

Unit 3
Nonverbal Messages

In this unit, you will examine the ways in which people communicate nonverbally. In Chapter 5, you will study the ways in which you use your hands, face, and eyes to create meaningful nonverbal messages. In Chapter 6, you will see that the ways you touch and the distances you create between yourself and others also carry messages. The final reading in the chapter focuses on how nonverbal communication can vary from culture to culture.

Contents

In Unit 3, you will read and write about the following topics.

Chapter 5 Body Language	Chapter 6 Touch, Space, and Culture
Reading 1 Gestural Communication	**Reading 1** The Meanings of Touch
Reading 2 Facial Communication	**Reading 2** Spatial Messages
Reading 3 Eye Communication	**Reading 3** Nonverbal Communication and Culture

Skills

In Unit 3, you will practice the following skills.

R Reading Skills	W Writing Skills
Thinking about the topic Thinking of your own examples Thinking critically Skimming Personalizing the topic Increasing reading speed Comprehension after speed reading Reading for details Gathering data Predicting	Defining language Signaling examples Paraphrasing The passive voice Summarizing Using adverbs Generalizations about groups of people Transitional expressions
V Vocabulary Skills	**A Academic Success Skills**
Words related to the topic Guessing meaning from context Ways of looking Word families Collocations	Outlining practice Highlighting Taking notes Exploring key concepts Writing short answers to test questions Making a chart Answering a short-answer test question Synthesizing

Learning Outcomes

Produce a handbook that will help someone who is not a member of your culture understand how your culture uses body language.

Previewing the Unit

Before reading a unit (or chapter) of a textbook, it is a good idea to preview the contents page and think about the topics that will be covered. This will give you an overview of how the unit is organized and what it is going to be about.

Read the contents page for Unit 3 on page 110 and do the following activities.

Chapter 5: Body Language

A With a partner, make a list of the different elements of body language. Decide which one you think is the single most powerful element. Be prepared to defend your decision to the rest of the class with examples.

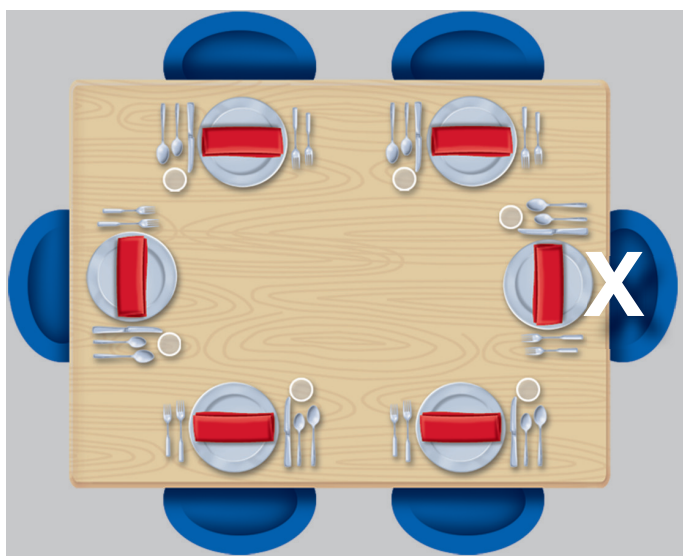
B Researchers in nonverbal communication often claim that our body language can influence people's impressions of us more than the words we use. Body language can determine how well or badly an interaction with another person goes. With a partner, think of three different situations – with friends and family, or in a business, educational, or medical interaction – in which a person's body language might have a strong impact on what happens. Be prepared to describe your situations to the rest of the class.

Chapter 6: Touch, Space, and Culture

A In Chapter 6, you will read that the amount that people touch each other varies greatly from culture to culture. Is yours a "high-contact culture" (people touch a lot) or a "low-contact" one? Explain.

B In "Spatial Messages," you will read about the different distances we usually keep between ourselves and others. Look at the diagram. Imagine that it represents the only free table and chairs in the school cafeteria. All the chairs at this table are empty except the one marked *X*. Where would you sit if the person seated in *X* was:

1. someone to whom you are attracted and would like to date, but to whom you have never spoken?
2. your boyfriend or girlfriend, with whom you are in love?
3. a favorite instructor whom you would like to get to know better?
4. an instructor who gave you an undeserved F in a course and whom you dislike intensely?



Chapter 5
Body Language

PREPARING TO READ

Thinking about the topic R

In this text, you are going to read about a classification of gestures into five different types:

emblems illustrators affect displays regulators adaptors

The five pairs of situations in the table below illustrate the five different types of gestures. Before you read, work with a partner and show each other what gesture you might make in each situation. After you read the text, fill in the table with the name of the type of gesture.

What would you do . . . ?	Type of gesture
1a. to show someone that you are very angry with her 1b. to show someone that you think what she just said was absolutely amazing	
2a. to show someone that you are listening very carefully to what he is saying to you 2b. to show someone that you have finished speaking and now you want him to respond in some way	
3a. to show someone that what she just did was perfect, just great 3b. to show someone that you think another person, perhaps across the room, is absolutely crazy	
4a. if you were sitting alone and you had an itch on your chin 4b. if your lips were dry and you needed to moisten them	
5a. if you were telling someone that you caught a big fish 5b. if you were explaining to someone how you caught a ball	

Reading 1

GESTURAL COMMUNICATION

Introduction



Nonverbal communication is communication without words. You communicate nonverbally when you gesture, smile or frown, widen your eyes, move your chair closer to someone, wear jewelry, touch someone, or raise your vocal volume, even when you say nothing.

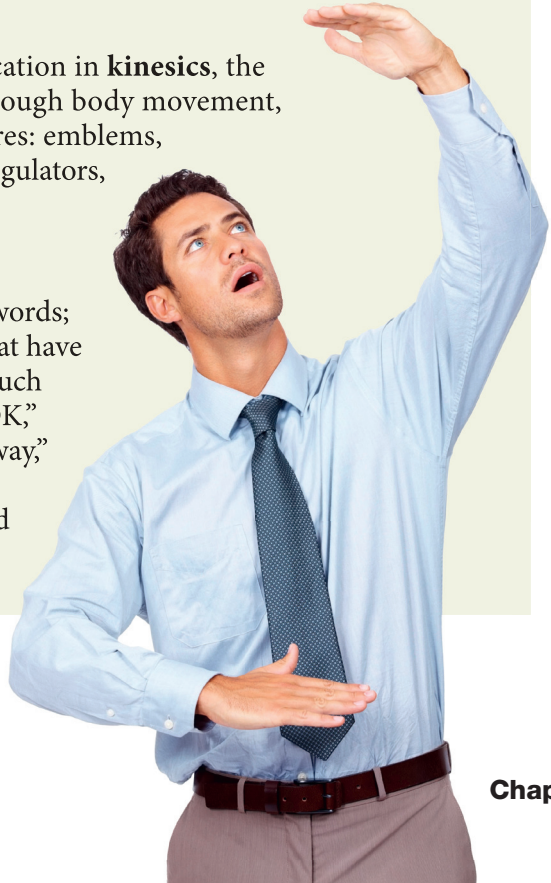
Your ability to use nonverbal communication effectively can yield two major benefits. First, the greater your ability to send and receive nonverbal signals, the higher your attraction, popularity, and psychosocial well-being are likely to be. Second, the greater your nonverbal skills, the more successful you are likely to be in a wide variety of interpersonal communication situations, including business communication, teacher-student communication, intercultural communication, courtroom communication, and in close relationships, politics, and health care.

In this unit, we will look at five different channels of nonverbal communication: (1) gestural communication, (2) facial communication, (3) eye communication, (4) touch communication, and (5) spatial messages. We begin our study of nonverbal messages by considering gestural communication.

Types of gestures

An especially useful classification in **kinesics**, the study of communication through body movement, identifies five types of gestures: emblems, illustrators, affect displays, regulators, and adaptors.

kinesics the study of human body movements



Emblems

Emblems are substitutes for words; they are body movements that have rather specific translations, such as the nonverbal signs for "OK," "Peace," "Come here," "Go away," "Who, me?" "Be quiet," "I'm warning you," "I'm tired," and "It's cold." Emblems are as

arbitrary as any words in any language. Consequently, your present culture's emblems are not necessarily the same as your culture's emblems of 300 years ago or the same as the emblems of other cultures. For example, the sign made by forming a circle with the thumb and the forefinger may mean "nothing" or "zero" in France, "money" in Japan, and something sexual in certain southern European cultures. But, just as the English language is spreading throughout the world, so too is the English nonverbal language. The American use of this emblem to mean "OK" is spreading just as fast as, for example, English technical and scientific terms.

Illustrators

Illustrators accompany and literally illustrate verbal messages. Illustrators make your communications more vivid and help to maintain your listener's attention. They also help to clarify and intensify your verbal messages. In saying, "Let's go up," for example, you probably move your head and perhaps your finger in an upward direction. In describing a circle or a square, you more than likely make circular or square movements with your hands. Research points to another advantage of illustrators: They increase your ability to remember. People who illustrated their verbal messages with gestures remembered about 20 percent more than those who did not gesture.

We are aware of illustrators only part of the time; at times they may have to be brought to our attention and our awareness. Illustrators are more universal than emblems; they will be recognized and understood by members of more cultures than will emblems.

Affect displays

Affect displays are the movements of the facial area that convey emotional meaning – the expressions that show anger and fear, happiness and surprise, and eagerness and fatigue. They are the facial expressions that show your true feelings when you are trying to present a false image and that lead people to say, "You look angry. What's wrong?" We can, however, consciously control affect displays, as actors do when they play a role. Affect displays may be unintentional (as when they show your true feelings), or intentional (as when you want to show anger or love).

