tr>
<td>Interactional</td>
<td>Olfactory Signature</td>
</tr>
<tr>
<td>Body</td>
<td>Pheromones</td>
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<tr>
<td>Territorial Defense</td>
<td>Smell Adaptation</td>
</tr>
<tr>
<td>Markers</td>
<td>Smell Blindness</td>
</tr>
<tr>
<td>Labels</td>
<td>Smell Memory</td>
</tr>
<tr>
<td>Offensive Displays</td>
<td>Sound</td>
</tr>
<tr>
<td>Encroachment</td>
<td>Environment</td>
</tr>
<tr>
<td>Invasion</td>
<td>Color</td>
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<td>Violation</td>
<td>Light</td>
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<td>Contamination</td>
<td>Temperature</td>
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<td>Withdrawal</td>
<td>Formality</td>
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<tr>
<td>Insulation</td>
<td>Warmth</td>
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<tr>
<td>Turf Defense</td>
<td>Privacy</td>
</tr>
<tr>
<td>Crowding</td>
<td>Familiarity</td>
</tr>
<tr>
<td>Density</td>
<td>Distance</td>
</tr>
</tbody>
</table>

1. How do the factors of gender, background and experience, special training, eye contact, and culture affect our use of personal space?
2. How do Americans communicate personal space needs in relationship to other cultures?
3. What are the ranges of our interpersonal distances and how do they affect communication?
4. How is dominance and submissiveness reflected by our nonverbal communication?
5. How does height affect the use of personal space?
6. How does eye contact affect/violate personal space?
7. How and why are humans territorial?
8. What is primary territory and how can it be identified? Secondary territory? Home? Interactional? Body?
9. How do people “defend” their territory?
10. What are markers and how are they used? Labels? Offensive Displays?
11. What nonverbal behaviors would indicate a person is using “withdrawal”? Insulation? Turf Defense?
12. How do we react to territorial encroachment?
13. How does encroachment affect human interaction?
14. How does touch affect our communication?
15. What happens when we are not touched?
16. How do Americans react to touch compared to other cultures?
17. What is the most touch deprived population in this country? Why?
18. What does “licensed toucher” mean?
19. How do we react to the 7 touch taboos? Why these behaviors considered “inappropriate?”
20. How does culture influence how and why we touch?
20. Do men and women react to touch differently? Why?
21. What is the difference between “love” touch and “sexual” touch?
22. How does the environment communicate about the people who “live” in it?
23. How does furniture arrangement affect communication?
24. How does architecture affect communication?
25. What is the influence of light on communication? Color? Temperature?
27. How is status communicated by the physical setting?
28. How does Corporate America use the environment to communicate concepts such as control, power or openness?
29. How does sound affect communication?
30. How does sound affect emotions?
31. How does sound affect health?
32. How can you use music/sound to enhance learning? Emotions? Health?
33. How does smell affect interpersonal communication?
34. How does smell affect emotions?
35. What is the link between smell and memory?
36. What “messages” can smell create in an environment?
37. How do Americans feel and react to smell?
38. How does body odor affect communication? How is this different from other cultures?
39. What do we mean by the term “smell signature?” How does this affect relationships?
40. How do pheromones affect relationships?
41. What is the link between smell and learning?
42. How do manufacturers use what we know about Americans attitudes toward scents?
CLASS PARTICIPATION EVALUATION – DUE WITH EACH TEST

Name ________________________ Contract Grade ___ Class ___ 9:35 ___ 11:10

This evaluation is designed to help you evaluate your participation in class at this point. Please BE HONEST on this form - it is designed to be a tool to help you grow throughout the semester.

What Grade do you think you are earning for Participation right now? __________

Based on your following self-evaluation why do you think you are earning this grade?

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Completing your 2 Shares, and turning in the written portion? _____ _____

Talking and participating in all small group exercises? _____ _____

Talking/asking questions in open class discussion a minimum of once per week? _____ _____

Responding to peer shares? _____ _____

Speaking in a complete thought and at an audible level? _____ _____

Speaking clearly enough to be understood by other students and the instructor? _____ _____

Engaging students in conversations on classroom/textual topics and material? _____ _____

Asking questions to clarify understanding or to clear up confusion? _____ _____

Sharing personal experiences, opinions and outside observations as they relate to class? _____ _____

Listening to, comprehending and using an expanded vocabulary drawn from the class? _____ _____

Maintaining a minimum level of interpersonal responsiveness when communicating? _____ _____

Recalling, applying and discussing information from the class? _____ _____
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<tr>
<td>Demonstrating that you are listening to others?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**A CONTRACT - Add the following:**

<table>
<thead>
<tr>
<th>ESSENTIAL PARTICPATION ELEMENTS:</th>
<th>No</th>
<th>Yes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Talking and participating in all group exercises?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Talking in <strong>open</strong> class discussion at least twice per class?</td>
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<tr>
<td>Responding to peer shares</td>
<td></td>
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<tr>
<td>Facilitating others’ participation in group activities and class discussions?</td>
<td></td>
<td></td>
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<tr>
<td>Asking questions and sharing personal examples with the entire class?</td>
<td></td>
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<tr>
<td>Demonstrating unique insights and original thoughts?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Showing that you learn from others by being interested in what they have to say?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Helping the class learn from your participation?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
NONVERBAL COMMUNICATION

SHARE FORMS
1. CLASS CONCEPT

2. MY EXAMPLE OF THE CONCEPT – taken from my own experiences:

3. MY CONCEPT RELATES TO THE CLASS CONCEPT IN THE SPECIFIC FOLLOWING WAY:
3 MINUTE CLASS SHARE – CMST 170

NAME___________________ CIRCLE SHARE  1  2

1. CLASS CONCEPT

2. MY EXAMPLE OF THE CONCEPT taken from my own experience:

3. MY CONCEPT RELATES TO THE CLASS CONCEPT IN THE SPECIFIC FOLLOWING WAY:
1. CLASS CONCEPT

2. MY EXAMPLE OF THE CONCEPT taken from my own experience:

3. MY CONCEPT RELATES TO THE CLASS CONCEPT IN THE SPECIFIC FOLLOWING WAY:
1. CLASS CONCEPT

2. MY EXAMPLE OF THE CONCEPT

3. MY CONCEPT RELATES TO THE CLASS CONCEPT IN THE FOLLOWING WAY: