


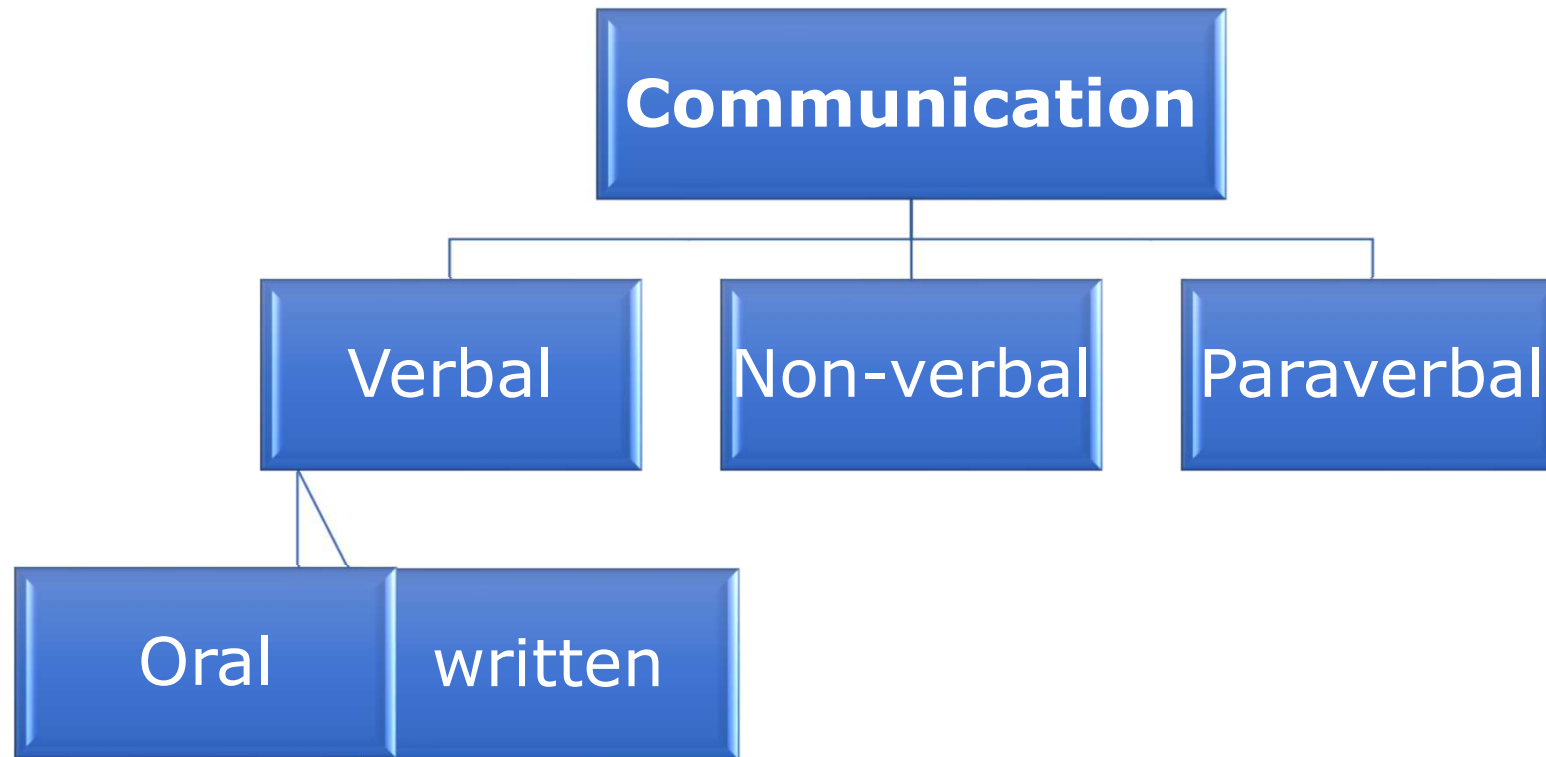


In fact, communication is pretty much **wide**, since **everything is communication. More, it contains three major dimensions:**


-  A **verbal dimension**, use of the 'parole'
-  A **non-verbal dimension**: mimics, attitudes, visual contact, face expression, position of the body.....
-  A **paraverbal dimension** : tone, rythm, voice inflexion....