Regulators

Regulators monitor, maintain, or control the speaking of another individual. When you listen to another, you are not passive; you nod your head, purse your lips, adjust your eye focus, and make various paralinguistic sounds, such as "mm-mm" or "tsk." Regulators are culture-bound: Each culture develops its own rules for the regulation

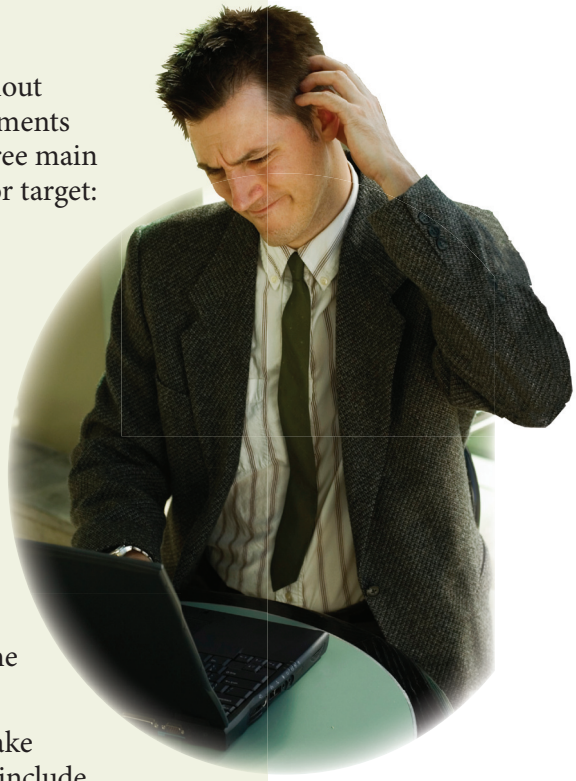
of conversation. Regulators also include such broad movements as shaking your head to show disbelief or leaning forward in your chair to show that you want to hear more.

Regulators communicate what you expect or want speakers to do as they are talking; for example, "Keep going," "Tell me what happened," "I don't believe that. Are you sure?" "Speed up," and "Slow down." Speakers often receive these nonverbal behaviors without being consciously aware of them. Depending on their degree of sensitivity, speakers modify their speaking behavior in accordance with these regulators.

Adaptors

Adaptors satisfy some need and usually occur without conscious awareness; they are unintentional movements that usually go unnoticed. Researchers identify three main types of adaptors based on their focus, direction, or target: self-adaptors, alter-adaptors, and object-adaptors.

Self-adaptors usually satisfy a physical need, generally serving to make you more comfortable; examples include scratching your head to relieve an itch, moistening your lips because they feel dry, or pushing your hair out of your eyes. When these adaptors occur in private, they occur in their entirety: You scratch your head until the itch is gone. But in public, these adaptors usually occur in abbreviated form. When people are watching you, for example, you might put your fingers to your head and move them around a bit but probably not scratch with the same vigor as when in private.



Scratching one's head is an example of a self-adaptor.

Alter-adaptors are the body movements you make in response to your current interactions. Examples include crossing your arms over your chest when someone unpleasant approaches or moving closer to someone you like.

Object-adaptors are movements that involve your manipulation of some object. Frequently observed examples include punching holes in or drawing on a piece of paper, clicking a ballpoint pen, or chewing on a pencil. Object-adaptors are usually signs of negative feelings; for example, you emit more adaptors when you feel hostile than when you feel friendly. Further, as anxiety and uneasiness increase, so does the frequency of object-adaptors.

AFTER YOU READ

1 Outlining practice A W

Sometimes it is a good idea to create a simple skeleton outline of a text so that you can get a clear idea of its structure. The outline will help you later if you need to go back and put in more details to study the text for a test.

A Complete the following skeleton outline of "Gestural Communication."

I. Introduction
- **A.** Definition of Nonverbal Communication (NVC): Communication without words
- **B.** Reasons it is important to be able to use NVC effectively
  - **1.** _____
  - **2.** _____

II. Types of Gestures
- **A.** Emblems
- **B.** _____
- **C.** _____
- **D.** _____
- **E.** _____
  - **1.** self-adaptors
  - **2.** _____
  - **3.** _____

B Compare your outline with a partner's.

2 Highlighting A

Remember, when you highlight a text it is a good idea to use several different colors systematically. For example, use one color for definitions of key terms and a second color for examples of these terms.

A Find definitions of the following terms in this text and highlight them in the same color.

emblems	**illustrators**	**affect displays**	**regulators**
adaptors	**self-adaptors**	**alter-adaptors**	**object-adaptors**

B Find examples of each of the different gesture types and highlight them in a different color.

C Following the definition and examples of each gesture type, the author sometimes adds some observations or commentary. Find these observations and commentary and highlight them in a third color. For example, in the part of the text on emblems, you would highlight the following observations and commentary.

Emblems are . . . arbitrary

Consequently, your present culture's emblems are not necessarily the same as your culture's emblems of 300 years ago or the same as the emblems of other cultures.

. . . just as the English language is spreading throughout the world, so too is the English nonverbal language.

D Compare answers with a partner's and see if you have highlighted the same definitions, examples, and commentary.

3 Taking notes A R

Notes should be brief, complete, and easy to read. Below are some useful guidelines for how to take effective notes; however, ultimately you may want to develop a system of note-taking that works for you.

- Use abbreviations and symbols, but make sure you will know what they mean when you look at them later.
- Do not crowd your notes. Make them easy to read by leaving plenty of space around them.
- Make sure main points stand out by (1) underlining and numbering them, (2) indenting lower-level details (as in an outline), and (3) leaving space between each main point.
- Write legibly.

A Look at how one student took notes for the part of the text under the heading "Emblems." Work with a partner. Without looking back at the text, and working from these notes only, explain this section of the text.

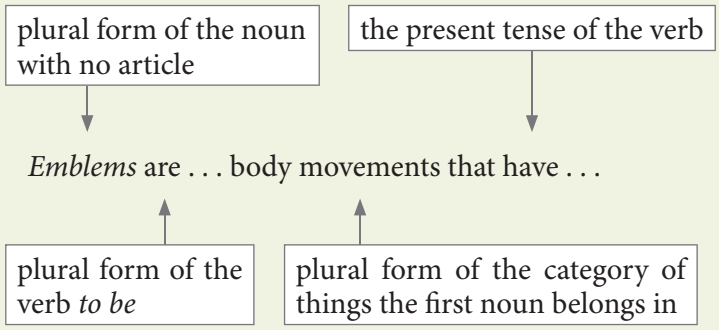
1. Emblems
   - Def. = nonverb. behaviors that translate words or phrases
     Ex – OK, Peace, Come here, etc.
   - Arbitrary
   - Embs diff. in diff. times + cults
     Ex - OK sign = O in France, = money in Japan, = sexual meaning in some s. Euro countries
   - Engl. embs spreading in world, e.g., OK sign

B Take notes on another part of the text. Use your own note-taking system. Then, using only your notes, work with a partner and give an oral summary of that part.

4 Defining language

A common way to define a term is to use the following sentence structure:
plural noun + *are* + plural noun + *that* + present tense verb

A Notice the way that *emblems* is defined in this reading:



B Look at the definition of the other seven terms that you highlighted in Task 2. Which of them are defined in the same way as *emblems*?

C The four terms not defined in the same way as *emblems* can easily be defined that way. Rewrite them using the formula.

5 Signaling examples

Look at some different ways that writers introduce or "signal" that they are giving the reader examples.

for example	**for instance**	**such as**	**an example of X is**
including	**X include(s)**	**examples include**	

In a text that contains a large number of examples, you can expect the writer to vary his or her language and use several different ways to signal them. When you write a text with a lot of examples, vary your language too.

A Look back at the examples that you highlighted in Task 2. Find and circle any language that signals the examples. How many different types of signals did you find?

B Writers don't always start an example with a signal. Underline places in the text where examples follow the definition without a signal.

6 Thinking of your own examples R W

One way that you can demonstrate to yourself that you have really understood a text is to see if you can come up with your own examples.

A Work with a partner and think of one or two of your own examples of the different types of gestures below. Make notes.

- Emblems
- Illustrators
- Affect Displays
- Regulators
- Self-Adaptors

B From your notes, write three sentences about each type of gesture. The first sentence is a definition and the second and third sentences use your own examples. Use the defining language from Task 4 for the first sentence and the signaling language from Task 5 for the second and third sentences.

C Share your examples with the class by reading out your sentences.

7 Thinking critically R

Testing a key concept or hypothesis in a text can help you think critically about what you have read and help you to develop a greater understanding of the concept.

A According to this text, not all cultures use the same emblem gestures. Test this idea by asking people from different cultures to show you what gestures they would make in order to communicate the following:

I am sleepy.	**Please forgive me.**
I am broke.	**Good luck.**
I have no idea.	**Come here.**
I am thinking.	**Good-bye.**
I am hungry.	**You are late.**

B Think of an emblem gesture used in your country that you think may have a different meaning in another country. Make the gesture and ask classmates who come from a different country what it means.

C Discuss whether you see any evidence that American nonverbal language is spreading throughout the world.

PREPARING TO READ

1 Skimming R

Quickly skim "Facial Communication." In which sections can you read the following ideas? Write *1*, *2*, or *3* on the line depending on whether the idea is in Section 1, 2, or 3 of the reading.

Section 1: Facial Expressions
Section 2: Facial Management
Section 3: Facial Feedback

___ **a.** Some facial expressions are easier to interpret than others.
___ **b.** People adjust their facial expressions to be socially acceptable.
___ **c.** An expression on someone's face can affect how they feel.
___ **d.** People may alter their facial expressions in different interpersonal situations.
___ **e.** Context can affect how people interpret a facial expression.

2 Words related to the topic V

Sometimes in a reading you will encounter topic-related words that all belong to the same group. You may need to learn this group of words and the differences between them.

A This text refers to a number of emotional states that the face can express. Work with a partner. Share the meanings of the words you know and find out the meanings of any words that neither of you know.

happiness _____	**disgust** _____
surprise _____	**contempt** _____
fear _____	**interest** _____
anger _____	**bewilderment** _____
sadness _____	**determination** _____

B Define the states from Activity A using the following language:

X is an emotional state that you feel when *Y* occurs.

C Write the adjective forms of these words on the lines in Activity A. Use a dictionary to help you if necessary.

Reading 2

FACIAL COMMUNICATION

Facial expressions

Throughout your interpersonal interactions your face communicates, especially signaling your emotions. In fact, facial movements alone seem to communicate the degree of pleasantness, agreement, and sympathy a person feels; the rest of the body doesn't provide any additional information. For other aspects, however – for example, the intensity with which an emotional is felt – both facial and bodily cues are used.

Some nonverbal-communication researchers claim that facial movements may communicate at least the following eight emotions: happiness, surprise, fear, anger, sadness, disgust, contempt, and interest. Others propose that, in addition, facial movements may communicate bewilderment and determination.

Of course, some emotions are easier to communicate than others. For example, in one study, happiness was judged with an accuracy ranging from 55 percent to 100 percent, surprise from 38 percent to 86 percent, and sadness from 19 percent to 88 percent. Research finds that women and girls are more accurate judges of facial emotional expressions than men and boys.

