

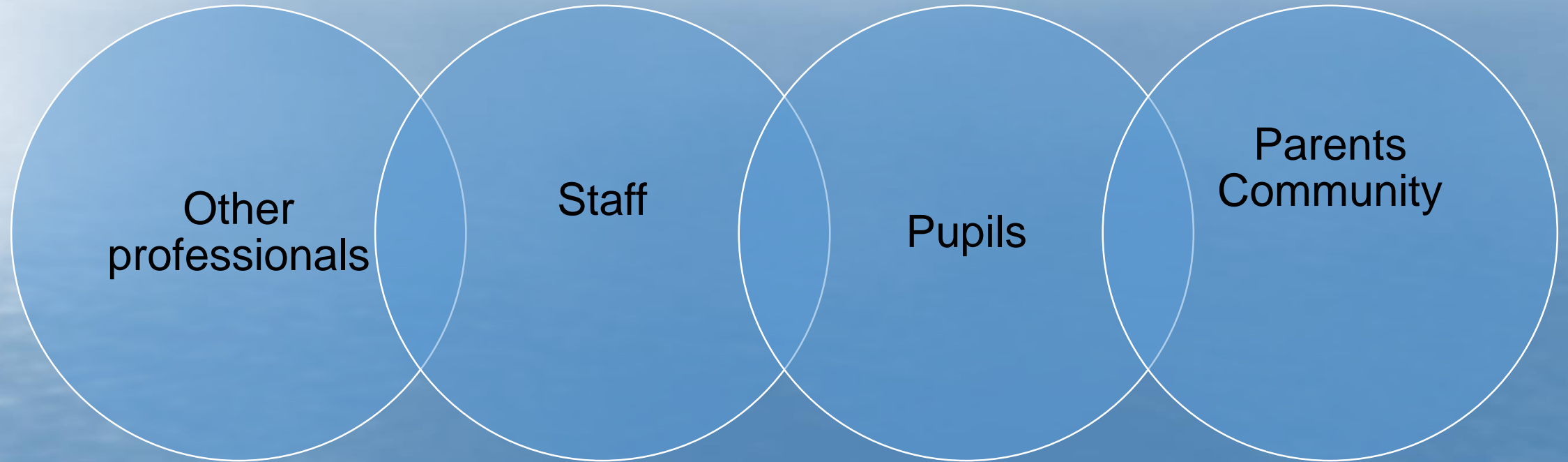
COMMUNICATION AND LEADERSHIP

Dr John White

- **Fish don't know they are wet !!**

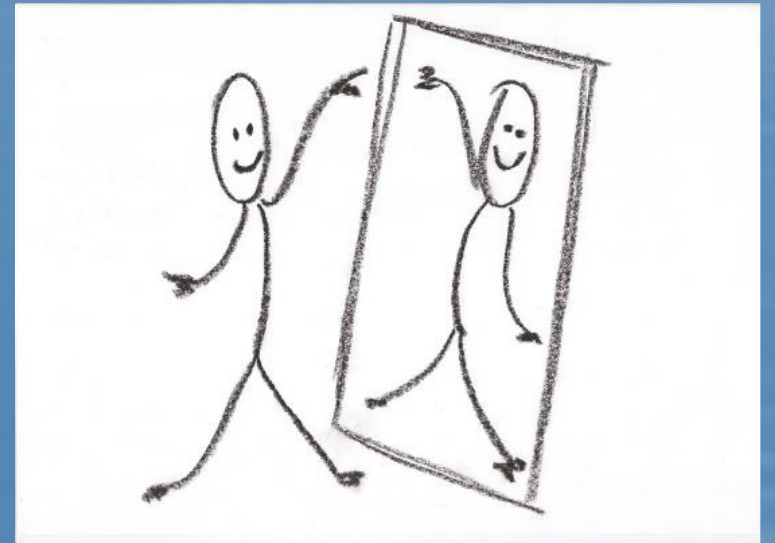
- HOW _v WHAT
- Poor Communication Causes Stress

IT'S A BUSY COMMUNICATION ZONE!!



MY OBJECTIVES FOR TODAY:

- Awareness of the role of **Active Listening as a Leader**
- **Nonverbal Communication** in your work as a principal / deputy principal