In the same way as the verbal dimension, the other dimensions are translated, decoded by the receiver/receipient, who gives a sens. Thus, the signification of the message is **complete** only if we take into account both the verbal component and the non-verbal and paraverbal components of communication.



Even silence is a kind of communication : Through my **attitude**, I communicate that I do not want to **engage** in dialogue or I demonstrate a **particular** message through my silence. So, we can say that **it is impossible not to communicate**. **The way of saying more than the content determines this relationship**. The non-verbal part of communication is also called the relationship, as opposed to the content which corresponds to the verbal elements.

1. Verbal communication

 Verbal communication is a **structured** and **codified** way of expressing an idea, a need, a desire, etc. It is a direct and spontaneous way of addressing the other. However, don't think that every time you **open** your mouth, you're making **effective** communication!

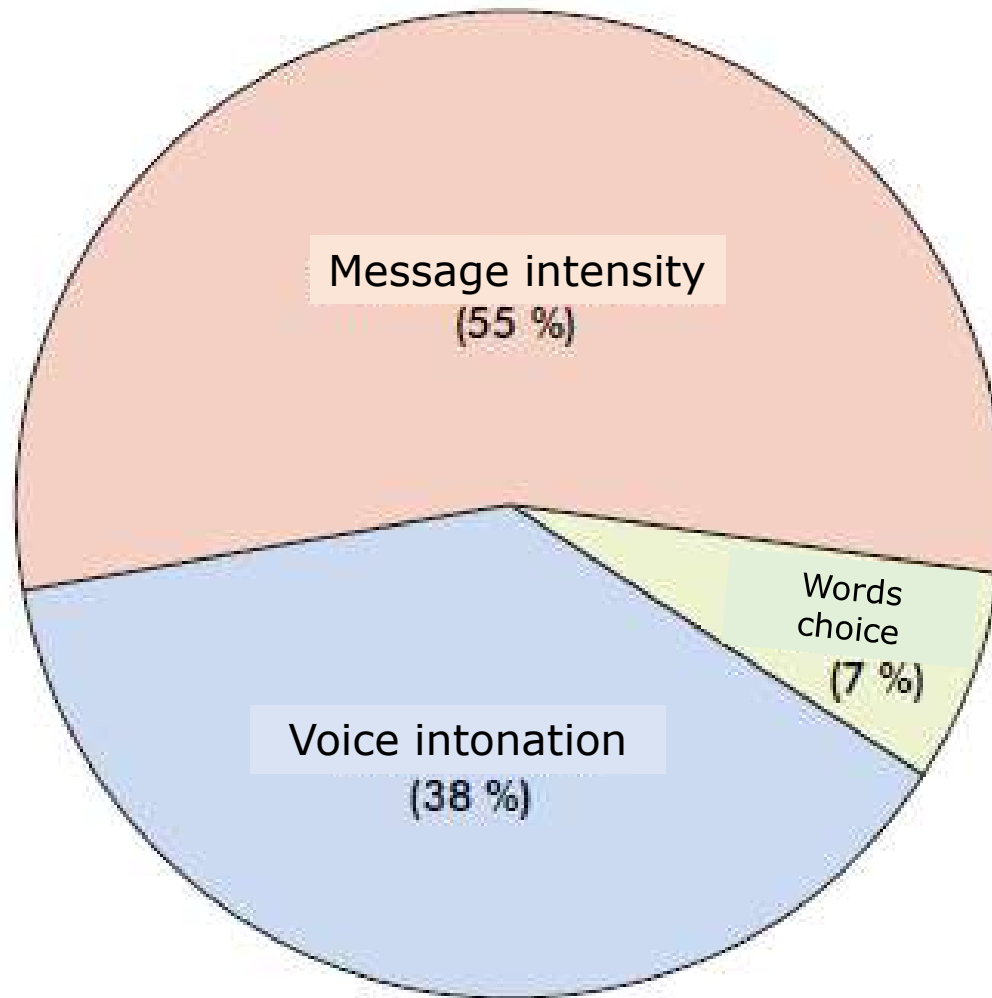
 Several criteria, if met, ensure the **effectiveness** of verbal communication. Essentially, it's about formulating a **brief** message with simple, clear, and precise terms. This message must also be conveyed at **appropriate** time and place, using vocabulary and flow **suitable** for the receiver.