As you have probably experienced, you may interpret the same facial expressions differently depending on the context in which they occur. For example, in a classic study, when a smiling face was presented looking at a glum face, the smiling face was judged to be vicious. But when the same smiling face was presented looking at a frowning face, it was judged to be peaceful and friendly. In general, not surprisingly, people who smile are judged to be more likable and more approachable than people who don't smile or people who pretend to smile. And women perceive men who are smiled at by other women as being more attractive than men who are not smiled at. But men – perhaps being more competitive – perceive men whom women smile at as being less attractive than men who are not smiled at.

Facial management

In the same way that you learned the nonverbal system of communication unconsciously as a child, you also learned certain facial management techniques that enable you to communicate your feelings to achieve the effect you want – for example, to hide certain emotions and to emphasize others. Consider your own use of such facial techniques. As you do so, think about when you might do the following:

- *Intensify* your facial expression, as when you exaggerate your surprise when friends throw you a surprise party.
- *Deintensify* your facial expression, as when you cover up your own joy in the presence of a friend who didn't receive such good news.
- *Neutralize* your facial expression, as when you cover up your sadness to keep from depressing others.
- *Mask* your facial expression, as when you express happiness in order to cover up your disappointment at not receiving the gift you expected.

These facial management techniques help you display emotions in socially acceptable ways. For example, when someone gets bad news about which you secretly take pleasure, the display rules dictate that you frown and otherwise nonverbally signal your sorrow. If you place first in a race and your best friend barely finishes, the display rules require that you minimize your expression of pleasure in winning and avoid signs of gloating. If you violate these display rules, you'll be judged as insensitive. So, although facial management techniques may be deceptive, they are also expected – and, in fact, required by the rules of polite interaction.

Facial feedback

facial feedback hypothesis
the theory that your facial expressions affect your emotions (as well as the reverse)

When you express emotions facially, a feedback effect is observed. This finding has given rise to the **facial feedback hypothesis**, which holds that your facial expressions influence your own physiological arousal. For example, in one study, participants held a pen in their teeth to simulate a sad expression and then rated a series of photographs. Results showed that mimicking a sad expression actually increased the degree of sadness the subjects reported when viewing the photographs.

Generally, research finds that facial expressions can produce or heighten feelings of sadness, fear, disgust, and anger. But this effect does not occur with all emotions; smiling, for example, won't make you feel happier. And if you're feeling sad, smiling is not likely to replace
70 your sadness with happiness. A reasonable conclusion seems to be that your facial expressions can influence some feelings, but not others.

Can You Tell from a Facial Expression if Someone Is Lying?

A drama on U.S. television that premiered in 2009 is called *Lie to Me*. The main character is Dr. Cal Lightman, a psychologist who assists law enforcement by helping them find out if someone is lying to them. In the show, Lightman reads people's body language, especially their faces, to tell if they are lying. Can someone really do this?

The character of Dr. Lightman is actually based on a real psychologist, Dr. Paul Ekman, who has been studying facial expressions for over 50 years. He has created a system called M.E.T.T., which stands for Micro Expression Training Tool. According to Ekman, the face produces thousands of tiny movements, or micro expressions, which he has cataloged. His claim is that, if you train people to notice these expressions, which may last for just 1/15 to 1/25 of a second, they can tell if they are being lied to.



Ekman's techniques have been taught to the FBI, the CIA, and other law enforcement agencies Perhaps these trained experts can tell if someone is lying to them, but for most of us, however, there's probably no way to tell at all.

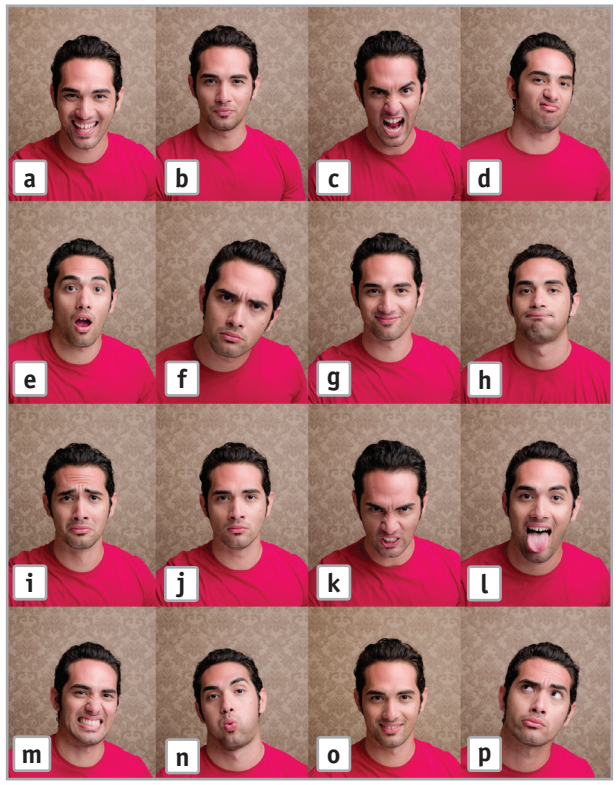
AFTER YOU READ

1 Exploring key concepts A V

When a reading contains a key concept or hypothesis, you can deepen your understanding of the concept by testing it in some way. According to a key hypothesis in this text, certain facial expressions are fairly easy to interpret.

A Find the face that best expresses each emotion and write the letter of that face in the blank. Compare answers with your classmates.

___ **happiness**
___ **anger**
___ **fear**
___ **sadness**
___ **disgust**
___ **interest**



B Work with a partner. Choose one of the emotions listed in Activity A and make a facial expression to show that emotion. See if your partner can guess the emotion from your expression.

2 Guessing meaning from context V R

It is often possible to get a general idea of the meaning of a word or phrase by looking at its context.

Read these passages from the text and use the context to work out what the words in bold probably mean.

For example, in a classic study, when a smiling face was presented looking at a **glum** face, the smiling face was judged to be **vicious**. But when the same smiling face was presented looking at a **frowning** face, it was judged to be peaceful and friendly.

glum _____

vicious _____

frowning _____

If you place first in a race and your best friend barely finishes, the display rules require that you minimize your expression of pleasure in winning and avoid signs of **gloating**. If you **violate** the display rules, you'll be judged as **insensitive**.

gloating _____

violate _____

insensitive _____

For example, in one study, participants held a pen in their teeth to **simulate** a sad expression and then rated a series of photographs. Results showed that **mimicking** a sad expression actually increased the degree of sadness the **subjects** reported when viewing the photographs.

simulate _____

mimicking _____

subjects _____

Ekman . . . has created a system called M.E.T.T., which **stands for** Micro Expression Training Tool. According to Ekman, the face produces thousands of tiny movements, or micro expressions, which he has **cataloged**. His claim is that, if you train people to notice these expressions, which may **last** for just 1/15 to 1/25 of a second, they can tell if they are being lied to.

stands for _____

cataloged _____

last _____

3 Paraphrasing W

You use paraphrasing when you include someone else's ideas in your own writing. You can also use paraphrasing when you encounter a difficult piece of text. Rewriting the text in your own words is a way to deeply interact with the text as you struggle to understand it. (See page 80 for guidelines on how to paraphrase.)

A Work in groups of three students. One student will take notes on Paragraph 4, the second student on Paragraph 6, and the third student on Paragraph 7.

B Use your notes to tell the other students in your group about your paragraph.

C Write a paraphrase of your paragraph, making sure to change the sentence structure and vocabulary used in the original.

D Share and critique the paraphrases in your group.

4 Personalizing the topic R

Answer the following questions in pairs or in small groups.

1. Are you good at "reading" other people's facial expressions? Explain.
2. According to Paragraph 3, women are better at judging the meaning of facial expressions than men. Do you think that is true? Explain why or why not.
3. According to the text, people often "manage" their facial expressions to hide what they are really feeling. Have you ever done the following? Explain the situation and show what you did.

   Have you . . . ?

   - exaggerated a happy expression to make people think you were happier than you really were
   - pretended to be happy when you weren't really
   - covered up your joy so that other people who were not so happy didn't feel bad
   - frowned when someone got bad news and you were secretly pleased

4. In the discussion of the facial feedback hypothesis, the writer states that this hypothesis holds true for some emotions, but not others. For example, smiling won't make you feel happier. Does your experience agree with this hypothesis and this claim? Discuss.
5. Do you think you can tell when people are lying to you? If you do, what sorts of body language signals do you look for to tell if someone might be lying?

PREPARING TO READ

1 Ways of looking V

The following verbal expressions, taken from the text and listed in the left-hand column below, describe "ways of looking." Match each expression on the left with an equivalent expression on the right.

___ **1.** lock eyes with someone
___ **2.** gaze at someone
___ **3.** look at someone intently
___ **4.** glance at someone
___ **5.** catch someone's eye
___ **6.** avert one's glance
___ **7.** make eye contact with someone

a. avoid eye contact with someone by looking away
b. look at someone until they look at you
c. get someone's attention with your eyes
d. look quickly at someone and then look away
e. look at someone with interest or pleasure for a fairly long time
f. stare at someone, perhaps making them feel uncomfortable
g. make eye contact with someone and hold it for a long time

2 Increasing reading speed R

Use this text as an opportunity to practice your speed-reading skills. Before you start, review the guidelines for faster reading on page 34 in Chapter 2.

Read the text "Eye Communication" to practice reading for speed. Time yourself. When you finish, turn to the tasks that begin on page 131 and write down how long it took you to read the text.

Reading 3

EYE COMMUNICATION

eye contact
a speaker and a listener looking directly into each other's eyes

Occulesis is the study of messages communicated by the eyes. These messages vary depending on the duration, direction, and quality of the eye behavior. For example, in every culture there are rather strict, though unstated, rules for proper duration of **eye contact**. In much of England and the United States, for example, the average length of gaze is 2.95 seconds. The average length of mutual gaze (two persons gazing at each other) is 1.18 seconds. When the duration of eye contact is shorter than 1.18 seconds, you may think the person is uninterested, shy, or preoccupied. When the appropriate amount of time is exceeded, you may perceive this as showing high interest.



There are rules that govern eye contact. They may vary from culture to culture.

In much of the United States, direct eye contact is considered an expression of honesty and forthrightness. But the Japanese often view eye contact as lack of respect. The Japanese will glance at the other person's face rarely and then only for very short periods. In many Hispanic cultures, direct eye contact signifies a certain equality and so should be avoided by, say, children when speaking to a person in authority. Try visualizing the potential misunderstanding that eye communication alone could create when people from Tokyo, San Francisco, and San Juan try to communicate.