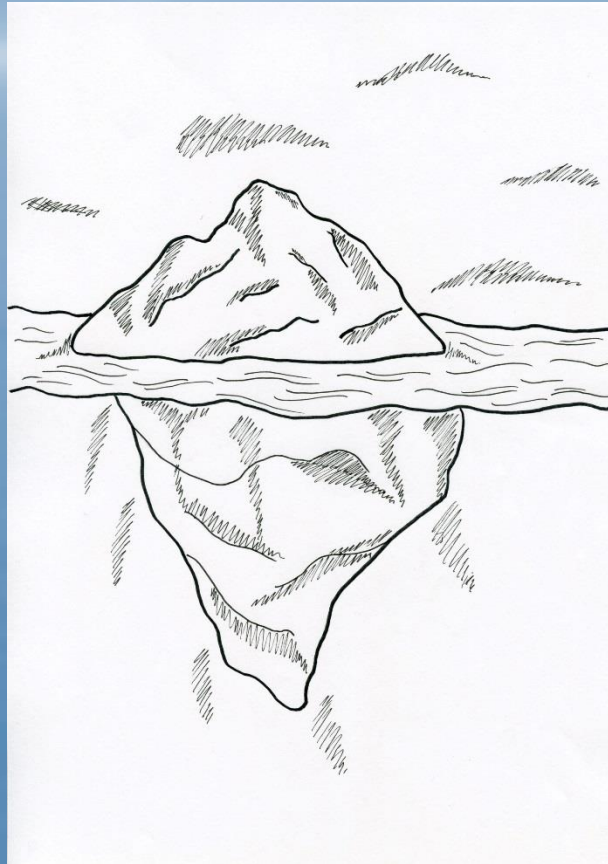


- **Emotional geographies of education**

HUMAN EMOTION

- High road
- Low road

NONVERBAL COMMUNICATION AND WHAT WE LEARN



HUMAN EMOTION

- The amygdala



INTERESTING FACT

- Adults spend about 70 % of their waking time communicating (Alder et al, 2001):
 - 45% spent listening
 - 30% speaking
 - 16% reading
 - 9% writing
- When we talk our blood pressure goes up, when we listen it goes down
- Empathic listening – “when we listen to someone who has a need to talk and to be understood by another” (Hargie and Dickson, 2004)

THE LISTENING SCHOOL

- **The Listening Leader !**

SELF-AUDIT – HOW DO YOU PERCEIVE YOURSELF AS A COMMUNICATOR?

- In pairs / individually, complete the worksheet and answer honestly how well you think you communicate.
- Samples of questions:
 - I move away from others when they touch me while we are talking.
 - I have a relaxed body position when I talk to people.
 - I frown while talking to people.
 - I avoid eye contact while talking to people.
 - I have a tense body position while talking to people.

EFFECTIVE LISTENING (HARGIE AND DICKSON, 2004)

- P – perceive the other person's verbal and nonverbal communication
- A - Attend carefully to gain maximum information
- C – Comprehend and assimilate the verbal message
- I – Interpret the meaning of the accompanying nonverbal messages
- E – Evaluate what is being said and where appropriate empathise
- R – Respond appropriately

LEAKAGE

“nonverbal communication can be seen as more truthful through the insights that it affords into what may lie behind the verbal messages”

1. Chronemics
2. Body orientation
3. Feet direction
4. Eye contact
5. Facial expressions

ACTIVE LISTENING – BIG BANG THEORY

- https://www.youtube.com/watch?v=3_dAkDsBQyk

EMOTIONAL CONTAGION EFFECT

- Emotions are 'caught'
- How good are you?

SOCIAL FACILITATION EFFECT

- Performance is enhanced by presence of others – looking !!
- How good are you?

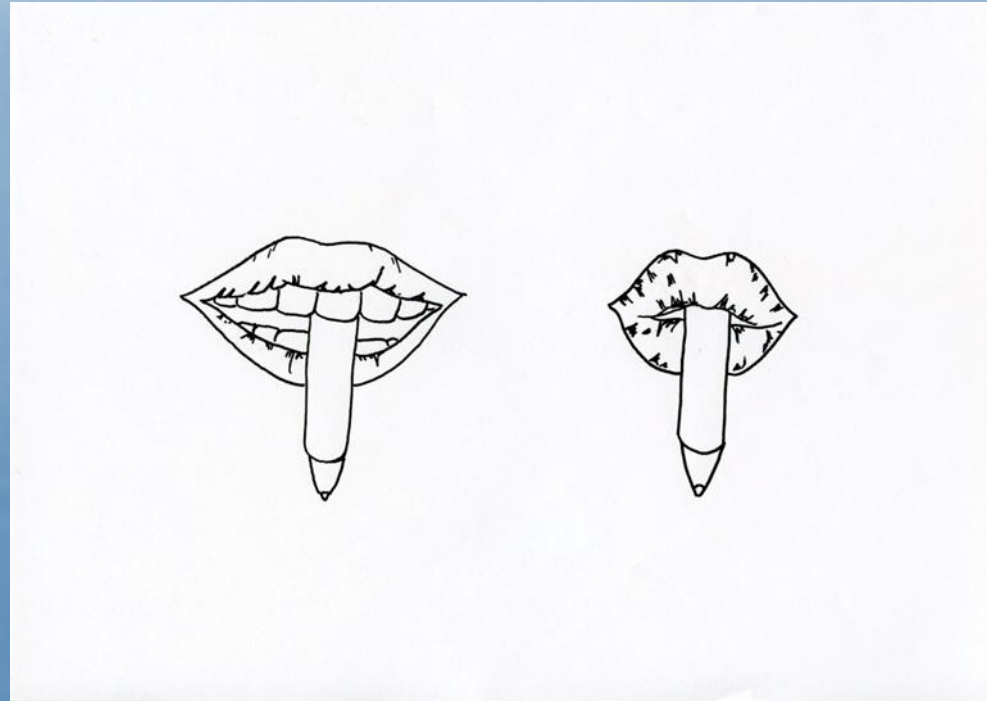
PROXEMICS - LEANING AND BODY ORIENTATION