Criteria for effectiveness of verbal communication

| Criteria | Explanation |
|----------------------------------|--|
| Simplicity of the message | |
| ✓ Efficient/effective | A simple message encourages people to join the conversation, ask questions, express their fears and feelings. It is important to use common words, as well as avoid overly long explanations and excessive language. |
| X Non efficient/non effective | A message that lacks simplicity can introduce a superiority relationship, lead to errors in understanding instructions, and lead to a lack of interest in a discussion that seems too complicated. |

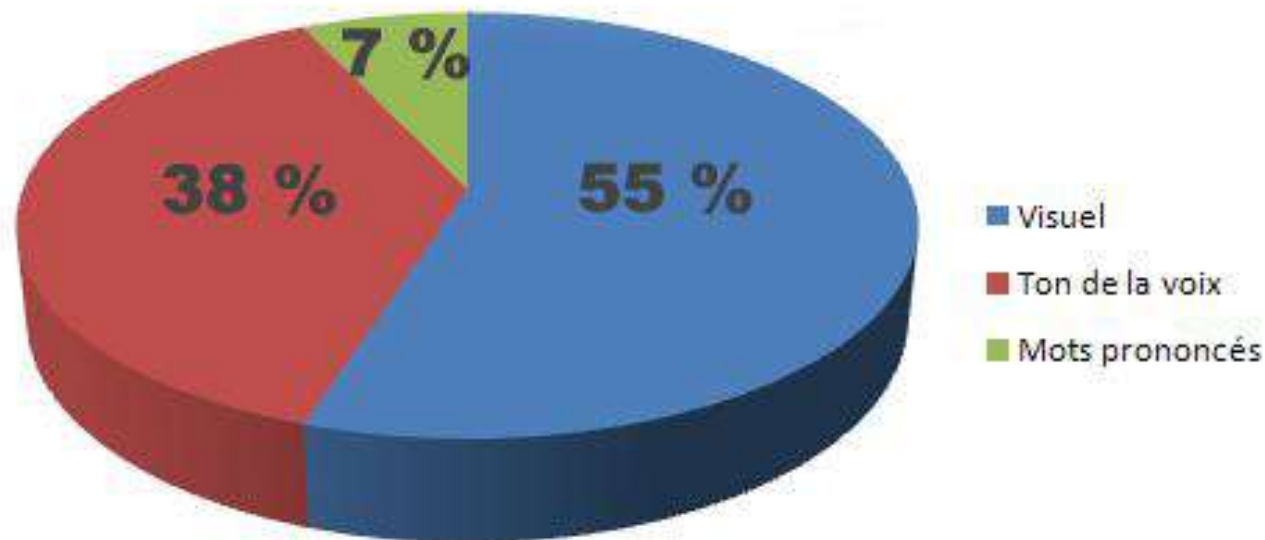
| Clarity and precision | |
|--------------------------------|--|
| ✓ Efficient/effective | A clear and precise message conveys the thought accurately and gives the totality of the information. It is also necessary to repeat when necessary and reduce external noise or interference. |
| X Non efficient/non effective | A message that lacks clarity and precision can lead to fear due to a lack of information, errors in understanding instructions, and wasted time. |
| Brevity (to be concise) | |
| ✓ Efficient/effective | A short message consists of saying in a few words the idea you want to express or the goal you are pursuing |
| X Non efficient/non effective | A message that is too long can cause the receiver to lose interest or become incomprehensible |

| Criteria | Explanation |
|------------------------------------|--|
| Timing and About (à propos) | |
| ✓ Efficient/effective | The message must be sent at the appropriate time and place. It must also correspond to the expectations and needs of the interlocutor |
| X Non efficient/non effective | An inappropriate message is of no interest and can cause annoyance |
| Vocabulary and speed | |
| ✓ Efficient/effective | A vocabulary known to the receiver, a clear articulation and a flow that is neither too fast nor too slow contribute to the effectiveness of verbal communication. |
| X Non efficient/non effective | Overly technical vocabulary or inadequate flow can lead to misunderstanding, lack of interest, and consequently non-participation in the conversation. |