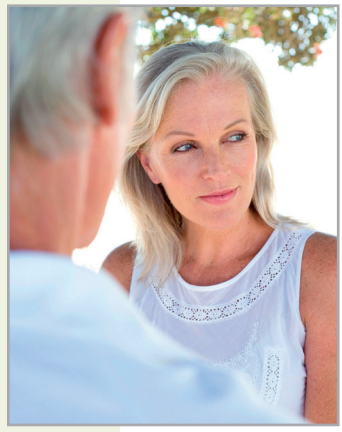
The direction of the eye also communicates. Generally, when communicating with another person, you will glance alternatively at the other person's face, then away, then again at the face, and so on. When these directional rules are broken, different meanings are communicated – abnormally high or low interest, self-consciousness, nervousness over the interaction and so on. The quality of the gaze – how wide or narrow your eyes get during the interaction – also communicates meaning, especially interest level and such emotions as surprise, fear, and disgust.

Studies also show that listeners gaze at speakers more than speakers gaze at listeners. The percentage of interaction time spent gazing while listening, for example, ranges from 62 percent to 75 percent; the percentage of time spent gazing while talking, however, ranges from 38 to 41 percent. When these percentages are reversed – when a speaker gazes at the listener for longer than "normal" periods or when the listener gazes at the speaker for shorter than "normal" periods – the conversational interaction becomes awkward.

Eye contact functions

Eye contact serves several important functions.

- *To monitor feedback.* For example, when you talk with others, you look at them intently and try to understand their reaction to what you are saying. You try to read their feedback and, on this basis, you adjust what you say. As you can imagine, successful readings of feedback will help considerably in your overall effectiveness.
- *To secure attention.* When you speak with two or three other people, you maintain eye contact to secure the attention and interest of your listeners. When someone fails to pay you the attention that you want, you probably increase your eye contact, hoping that this will increase attention.
- *To regulate the conversation*. Eye contact helps you regulate, manage, and control the conversation. With eye movements, you can inform the other person that she or he should speak. A clear example of this occurs in the college classroom, where the instructor asks a question and then locks eyes with a student. This type of eye contact tells the student to answer the question.
- *To signal the nature of the relationship*. Eye communication also can serve as a "tie sign" to signal the nature of the relationship between two people – for example, to indicate positive or negative regard. Depending on the culture, eye contact may communicate your romantic interest in another person, or eye avoidance may indicate respect.
- *To signal status*. Eye contact is often used to signal status and aggression. Among younger people, prolonged eye contact from a stranger is taken to signify aggressiveness and frequently prompts physical violence – merely because one person looked perhaps a little longer than was considered normal in that specific culture.
- *To compensate for physical distance*. Eye contact is often used to compensate for increased physical distance. By making eye contact, you overcome psychologically the physical distance between yourself and another person. When you catch someone's eye at a party, for example, you become psychologically close even though you may be separated by a considerable physical distance.



Eye avoidance

The eyes, observed sociologist Erving Goffman in *Interaction Ritual* (1967) are "great intruders." When you avoid eye contact or avert your glance, you allow others to maintain their privacy. You probably do this when you see a couple arguing in the street or on a bus. You turn your eyes away as if to say, "I don't mean to intrude; I respect your privacy." Goffman refers to this behavior as *civil inattention.*

Eye avoidance also can signal a lack of interest in a person, a conversation, or some visual stimulus. At times, like the ostrich, you hide your eyes in an attempt to cut off unpleasant stimuli. Notice, for example, how quickly people close their eyes in the face of some extreme unpleasantness. Interestingly enough, even if the unpleasantness is auditory, you tend to shut it out by closing your eyes. Sometimes you close your eyes to block out visual stimuli and thus to heighten your other senses; for example, we often listen to music with our eyes closed. Lovers often close their eyes while kissing and many prefer to make love in a dark or dimly lit room.

Pupil dilation

In the fifteenth and sixteenth centuries in Italy, women used to put drops of belladonna (which literally means "beautiful woman") into their eyes to enlarge their pupils so that they would look more attractive. Research in the field of pupillometrics supports the intuitive logic of these women: Dilated pupils are in fact judged to be more attractive than constricted ones.





You may feel differently about the woman in the top photograph than you do about the woman in the bottom one.

In one study, photographs of women were retouched. In one set of photographs, the pupils were enlarged and in another, they were made smaller. Men were then asked to judge the women's personalities from the photographs. The photos of women with small pupils drew responses such as cold, hard, and selfish; those with dilated pupils drew responses such as feminine and soft. However, the male observers could not verbalize the reasons for the different perceptions. Both pupil dilation itself and people's reactions to changes in the pupil size of others seem to function below the level of conscious awareness.

Pupil size is also indicative of your interest and level of emotional arousal. Your pupils enlarge when you are interested in something or when you are emotionally aroused. Perhaps we find dilated pupils more attractive because we judge them as indicative of an interest in us.

Although belladonna is no longer used, the cosmetics industry has made millions selling eye enhancers such as eye shadow, eyeliner, false eyelashes, and tinted contact lenses that change eye color. These items function (ideally, at least) to draw attention to these powerful communicators.

AFTER YOU READ

1 Comprehension after speed reading

A Write the time it took you to read the text in minutes or fractions of a minute on Line a (e.g., 7.2 minutes). Divide the number of words by the number of minutes and write the answer on Line c. This is your words per minute reading speed for this reading.

a. time to read in minutes _____

b. number of words 1156

c. wpm (b/a) _____

d. number correct _____

e. percent correct (dx10) _____

B Now test your understanding by answering these multiple-choice comprehension questions without looking back at the text. Choose the best answer from the choices listed. Have your teacher check your answers and then fill in Lines d and e above. When reading at speed, a good goal is to get 70 percent of your answers correct. If you get 100 percent correct, you are probably reading too carefully.

1. On average in the United States and England, two people will look into each other's eyes (a mutual gaze) for approximately ___ .
a. half a second
b. one second
c. three seconds

2. According to the text, in Japan, long and direct eye contact is often considered to be ___ .
a. a sign of honesty
b. a sign of disrespect
c. a sign that one is a person of authority

3. Who looks at whom more during a normal interaction?
a. The speaker looks more at the listener.
b. The listener looks more at the speaker.
c. The listener and speaker both look at each other about the same amount.

4. One of the functions of eye contact, as seen in the example of when an instructor looks at a student, is ___ .
a. to show disapproval
b. to show it is the listener's turn to speak
c. to show that you are pleased with someone

5. If you see someone at a party whom you would like to get to know better, and this person makes eye contact with you and then breaks it very quickly, this is ___ .
a. a sign that the person is probably very shy but would like to get to know you
b. a sign that the person is flirting with you
c. a sign that the person is probably not interested in getting to know you

6. We may make more eye contact than normal with someone when ___ .
   a. we are physically a little distant from them
   b. we do not particularly like them
   c. we are standing very close to them

7. One reason for avoiding eye contact is so that ___ .
   a. people will not be able to see what we are thinking
   b. we will be able to listen better to someone's private conversation
   c. we may give someone the sense that we are respecting their privacy

8. We may close our eyes to ___ .
   a. block some unpleasant sensation
   b. be even more aware of a pleasant sensation
   c. do either of the above

9. If a photograph of a woman is changed to make her pupils look larger, men will tend to judge the woman as ___ .
   a. being more attractive
   b. having a colder personality
   c. appearing more selfish

10. What happens to the pupils of the eyes when someone is emotionally aroused?
   a. They become smaller.
   b. They become larger.
   c. They appear to become larger but, in fact, they stay the same size.

2 Writing short answers to test questions

Since a perfect answer to even a short-answer test question will usually include several pieces of information, be sure to read each question carefully and think about everything that should be included in a correct answer. Decide if a complete answer requires examples. The more complete your answer, the more points your teacher will give.

A Read the following questions about this text and the answers given by one student. If a perfect answer gets 10 points, decide how many points you would give for each of these answers.

1. What is studied in occulesis?
   Occulesis is the study of how messages are communicated with the eyes. In particular, it is concerned with the duration of eye contact.
   score: ___ points

2. Is eye contact behavior the same in all cultures? Explain your answer.
   No. Eye contact behavior is not the same in all cultures. In some cultures, people make longer eye contact than people in other cultures.
   score: ___ points

3. One of the six functions of eye contact is to regulate conversation. Explain this function and give an example.
By using eye contact, it is possible to regulate a conversation. For example, you can use eye contact to tell someone that you have finished speaking and they can now speak. Another example is when a college instructor locks eyes with a student. In this case, the eye contact indicates to the student that he or she should answer the question.
score: ___ points

4. What is pupillometrics and what is one finding from this field of study?
In a study of pupil dilation, it was found that people who have large pupils are judged to be more attractive than people who have small pupils.
score: ___ points

5. What does Goffman mean by "civil inattention"?
"Civil inattention" is a type of behavior that occurs when someone turns their eyes away from other people's public conversation, politely showing by not looking that they are trying not to listen.
score: ___ points

B Compare your scores in a small group. Explain why you gave each score. For any answer for which you decided not to give a perfect score, describe how you think the answer could be improved.

C Choose one of the questions above. Close your book and write a short answer. When you have finished writing, give your answer to another student to score (a perfect answer gets 10 points). After you score each other's questions, explain why you gave the score that you did.



Chapter 5 Academic Vocabulary Review

The following are some of the words that appear in Chapter 5. They all come from the Academic Word List, a list of words that researchers have discovered occur frequently in many different types of academic texts. If you can learn these words, it should help you when you have a reading in almost any academic discipline. For a complete list of all the Academic Word List words in this chapter and in all the other readings in this book, see the Appendix on pages 213–214.

Reading 1 Gestural Communication	Reading 2 Facial Communication	Reading 3 Eye Communication
arbitrary clarify consequently maintain manipulation modify	conclusion context hypothesis interaction interpret series	duration exceed function (v) monitor (v) mutual signify

Complete the following sentences with words from the lists above.

1. You could tell by the way they behaved that they had _____ respect for each other.
2. The researcher showed the subjects a _____ of photos with different facial expressions on them.
3. He was really quite sad, so he could not _____ a smile for very long.
4. The researcher realized she had made a serious mistake; _____ she decided to go back and do the experiment again.
5. The number he chose for his password was quite _____ .
6. She was told that her password could not _____ eight numbers.
7. What did his silence _____ . Nobody knew.
8. When you _____ the photograph by making the pupils bigger, people judge the woman to be more attractive.
9. He began his research with a very simple _____ .
10. After his research came to an end, he came to a very simple _____ .
11. The _____ of the gesture was very brief – only about half a second.
12. It was impossible to _____ her emotion from her facial expression.