- We lean more towards people when we are interested in what they are saying
- Body directly oriented towards the person
- Distance one maintains with a speaker
 - Moving closer to people we like

SMILING

- Power of smiling –
 - induced in others
 - real and fake smiles
- How good are you?

FACIAL FEEDBACK THEORY



CAN YOU CHANGE YOUR NONVERBAL COMMUNICATION?

- Repackaging – yes you can do it!
- E.g. Margaret Thatcher – her “high pitched voice was seen as feminine hysteria – changed to a somewhat lower vocal register”

EYE CONTACT

- **Differentiated eye contact**
- Favoured 'people' – when asking a question / seeking feedback
- Reluctant participants – involvement of people
- Maintaining eye contact – people we like / don't like
- Location of eye contact
- We look more at people we are growing to like
- Backchannel responses – head nodding
- Grounding
- Eyes closed
- **How good are you?**

GESTURE

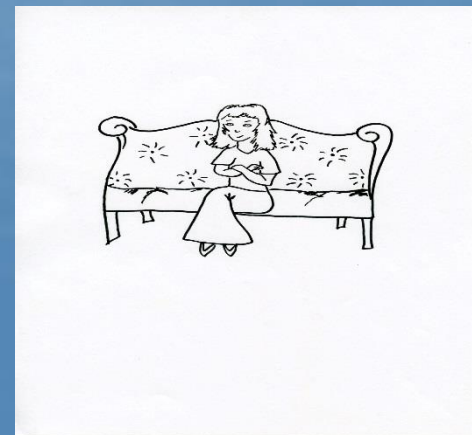
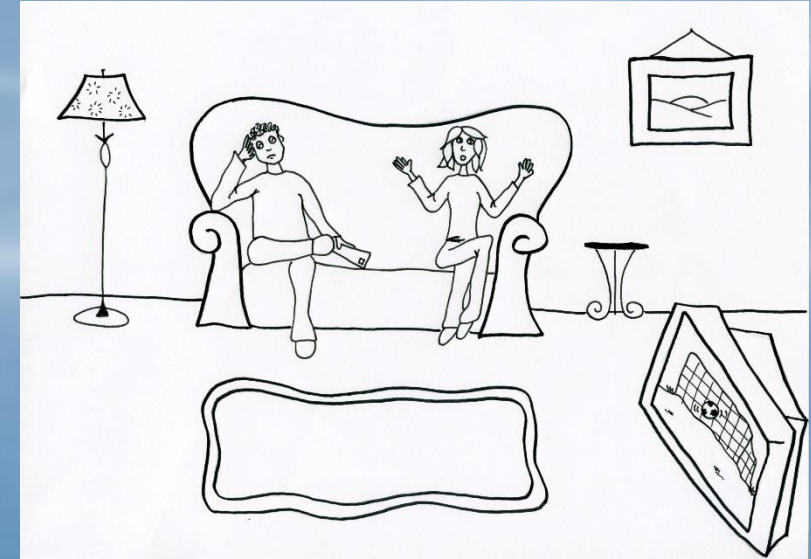
- Open palms
- Providing additional meaning
- Reinforcement
- People who gesture are seen as more likeable

BODY MOVEMENTS

- Ballet dancers!
- Jerky movements
- Smooth movements

BODY LANGUAGE

- Open and closed
 - Arms
 - Body orientation
 - Trunk



HANDS AND FEET

- Outer extremities are harder to control
- Steepling

VOICE

- “leakier channel than the face”
- Verbal fluency – people are fluent when they know what they are talking about – persuasiveness
- Breathing – effects voice
- Tightened lips - doody
- Loud voices = dominance
- Faster rates of speech correlate with lower perceptions of dominance
- Attractive Voices – people are perceived as competent, industrious, sensitive, warm and ‘dominant’
 - Resonance
 - Not monotone
 - Not nasal

FACIAL EXPRESSIONS

- Lighthouse of emotion
- Can be differentiated
- Affect blends
- Over-intensification effect