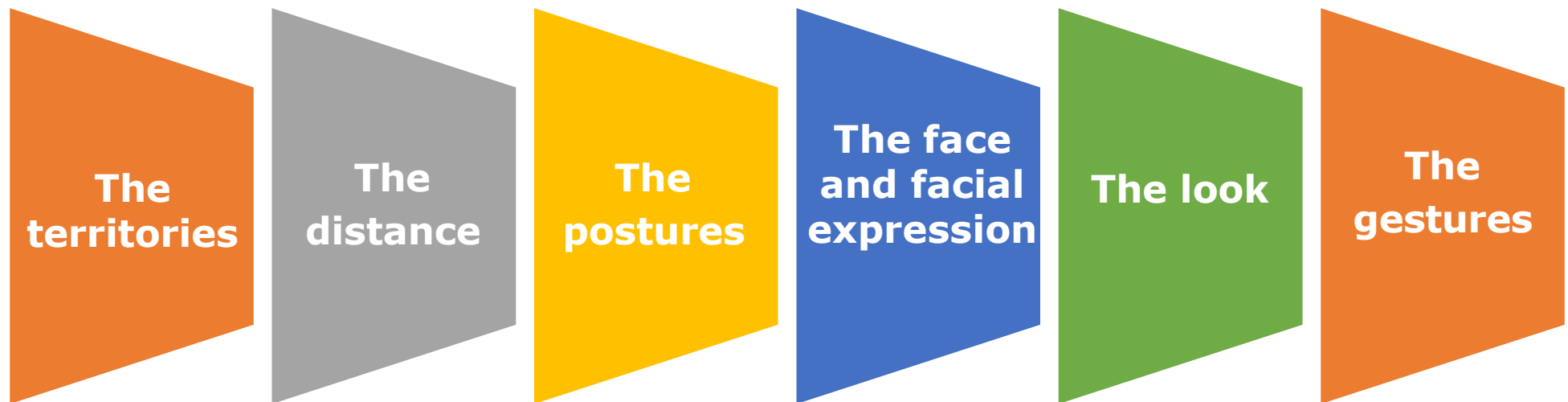
2. Non-Verbal communication

The body speech represents 93% of the communication



Non-verbal communication: silences, gestures, postures, facial expressions, etc. **complete** the verbal message. It sometimes even **expresses** our emotions, feelings, values without our knowledge. Non-verbal language allows communication between people of different languages: **laughter** and the expression of **pain** are among the most **universal** non-verbal expressions. But their signals are not universal and must be interpreted according to the **socio-cultural** context.

2.3. The components of the non verbale communication





The territories

A. We distinguish three levels of the territory:

Tribal: belonging to a tribe involves very **specific** signs of recognition and distances specific to the tribe (the company, the association, the sports club,...). The tribe of Algerians has its **own flag**, its own **code of language**, its **own anthem**, its **own customs**,... Clubs and associations have their own charter in the form of internal regulations and the practice of rituals. Their members must **comply** with obligations, customs and customs that **guarantee** their membership. Tribal territory can be **punctual**. (subway, queue,...)



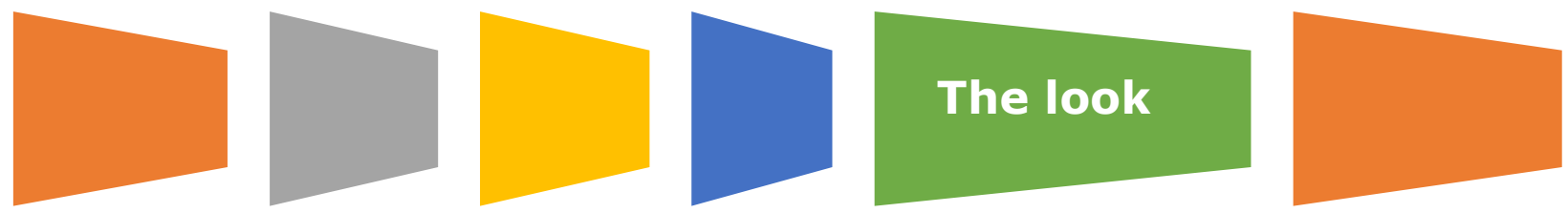
The territories

Family: belonging to a family is manifested in the home, in the **organization** of space during family outings, in the signs that the family gives itself (house,...). Everyone has their **own place** recognized and **accepted** by the other members of the family (table, sofa,...)