Developing Writing Skills

In this section, you will learn about and practice summarizing. At the end of the unit, you will be given your essay assignment, in which you will be asked to use information from the readings in the unit. When you include this information in your essay, you will use your summarizing skills.

Summarizing

Summarizing is similar to paraphrasing (see page 80 for guidelines on writing a paraphrase). When you paraphrase, you put a short piece of text into your own words; the paraphrase is usually about the same length as the original and contains the same information as the original. When you summarize, however, you reduce the original text to a much shorter text and only include the most essential information.

You can summarize a paragraph, an article, a chapter, or a whole book. When you summarize a paragraph, you might write a sentence. When you summarize an article or a chapter, you might write a paragraph.

Before you write a summary, it is a good idea to reread the original and take notes. Then write your summary from your notes without looking back at the original until you are finished.

Here are the characteristics of a well-written summary of a longer piece of writing.

1. It should be much shorter than the original.
2. The first sentence should express the overall message of the original text.
3. The remaining sentences should express the main ideas that support the overall message.
4. Detailed information should be avoided.
5. It should be written in your own words, avoiding the exact phrasing and sentence structure of the original.
6. Where you feel you need to use words from the original, put those words in quotation marks.

A Reread Paragraph 2 from "Gestural Communication" on page 113. Which of the sentences below is the best one-sentence summary of this paragraph? After you decide, discuss your reasons for choosing this sentence and rejecting the others.

1. You can get major benefits from being a good nonverbal communicator, including increased popularity, attractiveness, well-being, and success in communicating in business, school, politics, healthcare and personal situations.

2. There are many benefits to being able to communicate effectively nonverbally.

3. If you can use nonverbal communication well, you are more likely to achieve success in both your personal and professional life.

4. Good communicators know how to use both nonverbal and verbal communication effectively.

B Reread the boxed text on page 123 and write a one-sentence summary of it. Compare and critique your summary with a partner. Together, write a one-sentence summary that you both think is effective and share it with the rest of the class.

C Reread "Eye Communication" on pages 128–130. With a partner, decide which of the following sentences best captures the overall message of the text and would serve as a good opening sentence for a summary of the reading.

1. Eye communication is an interesting field of study.

2. The rules of eye communication are different in different cultures.

3. When we look at people for a long time, glance at them quickly, or avoid eye contact altogether, we are communicating different messages.

4. How we use our eyes plays a very important role in our everyday communication and in our relationships.

D The following sentences contain information from the reading "Facial Communication." The sentences are in jumbled order. Number the sentences *1–7* to show the correct order for a paragraph about the reading.

___ **a.** We are also, however, capable of putting expressions on our face that deceive people and don't allow them to perceive what we are really feeling.

___ **b.** Common facial expressions, such as happiness or fear, easily express how we feel and are fairly easy to interpret.

___ **c.** By putting a sad expression on your face, for example, you can actually start to feel sad.

___ **d.** Our facial expressions can express how we feel, hide how we feel, and even affect how we feel.

___ **e.** Finally, according to the facial feedback hypothesis, it seems that simply adopting a certain facial expression can influence our emotional state.

___ **f.** However, research shows that women are usually better than men at reading facial expressions.

___ **g.** For example, if we are feeling sad, but don't want other people to know, we can mask our sadness with a happy expression.

E Look at the sentences in Activity D. Decide which three sentences have too much detail to go into a summary of the reading "Facial Communication." Write out the remaining four sentences to produce a well-written summary of the text.

F Go back to the opening sentence that you chose to begin a summary of the reading "Eye Communication" in Activity C. Write three more sentences to complete a summary of the most important information in that reading.

Chapter 6
Touch, Space, and Culture

PREPARING TO READ

1 Thinking about the topic R V

Work with a partner and brainstorm a list of as many different situations as you can in which it is permissible, or acceptable, for one person to touch another person in your culture. Note which part of the body is used to make the touch, on which part of the body the touch may occur, and who the toucher and the touched might be.

Example:

> A stranger might tap (touch lightly with his or her fingers) another stranger on the shoulder in order to get that person's attention.

The following verbs that describe different ways of touching may help give you some ideas.

caress	**kiss**	**smack**
hug	**pat**	**nudge**
poke	**slap**	**tickle**

2 Skimming R

> You can get a general idea of a text before you read it just by skimming, which is reading subheadings and the first couple of lines of each paragraph.

Skim through the text. Look at the subheadings and read no more than the first two lines of each paragraph. As you read, answer the following questions:

Paragraph 1 What is a technical term for touch communication?

Paragraph 2 Who usually touches whom when the meaning of the touch is to communicate positive emotions?

Paragraph 3 Can "playful" touching sometimes be aggressive?

Paragraph 4 What are three things that a controlling touch may influence?

Paragraph 5 When does ritualistic touching typically occur?

Paragraph 6 What is an example of a "task-related" touch?

Paragraph 9 Who avoids touching people of the opposite sex more: younger or older people?

Reading 1

THE MEANINGS OF TOUCH

haptics the study of human touch behavior

Tactile communication, or communication by touch, also referred to as **haptics**, is perhaps the most primitive form of communication. Developmentally, touch is probably the first sense to be used; even in the womb the child is stimulated by touch. Soon after birth, the child is caressed, patted, and stroked. In turn, the child explores its world through touch. In a very short time, the child learns to communicate a wide variety of meanings through touch. Not surprisingly, touch also varies with your relationship stage. In the early stages of a relationship, you touch little; in intermediate stages (involvement and intimacy), you touch a great deal; and at stable or deteriorating stages, you again touch little.

Touch may communicate five major meanings.



Positive emotions

Touch may communicate positive emotions mainly between intimates or others who have a relatively close relationship. Among the most important of these positive emotions are support, appreciation, inclusion, sexual interest or intent, and affection.

Playfulness

Touch often communicates our intention to play, either affectionately or aggressively. When touch is used in this manner, the playfulness de-emphasizes the emotion and tells the other person that it is not to be taken seriously. Playful touches serve to lighten an interaction.

Control

Touch also may control the behaviors, attitudes, or feelings of the other person. Such control may communicate various messages. To ask for compliance, for example, we touch the other person to communicate "Move over," "Hurry," "Stay here," and "Do it." Touching to control may also communicate status and dominance. The higher-status and dominant person, for example, initiates touch. In fact, it would be a breach of etiquette for the lower-status person to touch the person of higher status.

Ritual

Ritualistic touching centers on greetings and departures. Shaking hands to say "hello" or "good-bye" is perhaps the clearest example of ritualistic touching, but we might also hug, kiss, or put our arm around another's shoulder.



Task-relatedness

Task-related touching is associated with the performance of a function such as removing a speck of dust from another person's face, helping someone out of a car, or checking someone's forehead for a fever. Task-related touching seems generally to be regarded positively. In studies on the subject, for example, book borrowers had a more positive attitude toward the library and librarian when touched lightly, and customers gave larger tips when lightly touched by the waitress. Similarly, diners who were touched on the shoulder or hand when given their change in a restaurant tipped more than diners who were not touched.

As you can imagine, touching also can get you into trouble. For example, touching that is too positive (or too intimate) too early in a relationship may send the wrong signals. Similarly, playing too roughly or holding someone's arm to control their movements may be resented. Using ritualistic touching incorrectly or in ways that may be culturally insensitive may likewise get you into difficulty.

Touch avoidance

As much as we have a need and desire to touch and to be touched by others, we also have a tendency to avoid touch from certain people or in certain circumstances. Among the important findings is that touch avoidance is positively related to communication apprehension, or fear or anxiety about communicating: People who fear oral communication also score high on touch avoidance. Touch avoidance also is high among those who self-disclose little; touch and self-disclosure are intimate forms of communication, and people who are reluctant to get close to another person by self-disclosure also seem reluctant to get close through touch.

Older people have higher touch avoidance scores for opposite-sex persons than do younger people. Apparently, as we get older, we are touched less by members of the opposite sex and this decreased frequency of touching may lead us to avoid touching. Males score higher than females on same-sex touch avoidance. This accords well with our stereotypes. Men avoid touching other men, but women may and do touch other women. Women, it is found, have higher touch avoidance scores for opposite-sex touching than do men.

AFTER YOU READ

1 Reading for details R

A Match each category of touch to one of the five situations described.

a. Positive Emotions
b. Playfulness
c. Control
d. Ritual
e. Task-relatedness

___ **1.** A teacher holds a student's arm and leads her down the hall to see the principal.
___ **2.** A husband and wife walk arm in arm down the street.
___ **3.** Two college students give each other a high five when they meet on campus.
___ **4.** A child tickles his friend during recess on the playground.
___ **5.** As a sales assistant gives you your change, your two hands touch for a split second.

B According to the section of the text on Touch Avoidance, decide if the correct completion of the sentences below is the phrase *more than* or *less than.* Circle your choice.

1. People who fear communicating touch people *more than* / *less than* people who do not fear communication situations.
2. People who don't mind revealing things about themselves touch others *more than* / *less than* people who don't like to disclose personal information.
3. Older people touch people of the opposite sex *more than* / *less than* younger people.
4. Men avoid touching men *more than* / *less than* women avoid touching women.
5. Women avoid touching men *more than* / *less than* men avoid touching women.

2 The passive voice W R

Passive sentences are found frequently in academic discourse, so it is important to be able to recognize the passive and use it correctly.

There is, of course, a big difference in meaning between an active and a passive sentence. Compare, for example:

X touches Y. X is touched by Y.

In the first sentence, the verb is active. X, the subject, is the one who touches Y and Y receives X's touch. In the second sentence, X is still the grammatical subject, but the verb is passive. It is Y who touches X and X who receives Y's touch.

A According to the information in the text, decide if the active or passive form of the verb *touch* correctly completes the following sentences.

1. A newborn baby _____ its mother soon after birth.
   a. touches b. is touched by
2. When a relationship deteriorates, people _____ each other less.
   a. touch b. are touched by
3. In order to control someone's behavior or attitudes, sometimes a person _____ another person.
   a. touches b. is touched by
4. It is not as acceptable for a higher-status person to _____ a lower-status person as it is for the opposite to happen.
   a. touch b. be touched by
5. Research shows that customers tend to give larger tips if they _____ their server lightly.
   a. touch b. are touched by
6. Research also shows that if a librarian _____ you while handing you a book, you are more likely to have a positive opinion of the librarian.
   a. touches b. is touched by
7. We tend to _____ people less if we like them less.
   a. touch b. be touched by

B Think back to your brainstorm when doing the Thinking About the Topic task on page 137. Write a short paragraph about situations in your culture when it is permissible to touch or to be touched by another person. Use both active and passive verbs in your sentences.