CLOTHING AND PHYSICAL ATTRACTIVENESS

- “clothes are the furniture of the mind”
- Smith and Mackie (2000) – “as a manifestation of physical attraction, the powerful effects of appearance on favourable judgements of such attributes as intelligence, warmth, friendliness and social confidence are well documented”
- Representations of
- Authority on a topic
- Solidarity with speaker

HOW GOOD AM I –NVBC AND COMMUNICATION

- Have a look at the worksheet and in pairs discuss the various aspects
- **Smiling – How good are you?** How often? When? Why? Where?
- **Emotional Contagion Effect – How good are you?**

ACTIVE LISTENING

- Speakers want listeners to respond appropriately to what they are saying, rather than just “listen” (Halone and Pecchioni, 2001, 63)
- **Verbal Following – match verbal responses closely to those of the speaker**
- Ask related questions
- Make related statements that build on the ideas expressed
- Reference to past statements
- Eg details / facts / emotions

ACTIVE LISTENING

- Use of probing questions
- Open v closed questions “did this upset you?” v “how did you feel about this?”
- Verbal door openers (Kramer, 2001) – “would you like to talk about that a bit more?”
- Predictive Styles (Turkat and Alpher, 1984) – predicting based on information gleaned
- Verbal reinforcers - need to give a reason for the comments

CARL ROGERS - REFLECTIONS (PARAPHRASING WITH EMOTIONAL VALUE)

- – “ statements in the interviewer's own words that encapsulate and re-present the essence of the interviewee's previous message” (Hargie and Dickson, 2004, 148)

AUDIT – ACTIVE LISTENING

HOW GOOD AM I?

- What things do you do to be ‘an active listener?’

ACTIVE LISTENING – RAYMOND

- <https://www.youtube.com/watch?v=4VOubVB4CTU>

SUMMARY – REFLECTIVE STYLE

- Use your own words
- Do not go beyond the information communicated by the addressee
- Be concise – don't say everything that is said – rather select the salient elements – the essence of what was said
- Be specific- be concrete
- Be accurate – the inclusion of a '**check-out statement**' – “deep down I sense a feeling of relief, would you agree?”
- Do not overuse reflections – they can be used in conjunction with other skills eg questioning, reinforcing, self-disclosure
- Focus (typical) on the immediately preceding message – summaries of content / summaries of feelings can have a broader context for the overall interview
- Combining facts and feelings – reflections combine reflections of feelings and paraphrasing

REVISION - IMMEDIACY SIGNALS

<p>Lean forward not backwards Be aware of postural shifts Postural congruence or mirroring – therapists (Hess et al., 1999) Eye contact Body orientation - Shielding Gesturing</p>	<p>Tightened lips – reluctance to speak Spitting out the doody! Backchannel responses Smiling Rate of speech Verbal Fluency and Pausing Facial expressions</p>

PROBLEMS TO AVOID WHEN REFLECTING (HILL & O BRIEN, 1999)

- Inaccuracy – describing the wrong feeling
- Premature exposure – presenting feelings which the speaker is not ready to discuss or hasn't fully discussed
- Emotional abandonment – avoid bringing deep feelings to the surface without assisting the interviewee to deal with them
- Ossified expression – “you feel” – overuse / monotonous use of the term – can appear mechanical
- Parroting – simply repeating back
- Over – inclusion = including unwarranted suppositions or speculations
- Emotional mis-match = matching the depth of feeling with that of the original expression can be difficult – is it too shallow? Is it too deep? – better if the reflective statement uses the same type of language as the original expression

IMMEDIACY – PSYCHOLOGICAL CLOSENESS

- Depth of involvement or degree of intensity of a conversation
- Ways to damage this (Andersen et al., 1998):
 - Interpersonal distance – public space and territories – coming too close
 - Eye contact – gazing too much
 - Posture and body orientation – leaning too far forward or orienting too directly

CULTURAL

- India - Shaking the head does not mean refusal or disagreement – rather it means the opposite

POSTURE AND STATUS

- High status
 - characteristically adopt a more relaxed position – eg body titling / lying slumped in the chair
 - More expansive
- Low status are more upright and rigid – “straighter and stiffer”
- More upright postures / intensity of voice and increased head nodding found to contribute to persuasiveness (Washburn and Hakel, 1973)

JUDGEMENTS OF DOMINANCE (HARGIE AND DICKSEN, 2004)

- Speaking in a louder voice
- Talking for a longer time
- Choosing a focal position in a room
- Standing on a raised dais
- Sitting behind a desk
- Taking up position at the head of the table
- Occupying a more impressive chair
- Interrupting successfully when another talks
- Looking while speaking and using long glances while talking

ESTABLISHING YOURSELF AS A LEADER – DISCUSSION

- Gait
- Eye contact
- Nodding
- Seating position
- Smiling

CEISTEANNA