Personal: within the family territory, everyone has their place recognized and accepted by the other members of the family, everyone tries to preserve their personal territory (desk, room, bed, etc.). It is the territory that is **appropriated**.



| Postures | Characteristics | Decoding |
|--------------------|--|----------------------------------|
| Contraction | The head is tucked in, the shoulders are low, the torso is bent, the arms are tightened, the legs are crossed... | Attitude of submission |
| Extension | The chin and head are high, the shoulders are open, the chest is developed and the hands on hips... | Attitude of dominance |
| Forward | The head is forward, the neck is elongated, the torso is leaning forward, the arm is moving towards the other, one foot is forward...opened arms | Attitude of sharing and openness |
| Backward | The head is set back or turned away from the chest, the arms are barrierary, the supports are back... | Attitude of reject and avoidance |



E. The look

The look can express the :

Sharing



Agression

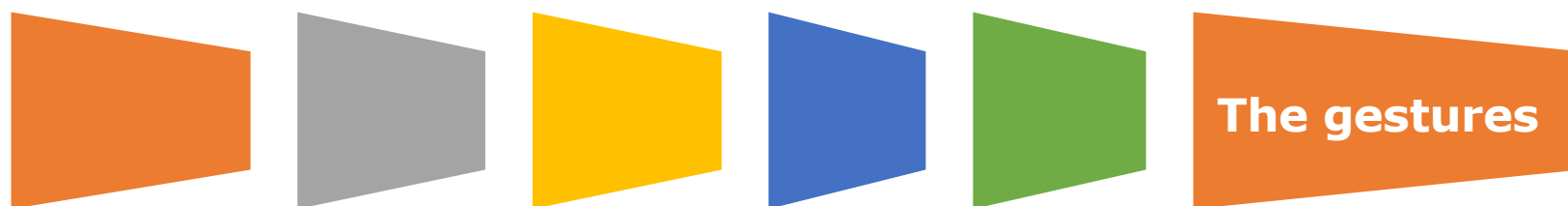


Domination





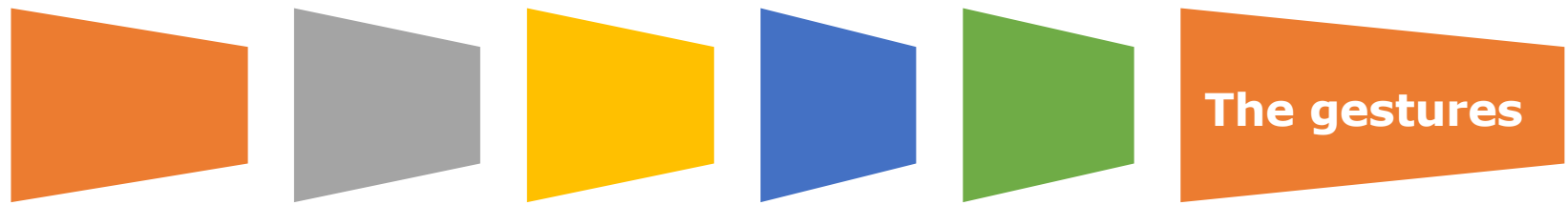
- express the emotions : A joy, a surprise, a disgust, a sadness, hatred, a fear... These mimics can reinforce the message. Nevertheless, they can **modify** it and **change** its meaning.
- The **wink** indicates that what it said should not be taken seriously,
- The **sustained gaze** means a hostile intent,
- The **panoramic look** is intended to involve all the recipients/receivers so everyone feels concerned by the message.
- They can be **intentional** such as the smile but they often be out of control and involuntary (The foot that taps under the table and expresses annoyance, irritation or boredom (to be bored), wide eyes, furrowed eyebrows etc.).
- They are an **integral part** of our overall behavior. The **look** is certainly the part of the body that expresses the **most** about ourselves "the eyes are the mirror of the soul"



F. The gesture

The gestures language (speech) gives many information about the personality of the sender, his mindset, and his mood.