3 Word families V

You can expand your vocabulary when learning new words by simultaneously learning other words that belong to the same word family as the new words.

A The words in the left column appear in the text. Find the noun forms of these words, which also appear in the text.

1. avoid (v) _____
2. disclose (v) _____
3. dominant (adj) _____
4. greet (v) _____
5. intimate (adj) _____
6. playful (adj) _____
7. ritualistic (adj) _____
8. tip (v) _____
9. vary (v) _____

B Use either the noun form or the non-noun form of the words in Activity A to complete the short text.

The amount of touching _____ depending on the degree of _____ between two people. Although in certain _____ situations, such as during a _____ , people who are not so _____ may touch by shaking hands. Research shows that certain people who don't like to _____ personal details about themselves try to _____ touching other people as much as possible. Touch _____ also may occur as people get older.



4 Summarizing

Look back at the guidelines on writing summaries on page 135. Write a one-sentence summary of the section of the text on task-related touching and a one-sentence summary of the section on touch avoidance.

PREPARING TO READ

1 Gathering data R W

Doing some small-scale research and gathering data relating to the topic that you are going to read about helps provide a context for your reading.

A Before reading this text, spend five minutes outside the classroom with a partner and secretly observe two people talking. Notice the following details:

Space: How far apart are the two people from each other?

Touch: Do they ever touch? Where? For how long?

Gestures: How do they use their hands and heads? How do they position their bodies?

Eye contact: How much do they look at each other? Is one person making more eye contact than the other?

Facial expressions: What facial expressions do you observe?

B Report back to the class on what you observed and what relationship you think the two people have. Explain your reasoning. Also, if possible, describe what you think they may have been talking about.

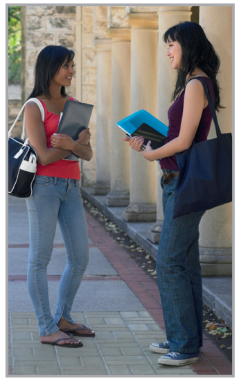
2 Predicting R

According to this text, people create different amounts of distance between themselves depending on their relationships. The four different distances named in the text are:

a. intimate distance
b. personal distance
c. social distance
d. public distance

Which picture do you think represents people at each of these different distances?






Reading 2

SPATIAL MESSAGES

proxemics
the study of how people manage the space between themselves and other people

Space is an especially important factor in interpersonal communication, although we seldom think about it. Edward T. Hall, who pioneered the study of spatial communication, called this area **proxemics**. We can examine this broad area by looking at proxemic distances.

Four proxemic distances correspond closely to the major types of relationships. They are intimate, personal, social, and public distances.

Intimate distance

In intimate distance, ranging from the close phase of actual touching to the far phase of 6 to 18 inches, the presence of the other individual is unmistakable. Each individual experiences the sound, smell, and feel of the other's breath. The close phase is used for lovemaking and wrestling, for comforting and protecting. In the close phase, the muscles and the skin communicate, while actual words play a minor role. The far phase allows people to touch each other by extending their hands. The individuals are so close that this distance is not considered proper for strangers in public. Because of the feeling of inappropriateness and discomfort (at least for some Americans), the eyes seldom meet but remain fixed on some remote object.



In a crowded elevator, you are forced to be at an intimate distance with people who are strangers. To maintain their personal space, therefore, people usually avoid eye contact.

Personal distance

We carry a protective bubble defining our personal distance, which allows us to stay protected and untouched by others. Personal distance ranges from 18 inches to about 4 feet. In the close phase, people can still hold or grasp each other, but only by extending their arms. We can then take into our protective bubble certain individuals – for example, loved ones. In the far phase, you can touch another person only if you both extend your arms. This far phase is the extent to which you can physically get your hands on things; hence, it defines in one sense the limits of your physical control over others. At times, we may detect breath odor, but generally at this distance etiquette demands that we direct our breath to some neutral corner so as not to offend.

Social distance

At the social distance, ranging from 4 to 12 feet, you lose the visual detail you had in the personal distance. The close phase is the distance at which you conduct impersonal business or interact at a social gathering. The far phase is the distance at which you stand when someone says, "Stand away so I can look at you." At this distance,

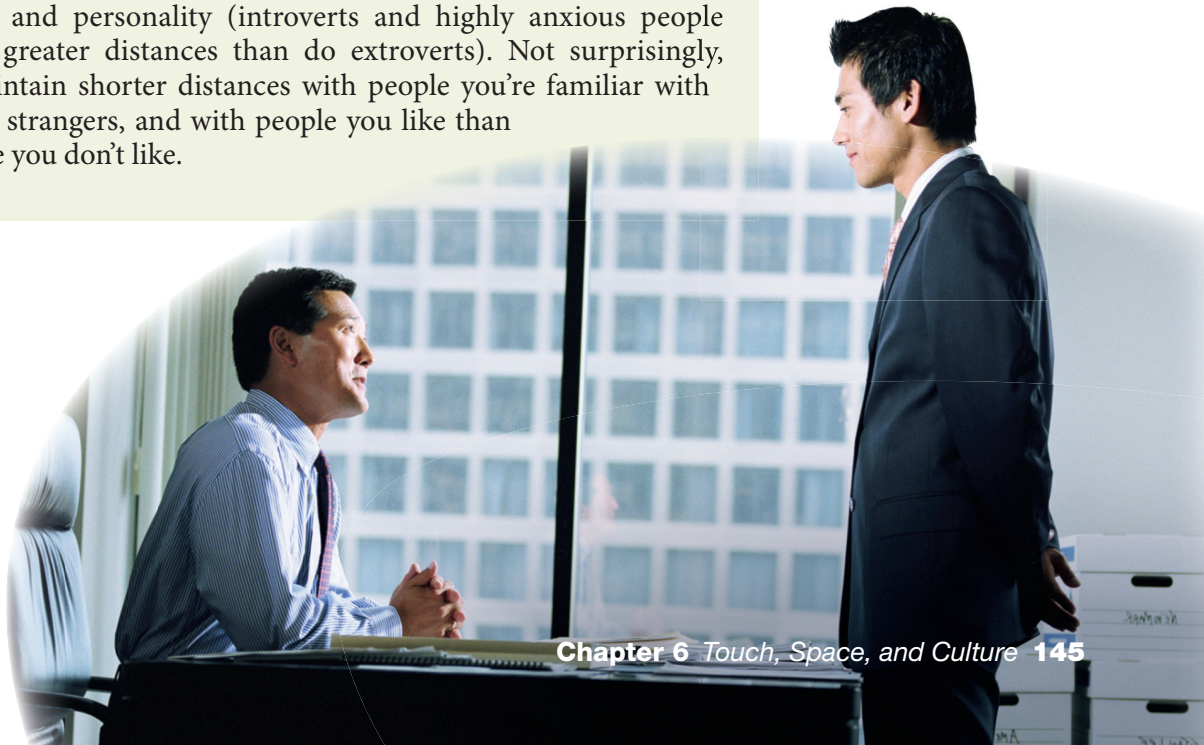
business transactions have a more formal tone than when conducted in the close phase. In offices of high-ranking officials, the desk and the visitor's chair are often positioned so that clients are kept at least this distance away. Unlike the intimate distance, where eye contact is awkward, the far phase of the social distance makes eye contact essential – otherwise, communication is lost. The voice is generally louder than normal at this level. The distance enables you to avoid constant interaction with those with whom you work without seeming rude.

Public distance

Public distance ranges from 12 to no more than 25 feet. In the close phase, a person seems protected by space. At this distance, you're able to take defensive action should you feel threatened. On a public bus or train, for example, you might keep at least this distance from a drunk. Although you lose the fine details of the face and eyes, you're still close enough to see what is happening.

At the far phase, you see others not as separate individuals but as part of the whole setting. People automatically establish a space of approximately 30 feet around important public figures and they seem to do this whether or not there are guards preventing their coming closer. This far phase is the distance by which actors on stage are separated from their audience; consequently, their actions and voices have to be somewhat exaggerated.

The specific distance that you'll maintain between yourself and any given person depends on a wide variety of factors. Among the most significant are gender (women sit and stand closer to each other than do men in same-sex dyads, and people approach women more closely than they approach men), age (people maintain closer distances with similarly aged others than they do with those much older or much younger), and personality (introverts and highly anxious people maintain greater distances than do extroverts). Not surprisingly, you'll maintain shorter distances with people you're familiar with than with strangers, and with people you like than with those you don't like.



AFTER YOU READ

1 Making a chart

When information in a text contains categories with contrasting characteristics, it is often possible to create a chart to display that information. If you can find a way to do this in your note-taking, it is always a good idea because information displayed in this way is easy to review later for a test.

Look at the grid one student has created from the information in this text. Some of the details have been entered into the grid. Review the text and complete the grid with the missing details.

	Distance in close phase	Distance in far phase	Typical relationship between people	Examples of what one can see or smell	Amount of eye contact or voice level used
Intimate distance			lovers		
Personal distance	18 inches			breath odor	
Social distance		12 feet			more eye contact, louder voice
Public distance			dangerous-looking strangers, public figures		

2 Using adverbs

Often, sentences start with the subject of the verb followed by the verb. Adverbs or adverbial phrases, which can have many different functions, can also start a sentence. When the adverb comes at the beginning of the sentence, the writer is drawing attention to the adverb or adverbial phrase. Usually, adverbial phrases at the beginning of sentences are followed by a comma. (See the bottom of the page for some examples of adverbs and adverbial phrases.)

Because this is a reading about the importance of where people are in relation to each other and space, it is not surprising that adverbial phrases describing location are the focus of many sentences.

A Find the following in the reading:

1. one example of an adverbial phrase of location at the beginning of a sentence in the section "Intimate Distance"
2. two examples of adverbial phrases of location at the beginning of a sentence in the section "Personal Distance"
3. three examples of adverbial phrases of location at the beginning of a sentence in the section "Social Distance"
4. four examples of adverbial phrases of location at the beginning of a sentence in the section "Public Distance"

B Write two sentences using adverbial phrases of location at the beginning of the sentences to describe the following:

1. the close phase of intimate distance and the far phase of intimate distance
2. the close phase of social distance and the far phase of social distance
3. eye contact in the close phase of intimate distance and eye contact in the social distance

C Notice the adverbial phrase "not surprisingly" at the beginning of a sentence in the last paragraph of the reading. When this type of adverb is at the beginning of a sentence, it gives the writer's attitude or feeling toward the information in the whole of the sentence that follows.

Circle the adverbs below that tell the author's feelings when they come at the beginning of a sentence:

evidently	**approximately**	**in this case**	**in other countries**
clearly	**finally**	**unexpectedly**	**at the moment**
at first	**apparently**	**on Sundays**	**fortunately**

3 Answering a short-answer test question

On a short-answer quiz, it is not unusual for your instructor to ask you to contrast two things or concepts. When you write the answer, make sure you clearly separate the two items being contrasted by using transitional expressions of contrast, such as the following:

on the other hand *in contrast* *however*

A Answer the following test questions on the reading "Spatial Messages." Use your chart in Task 1, adverbs of location from Task 2, and the transitional expressions of contrast in your answers. Remember, too, that a good answer to a short-answer test question should include examples.

1. Describe the difference between intimate distance and social distance.
2. Describe the difference between the close phase of public distance and the far phase.

B Share your answers with a partner and critique each other's answers. What score would you give each other out of a maximum 10 points, and why?

4 Exploring key concepts

In this text, you have read about the distances people normally keep between each other in different situations. What happens when you do not follow these norms? Try this experiment to find out and also to deepen your understanding of the concepts in the text.

A Stand next to another student in the class. Talk to each other about any topic. (Choose something neutral, such as what you did or are planning to do over the weekend.) After a couple of minutes, stop. Do not move at all. Notice how close to each other you are standing. This distance should feel comfortable to both of you. Does it?

B Take one half-step toward the other person and continue talking for another few minutes. Stop and discuss with your partner how you each felt talking at this distance.

C Both of you take one step back. Continue talking for a few more minutes. Stop and discuss how the extra distance affected your feelings and the way in which you used your voice and eyes.

D Try the same experiment again. This time, choose someone of a different culture or gender. Describe any differences you feel at different distances with this person.

E Write about the experiment. In your writing, use transitional expressions of contrast and adverbial phrases of location to describe your different distances and feelings.

PREPARING TO READ

1 Skimming R

Skim the reading "Nonverbal Communication and Culture." Circle the topics that are covered in the reading.

- Gender differences in touch behavior
- Cultural differences in spatial behavior
- Cultural differences in eye contact
- Gender differences in gestures
- Cultural differences in touch behavior
- Differences across cultures in male facial expressions

2 Thinking about the topic R

Discuss the following questions in small groups or with the whole class.

1. What gestures would be considered offensive in your culture that you think might not be considered offensive in other cultures?
2. Are there situations in your culture when people should not smile? Explain.
3. In Chapter 5, Reading 3, "Eye Communication," you read about eye contact. Does your culture have eye contact rules that you think are different from other cultures' that you have read about or know about? Explain.
4. When people greet each other in your culture, what do they do? Does the behavior vary depending on whether the people are young, old, male, female, friends, strangers, and so on? Explain.



Reading 3

NONVERBAL COMMUNICATION AND CULTURE

Throughout this unit, we've seen a few cultural and gender differences in nonverbal communication. Cultural variations in certain channels of communication, however, have become the focus of sustained research. Here, we consider just a sampling of the relationship between culture and nonverbal communication expressed through gestures, facial expressions, eye communication, and touch.

Culture and gesture

There is much variation in gestures and their meanings among different cultures. Consider a few common gestures, such as the ones below, that you may use often without thinking, but that could easily get you into trouble if you used them in another culture.



Hand gestures may mean very different things in different cultures.

- Folding your arms over your chest would be considered defiant and disrespectful in Fiji.
- Waving your hand would be rude in Nigeria and Greece.
- Gesturing with your thumb would be rude in Australia.
- Tapping your two index fingers together would be considered an invitation to sleep together in Egypt.
- Pointing with your index finger would be impolite in many Middle Eastern countries.
- Bowing to a lesser degree than your host would be considered a statement of your superiority in Japan.
- Inserting your thumb between your index and middle finger in a clenched fist would be viewed as a wish that evil would befall a person in some African countries.
- Resting your feet on a table or a chair would be insulting and disrespectful in some Middle Eastern countries.

Culture and facial expression

The wide variations in facial communication that we observe in different cultures seems to reflect which reactions are publicly permissible rather than a fundamental difference in the way emotions are facially expressed. For example, it is considered "forward," or inappropriate, for Japanese women to reveal broad smiles; therefore, many Japanese women will hide their smiles, sometimes with their hands. Women in the United States, on the other hand, have no such restrictions and so are more likely to smile openly. Thus, the difference may not be in the way different cultures express emotions but rather in the societies' display rules, or rules about the appropriate display of emotions in public. The well-documented finding that women smile more than men, for example, is likely due, in part, to display rules that allow women to smile more than men.

Culture and eye communication

Not surprisingly, eye messages vary with both culture and gender. For example, Americans consider direct eye contact an expression of honesty and forthrightness, but the Japanese often view this as showing a lack of respect. A Japanese person will glance at the other person's face rarely, and then only for very short periods. Therefore, interpreting another's eye contact messages according to one's own cultural rules is a risky undertaking; eye movements that you may interpret as insulting may have been intended to show respect.



Women make eye contact more and maintain it longer (both in speaking and in listening) than men. This holds true whether women are interacting with other women or with men. This difference in eye behavior may result from women's great tendency to display emotions. When women interact with other women, they display affiliative and supportive eye contact, whereas when men interact with other men, they avert their gazes.

Cultural differences also exist in the ways people decode the meaning of facial expressions. For example, American and Japanese students judged the meaning of a smiling and a neutral facial expression. The Americans rated the smiling face as more attractive, more intelligent, and more sociable than the neutral face. In contrast, the Japanese rated the smiling face as more sociable, but not as attractive – and they rated the neutral face as more intelligent.

Culture and touch

The several functions and examples of touching discussed earlier in this chapter were based on studies in North America; in other cultures, these functions are not served in the same way. In some cultures, for example, some task-related touching is viewed negatively and is to be avoided. Among Koreans, it is considered disrespectful for a store owner to touch a customer when, say, handing back change; it is considered too intimate a gesture. A member of another culture, however, who is used to touching may consider the Korean's behavior cold and aloof. Muslim children are socialized not to touch children of the opposite sex; consequently, their behavior can easily be interpreted as unfriendly by American children who are used to touching one another.

Some cultures – including many in southern Europe and the Middle East – are contact cultures; others are noncontact cultures, such as those of northern Europe and Japan. Members of contact cultures maintain close distances, touch one another in conversation, face each other more directly, and maintain longer and more focused eye contact. Members of noncontact cultures maintain greater distances in their interactions, touch each other rarely (if at all), avoid facing each other directly, and maintain much less direct eye contact. As a result of these differences, problems may occur. For example, northern Europeans and Japanese may be perceived as cold, distant, and uninvolved by southern Europeans – who may in turn be perceived as pushy, aggressive, and inappropriately intimate.

Greetings Around the World



Something that we do every day is really quite complex. We greet people. It's not something that we usually think about very much, but the nonverbal behavior that we use to greet people depends on a lot of different factors. How well do we know the person? When did we last see the person? Was it yesterday or two months ago? Is the person male or female? Older or younger? Higher status or lower status? A friend, a relative, or an acquaintance? And where is the other person from?

Some possible greetings in the United States are a handshake, a single light kiss on the cheek, a hug, a wave, a light slap on the back, or a simple nod and a smile. In some countries, such as France, you kiss lightly on two cheeks. In others, such as Holland and Serbia, three kisses are the rule. In Japan and South Korea, a bow is often required. In Thailand and Cambodia, you put the palms of your hands together in front of you in a praying motion. There are cultures where the handshake should be strong and firm and others where the handshake should be light and soft. And there are still others where fingers just touch quickly and softly.

What do you do? Shake hands? Kiss? Bow? Hug? Or do you rub noses like the Eskimos? It's really not so simple, is it?

AFTER YOU READ

1 The passive voice

Very often in academic writing, the doer of an action (sometimes called the agent) is not known or important. The focus is on *what* is done, rather than *who* did it. In such cases, the passive voice may be used and the agent not mentioned at all in the sentence. In this paragraph, for example, you have seen the following sentence structures: *the agent is not known*; *the passive voice may be used*; *the agent is not mentioned.*

A Find examples of the passive in this text by doing the following:

1. Look at the bulleted list in the Culture and Gesture section of this text. Find four examples of the passive and circle them.
2. Find two examples of the passive in the section Cultural and Facial Expression and circle them.
3. Circle all examples of the passive in the section Culture and Touch.
4. The boxed text "Greetings Around the World" is not an academic text. How many examples of the passive can you find in that text?
5. In how many of the examples of the passive that you circled was the agent – the doer of the main verb – mentioned?

B Make sentences about nonverbal behavior in your culture. You can use language such as the following to help you make your sentences.

Doing X would be/might be/is considered to be Y.

Doing X is viewed negatively.

People are socialized to . . .

People who do X in my culture are perceived to be Y.

2 Generalizations about groups of people

One common way to make a generalization about groups of people is to use a plural noun with no article.

~~The~~ men ~~The~~ women ~~The~~ children
~~The~~ Americans ~~The~~ Italians ~~The~~ Russians

However, when the nationality word ends in *-ese*, *-ish*, *-ch*, or *-iss*, you must use the article to generalize about that nationality.

The Chinese The British The French

If you use adjective + *people/men/women* and so on, do not use an article:

Chinese people British men French women Mexican children

Skim through the text and then make generalizations about the following groups and the topic given.

1. Nigerians, Greeks, and hand waving
2. Middle Easterners and putting feet on a table or chair
3. men, women, and smiling
4. Japanese women, American women, and smiling
5. women, men, and eye contact
6. the Japanese, Americans, and eye contact
7. Koreans and touching
8. Middle Easterners, northern Europeans, and touching
9. Muslim children, American children, and touching
10. French people, Dutch people, and greeting

3 Transitional expressions W R

Writers use transitional expressions to help readers see the relationship between different parts of their text. Like signposts on the road, they show you where you are going and where you have come from. They can show that you are about to read an example, a contrast, a consequence, and so on. Being aware of them can help you to improve comprehension of a text. Using them in your own writing can make your ideas clearer.