One gesture is not enough to draw conclusions about the behaviour of the sender. We have to analyse by taking into account the context of the communication during which it is carried out.



Nodding of the head forward and backward



Approval

Outstretched Hand

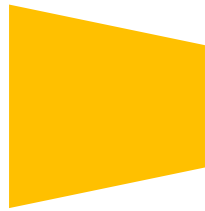
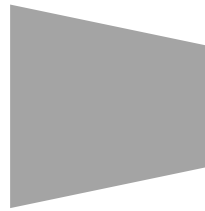
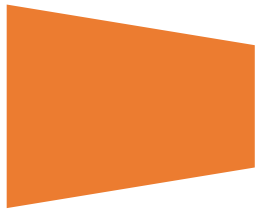


Peace

Fist raised



Revolt



Finger pointing at the door



Get out!!

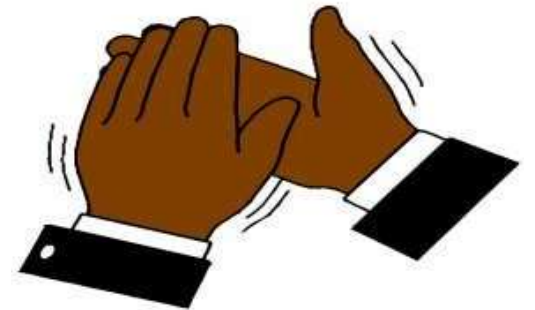
Hand sign

BYE BYE



Good bye

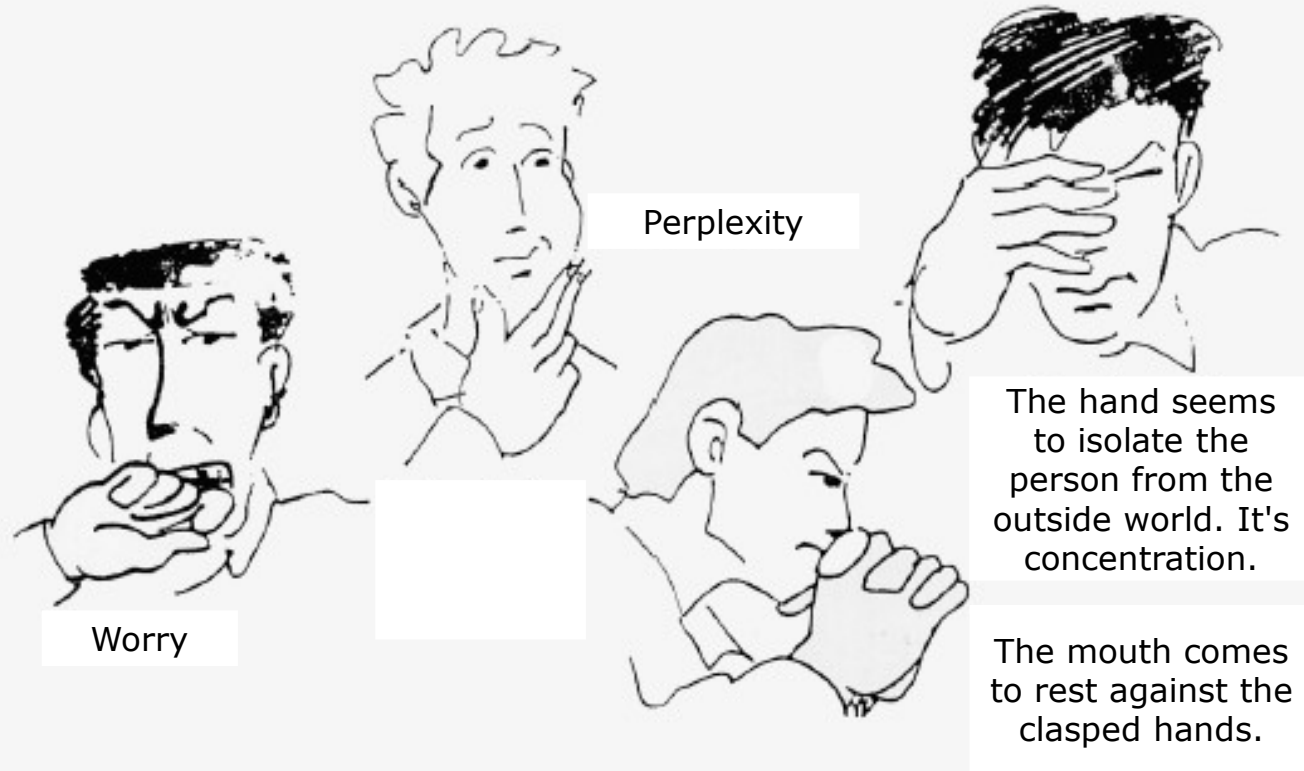
Clapping of hands

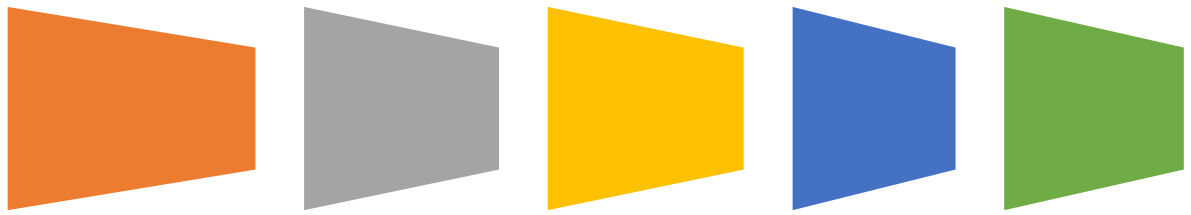


Applause



Gestures express and accompany inner states












The gestures

Quelques attitudes lors d'une réunion

| | | |
|-------------------|-------------|--------------|
| | | |
| The vindictive | The stator | The scholar |
| | | |
| The talkative one | The shy one | Oppositional |
| | | |
| The sleeper | The lord | The twisted |

G. The silence

Silences are an integral part of communication because they express something and are essential for listening to the other. Some silences are fraught with meaning (lourds de sens). There are multiple silences:

-  That of the **angry, offended** or **irritated** person who is restrained, who is not at peace with him/herself and with others and seeks to isolate him/herself,
-  That of the **attentive** person who listens to the other person to the end, to understand what he wants to say and receive his message. It can be an "interval" of reflection between stimulus and response so that speech does not leave room for impulsiveness or automatism of the unconscious,
-  That of the **bored** person expresses withdrawal and isolation from others,
-  That of the person who has **nothing to say** to a stranger, this silence of indifference occurs when there is no will to communicate with the other,
-  That of the person who expresses **his incomprehension** of what is said, this doubtful silence (silence dubitative) refers to skepticism or questioning,
-  That of the person who expresses **respect** or **reverence** for a third person,
-  That of the person who expresses **superiority, arrogance,**

A silence can be **appropriate** or **not** (like words).




Many aphorisms illustrate this. "Know how to turn your tongue in your mouth seven times before speaking"; "Silence is golden"; "Knowing how to hold your tongue" etc.

The appearance corresponds to the general appearance (look) of a person. This is what we see in the first **sight**: **clothing, hair, makeup, accessories**. It is a **major** part of the first impression of the person.

The **choice** of clothing and accessories is usually made according to age, physique, **professional** situation, **personal** tastes, **social** background etc.

By choosing our **outfit**, we want to give an image of **ourselves**.

It is necessary to distinguish **three types of pictures** :

-  **The projected image** : image de soi,
-  **The desired image** : celle que l'on aimerait donner,
-  **The received image** : celle qui est perçue par les autres.



Interviewing Attire

Do's



Don'ts




| | | | | | |
|------------|--------|-----------------|--------------|----------|-------------|
| | | | | | |
| Streetwear | Casual | Business Casual | Smart Casual | Informal | Semi-Formal |
| | | | | | |

Clothes express:

 **Emotions and feelings** : Bright colors express life, dark colors express death.

 **Sexual messages** : Miniskirts, jeans, low-cut tops, etc.

 **Social status** : Suit, lab coat, etc.



Colour Psychology

| | | | | |
|--|--|--|--|--|
|  |  |  |  |  |
| Traditional & conservative | Dynamic & bold | Social & Fun | Cheerful & playful | Youthful & naive |
|  |  |  |  |  |
| Calm & reassuring | Friendly, safe, secure | Creative & unconventional | Soft & nurturing | Confidence & assurance |

V. Dimension of the communication

3. The paraverbal communication

3. 1) Volume: The volume of our voice has to be loud enough to be heard by all listeners and ensure pleasant listening to our message. Its intensity must therefore be adapted to the **size** of our audience, but also to the **characteristics** of the room where we are.

The volume of our voice must reflect a certain dynamism through the relief that its variation gives to the information presented.

3.2) Rhythm or flow: During a public presentation, the listener must **grasp** the words without needing to hear them again. Therefore, speaking too quickly **harms** the understanding of our message. Furthermore, **too much flow** is often a way of expressing the nervousness we feel when we speak in public and risks making us **lose** our train of thought.

V. Dimension of the communication

Reducing the speed of our speech corresponds to an **improvement** in understanding our message, but also **managing** the **stress** inherent in the situation.

Conversely, speaking **too slowly** contributes to **reducing** the **attention** of listeners who may feel a certain **weariness**, even **annoyance**.

Avoiding these extremes does not mean maintaining a uniform pace.

It is **appropriate** to **play** on the **variation** of **rhythm**, on the **punctuation** of sentences, to **break** the **monotony** while allowing time to assimilate our words and thereby **maintaining the public's attention**.

V. Dimension of the communication

3.3) Ton: The tone in which a sentence is **stated strongly** determines the **meaning** attributed to it (affirmative, interrogative, aggressive, authoritarian for example). The **intonation** used must therefore **correspond** to the **meaning** that we wish to **give** to our words.

3.4) Articulation and pronunciation: The **way** we **pronounce** words is also to be taken into **consideration**. To be **understood**, it is a matter of clearly **articulating**, without **exaggerating**, the sounds that make up the words. As for pronunciation, it varies in **space** and **time**. It contributes in particular to regional accents.

In this regard, having a particular accent is not a **defect** (fault, imperfection, deficiency, weakness..). However, we must be **attentive** to the **impact** of our pronunciation on the **understanding** of words, especially if our audience is made up of people from **other regions**.

V. Dimension of the communication

3. 5) Tessitura (voice range): the **set** or **scale** of **notes** that can be emitted by the voice without difficulty with the **same** volume and **good** sound **quality**. It varies from person to person and depending on conditions. The vocal **technique** allows you to increase this range through work on breathing and voice exercises.

3.6) Diction or elocution: diction is the **art** or **discipline** which consists of **pronouncing** while speaking or singing a text, generally read or learned by heart out loud with the aim of making it **as understandable as possible to listeners**. It is therefore important for all those who speak in public to know the **pronunciation** of words, the **place** of caesuras, the use of **connections**, the rules of **syntax**, etc.

V. Dimension of the communication

3. 7) Breathing: Learning to control the flow of your voice begins with learning to breathe. In fact, there are two forms of breathing: **thoracic breathing** and **ventral breathing**. The latter is the **most** recommended because it allows **greater absorption** of air. Furthermore, you have to take breaks. **Silence** in communication is **NOT** a void to be filled (uh...!!).

Deep breathing **improves** oxygenation, loosens (dénoue) the muscles and soothes (apaise) the intellect. (hearing). Conscious use of breathing **promotes concentration, relaxation**, and allows **energy recharge**..

Exercise before communication: inhale deeply through your nose and exhale through your mouth using your stomach. This mode of breathing reduces stress but also improves the flow of the voice, that is to say it is slower.

Exercice avant la communication: inspirer profondément par le nez et expirer par la bouche en utilisant son ventre. Ce mode de respiration **atténue le stress** mais **améliore aussi le débit de la voix**, c'est à dire qu'il est plus lent.