Not surprisingly, in this text, which is about differences in body language between cultures and possible misunderstandings because of those differences, we see a large number of transitional expressions of the following types:

Transitional expressions of example: *for example*
Transitional expressions of contrast: *however*
Transitional expressions of result or consequence: *so*

A Look at this analysis of Paragraph 3. Find the transitional expressions in the text that are used to prepare the reader for the underlined words below.

> Generalization about when smiling is permissible + Example of a belief in country A + Result of that belief in country A + Contrast with belief in country B + Result of that belief in country B.

B Analyze parts of Paragraphs 4, 6, 7, and 8 in the same way. Find and circle the transitional expressions in the text. Mark them *E* for example, *C* for contrast, and *R* for result.

C Draw from the information in the reading and your discussions of cross-cultural differences in the activities before and after reading the text and write sentences of your own. Follow this sequence:

- Write a generalization.
- Give an example that illustrates that generalization.
- Write about a cultural or gender difference from your first example.
- Write about what may happen as a result of this difference.

4 Collocations V R

Try to notice when the same adjective occurs frequently with the same noun. These are adjective + noun collocations. The more collocations you know, the easier reading can become because you will anticipate certain phrases before you even read them.

A Without looking back at the reading, make adjective + noun collocations by matching the adjectives on the left with the nouns that they collocate with in the reading. Write the matching adjective on the line to make the collocation.

1. broad	_____	eye contact
2. clenched	_____	period
3. common	_____	finding
4. direct	_____	gesture
5. fundamental	_____	expression
6. neutral	_____	undertaking
7. risky	_____	fist
8. short	_____	difference
9. well-documented	_____	variation
10. wide	_____	smile

B With a partner, check the answers by looking for the collocations in the reading. Use each collocation in a new context by making sentences that relate to body language.

5 Synthesizing A R W

Synthesizing means gathering separate ideas and information from different places and putting them together in one place to see if common elements exist. If you know you are going to read about a topic and you have already done some reading on the topic, go back and review those readings. Make a chart that synthesizes the information.

A Reread the opening paragraph of "Nonverbal Communication and Culture." As indicated in the introductory paragraph, you have already read about some instances of cultural and gender differences in nonverbal communication.

B Skim through the six readings in the unit that you have already read and fill in the chart below. Make notes in the chart about any examples of cultural or gender differences from those readings.

	Gender Differences	Cultural Differences
Gestures		
Face		
Eyes		
Touch		
Space		

Chapter 6 Academic Vocabulary Review

The following are some of the words that appear in Chapter 6. They all come from the Academic Word List, a list of words that researchers have discovered occur frequently in many different types of academic texts. If you can learn these words, it should help you when you have a reading in almost any academic discipline. For a complete list of all the Academic Word List words in this chapter and in all the other readings in this book, see the Appendix on pages 213–214.

Reading 1 The Meanings of Touch	Reading 2 Spatial Messages	Reading 3 Nonverbal Communication and Culture
circumstances	automatically	appropriate (adj)
culturally	correspond	display
emphasize	detect	fundamental
initiate	enable	restrictions
reluctant	gender	reveal
similarly	visual	sustain

Complete the following sentences with words from the lists above.

1. It was impossible to _____ her feelings from her facial expression.
2. Unfortunately, in such _____ there is nothing that can be done.
3. It is very difficult to _____ a conversation with him because he gives very little nonverbal feedback.
4. It may be necessary to place _____ on what he can and cannot say.
5. We need someone to _____ this project so that we can get started.
6. Take this note. It will _____ you to get into the meeting.
7. How you look at people and how close to them you stand may _____ your feelings toward them.
8. Sometimes we use gestures to _____ a point that we are trying to make.
9. One _____ difference between northern and southern Europeans is the amount of information they communicate through their body language.
10. A gesture in one country may have a meaning that does not _____ to the same meaning in another country.
11. We often judge people by _____ appearances, not their words and actions.
12. Workers are often _____ to disagree with their managers.

Practicing Academic Writing

In Unit 3, you have learned about the different elements of body language and how the way we use body language sends out messages. You will use this information to write a short handbook.

Nonverbal Communication in My Culture

Produce a handbook that will help someone who is not a member of your culture understand how your culture uses body language. Divide the handbook into sections. Each section will describe one of the following elements of nonverbal communication: gestures, facial expressions, eye communication, touch, and space. In each section, you will summarize what you have learned about that element of body language. You will tell the visitor to your culture what different elements of body language mean. You will also explain what body language to expect and what to avoid.

PREPARING TO WRITE

Outlining

When you have to write a document that has different sections, it is best to do careful planning. You need to decide what headings and subheadings you might use and what is to go under each heading. The best way to do this is to create an outline.

Outlining before writing an essay can be very simple; you can just create a skeleton outline of your main ideas. However, when writing a report or handbook with different sections, it is best to do quite a bit of planning. You can start with a skeleton outline, but then you should expand it to include more specific examples and details.

Many students develop their own system of numbers and letters when they create outlines, but there is one principle that is used by most people: indentation. The more specific your idea, the more it is indented to the right underneath the more general idea to which it belongs.

I. xxxxxxxxxxxxxxxxxxxxxxxxxxxxx
  A. xxxxxxxxxxxxxxxxxxxxx
    1. xxxxxxxxxxxxxxx
    2. xxxxxxxxxxxxxxx
  B. xxxxxxxxxxxxxxxxxxxxx
    1. xxxxxxxxxxxxxxx
    2. xxxxxxxxxxxxxxx
II. xxxxxxxxxxxxxxxxxxxxxxxxxxxxx
  A. xxxxxxxxxxxxxxxxxxxxx

A Decide what the main sections of your handbook will be and create a skeleton outline.

B Decide how you are going to organize each section of your handbook into logical subsections with clear subheadings. This will make it easier for you to write and easier for your reader to follow. Make sure that your subheading language is parallel; that is, that each subheading uses the same type of grammar and language.

Work with a partner and discuss which of the following subsections and subheadings for the topic of Gestures will lead to a clear and well-organized section of your handbook.

1.	**3.**
Emblem gestures	The gesture for "Everything is fine"
Regulator gestures	The gesture for "He's crazy"
Gestures foreigners should avoid	The gesture for "I need money"
2.	**4.**
Gestures for visitors to know	Rude gestures
Gestures for visitors to use	Finger and hand gestures
Gestures for visitors to avoid	Head gestures

C Analyze the structure of the readings in this unit. Notice how many have subheadings and what those subheadings are. Also notice whether the reading starts immediately with a subheading or if there is an introduction to the reading.

D Decide what subsections you want to use and expand the skeleton outline that you have created so far into a more detailed outline.

E Parts of your handbook will contain information that is specific to your culture. It is therefore unlikely that you will be able to use information from this unit to help you write those parts. However, you will also need to have general statements about each body language type. Here, the readings can help you.

F Go back through each reading in this unit and see if there are parts of the reading that you would like to summarize or paraphrase. Look back at the sections on paraphrasing on page 80 and on summarizing on page 135. Then write your paraphrases and summaries, following the guidelines and making sure that you do not plagiarize.

G Use some of the pre-writing strategies that you have learned so far (Making a List on page 51 and Freewriting on page 105). Use those techniques to start getting down on paper some ideas and phrases that you can use in each section of your handbook.

NOW WRITE

Writing a handbook or a report

A handbook or a report is not the same as an essay, and so it does not have the same organization and parts. However, in some respects, each section of your report is a mini-essay. Each section probably stills need an introductory section that makes some general remarks about the content of the section and that explains how you have organized the section and what the reader can expect to read about.

Since each section of your handbook is like a mini-essay, it is advisable to write and revise one section of the handbook first so that you have fully worked out how each section will be structured. Once you have done that, it will be easier to work on the remaining sections.

A Look at your detailed outline. Choose one section of your handbook and start writing it. Use any notes that you made during the Preparing to Write section to help you. Include any summaries or paraphrases that you have already written.

B Revise this section to make sure that you are satisfied with the subsections you have created and the general structure of the section.

C Now write the other sections of your handbook. Use the type of subheadings that you created in your first section and its structure to guide you.

D Remember that your first draft does not have to be perfect. A first draft is just a beginning point. It provides you with some text that you can change until you are satisfied with the final product.

Section Titles

Make sure you know the rules for capitalizing the titles of your headings and subheadings. The basic rules are:

- Always capitalize the first letter of the first and last words.
- All nouns, verbs, adjectives, adverbs, and pronouns should start with a capital letter.
- Articles and prepositions should start with a lowercase letter. (Some style guides suggest that any preposition of five letters or more should be capitalized.)

AFTER YOU WRITE

A Have a friend read through your handbook. If the friend is from the same or a similar culture to yours, ask him or her to confirm that what you have written about body language in your culture is accurate. Ask your friend also to look for parts of your handbook that are unclear or confusing. Use your friend's feedback to help you revise.

B Look again at those parts of your handbook that contain summaries or paraphrases of parts of the readings in the unit. Make sure that you have followed the guidelines for writing summaries and paraphrases properly and that you have not plagiarized.

C When you produce a report or a handbook on a computer and the report has different sections and subsections, you can make the headings stand out according to how important they are. This will help your reader follow your report more easily. You can use the following to make headings stand out in different ways:

- Use a large typeface size
- Use all uppercase letters
- Use bold

D If your report is being written on a computer and you are connected to the Web, you can also make your report visually appealing by downloading a few photos and adding them to your handbook. If you don't know how to do this, ask someone in the class. Usually someone can teach you these skills.

E Read through your essay to edit it.

1. In your handbook, you probably make several generalizations. Look back at Task 2, Generalizations About Groups of People, on page 154 and see that you have used articles correctly.
2. Remember that generalizations often require hedging language. Is what you have written true for *everyone* in your culture or just for *most*, *many*, or *some* people? Do people *always* use the body language you mention or *usually*, *often*, or *generally*? Go back and see if your generalizations require hedging language.
3. Transitional expressions will help your reader follow your writing (see Task 3, Transitional Expressions, on page 155). Go back through your handbook and see if you need to add some transitional expressions of example, contrast, comparison, or result.
4. Have you tried to use the passive voice in your handbook? Check places where the passive voice is required and see if you have used it correctly.
5. Read through your essay now for possible spelling mistakes, punctuation errors, subject-verb agreement errors, and incorrect use of past tense and articles. Make corrections whenever you find errors.