

05/07/2019

Lecture 1

What is nonverbal communication?

- Facial expressions
- Body movement
- Gestures
- Telepathy? (The knowing look; you recognize their social cues)

Film Clip

- Furrowed brow and lost of angry looks and intimidation tactics using eye contact.
- Never breaks eye contact with whom he's trying to get his message across
- Pointing and hand gestures. Lots of pointing at details and making sure his verbal cues are heard loud and emphasized with body gestures
- Scene where he powerfully holds up his gold watch
- "GET MAD"! Slams the desk and then nonverbally shows a set of brass balls; using props in addition to facial expressions and hand gestures to achieve a higher status in the room.
- Places his expensive watch down on one of the salesman's desks to further his higher status in the room and emanate wealth and position of power

Intersubjective Communication ↓

Body Language

- Paralanguage (Vocal cues)
- Facial expressions
- Eye movement
- Gesture
- Touch

Physical Characteristics

- Physical characteristics
- Clothing and artifacts

The Comm. Environment

- Proxemics
- Territory
- Architecture

Objective Communication ↑

Mediated Nonverbal Communication

Film
Advertising
Politics

05/09/2019

Lecture 2

Verbal and Nonverbal and Interrelated

- Verbal communication gains a large part of its meaning from nonverbal cues
 - Although we may encode a sign nonverbally, its decoding is often done “linguistically”
 - What this means is that many nonverbal cues are signs that carry representational meaning
 - As such, they are also “verbal” or have a signifying element similar to words
- 1) Encoding
 - a) Intrinsic (The Sign is the thing)
 - b) Iconic (The Sign resembles the thing) (Eg” Heart hands)
 - c) Arbitrary (culturally created) (The Sign has no necessary relation to the thing)
(eg’ language is part of our arbitrary signs, every language has a different set of symbols to form a word that mean similar or same things)
 - 2) Decoding
 - a) Left brain: Rational, sequential, linguistic, reflective, self-aware
 - b) Right brain: Emotional, creative, visual, immediate, unconscious
- This divide between left and right is not absolute
 - Both verbal and nonverbal communication use both sides to varying degrees
 - NVC exist on a continuum between the rational and intuited/ emotional
 - Between implicit communication and explicit communication

Ultimately...

- It is difficult to completely separate the verbal from the nonverbal
- We can only do so as an analytical exercise

Intersubjective nonverbal behavior

Body language:

- kinesics ,or,
- The body in movement

General purposes of body language

- Expressing emotion
- Conveying interpersonal attitudes including likes/dislikes, dominance/submission
- Presenting one's personality to others
- Accompanying speech for the purpose of turn-taking, feedback, attention, and the like

The judgements people make

- 1) **Immediacy.** WE react to nonverbal cues by evaluating the sender positively or negatively, as good or bad, and likeable or dislikeable
- 2) **Status.** Indicates the relative strength or weakness, the superiority and submissiveness, of the people involved

How verbal and nonverbal behavior interact

1. Repeating
 - a. Put the bag over there. PUT THE BAG OVER THERE!
2. Conflicting
 - a. Sarcasm. Eg" Yeahhhhh okayyyyyy
3. Complementing
4. Substituting
5. Accenting or moderating
6. Regulating

And it can influence our reading of:

- Personality
- Group identity
- Social categories: including: Gender, age, class, status

The Purpose of nonverbal behavior

- John Turner quote

General types of nonverbal cues

1. **Emblems**
2. **Illustrators**
3. **Affect displays**
4. **Regulators**
5. **Adaptors**

1) Emblems

- a) Nonverbal cues that have a direct verbal translation
- b) Broads agreement amongst a member of a subculture as to their meaning
- c) Classes of behavior are common across culture though the signs internal to that class vary
- d) Can be used when verbal channels are blocked
- e) We are aware of their use in a way similar to our awareness when using words

2) Illustrators

- a) Nonverbal acts tied directly to speech
- b) Accent or emphasize a word, point to objects, depict a spatial relationship, draw a picture of the referent, etc.
- c) They are within our awareness but not as explicitly as emblems

3) Affect Displays

- a) Facial configurations, which display attitudes and emotional states
- b) Can support effective verbal communication
- c) Can occur with or without awareness

4) Regulators

- a) Maintain and regulate the back and forth of speaking and listening (turn taking)
- b) Tell the other speaker to continue, repeat, elaborate a point, hurry up, etc
- c) Most common: head nods, hand gestures, and eye behavior

5) Adaptors

- a) Most difficult to define, most implicit, most non-intentional
- b) Develop in childhood as adaptive efforts to satisfy needs, perform actions, manage emotion, etc.
- c) They are often situational and adaptors are not usually meant to communicate (intentionally)
 - i) Often confined to private quarters; but can emerge in stressful situations as a sort of coping mechanism

Lecture 3

05/14/2019

Paralanguage: how we say the words that we say (tone)

- Paralanguage includes those sounds made by the human voice
- In the process of communicating
- That complement the words themselves

Example: Singin in the Rain

- The female lead's voice does not match how she is when acting
- Her voice is whiny, high pitched, which makes her come across as uneducated
- City accent makes her seem lower class, compared to her elegant appearance in the play

What is language?

- Language is a finite system of arbitrary symbols
- These symbols can be combined according to rules of grammar...
- ... in an almost infinite number of ways
- Language is, therefore, an open system of communication based on the continuous selection and combination of arbitrary signs

What is anguage?

- Paralanguage is not just an addition to the spoken language
- It can and often does change the meaning of the words used
- It is almost impossible to separate language from its paralinguistic elements
- For example, how many ways can we say the sentence:
 - o "you're going to Cuba during exam week?"
- These variations in how we say what we say is called **prosody**

It is sometimes possible to predict what a person is about to say by just hearing the paralinguistic introduction

When you hear "shh" you can assume someone will follow that sound by saying "the baby is sleeping" or "be quiet"

According to Albert Mehrabian:

- 7% of a person's attitude/emotion is verbally conveyed
- 93% is nonverbally conveyed
- 55% is from facial expressions
- 38% of this is paralanguage (how they say what they are saying)

The elements of paralanguage

1) Voice qualifiers

- a. How we say the words that we speak:
 - i. Inflection
 1. The rising, falling or flatness of the voice
 - ii. Pacing
 1. The speed of the voice
 - iii. Intensity

1. The strength of the expression (loud, soft or breathy)
- iv. Pitch
 1. The changes in the voice from high to low
- v. Tone
 1. Whether the voice is nasally, whining, growling

2) Vocalizations

- a. Vocal characterizers
 - i. Laughing, crying, giggling, sobbing, mumbling, moaning
- b. Vocal segregates
 - i. Vocalized pauses such as “um”, “uh”, “oh oh” ; also includes silent pauses

Pauses

- A pause is a short delay that may be unfilled (silent) or filled (um)
- An unfilled pause is silent
- A filled pause is when we use a vocal segregate to hold our place
- A pause may be grammatical or not
- A filled pause is often seen to indicate repetitiveness, and, either unclear or very complex thought

Paralanguage has a role in our evaluations of:

1) Personality

- a. We can recognize individuals by their voice
- b. The most attractive voices vary their pitch, tone and intensity but avoid extremes
- c. People with a high pitched and soft voice are seen as warm and honest but less powerful
- d. In our culture a deep voice is associated with authority
- e. Extroverts vs. introverts
- f. Extroverts or Type A personalities exhibits more **fluency**
- g. **Fluency** is characterized by faster rate of speech, louder speech, more dynamic contrasts, shorter pauses between turns, and fewer hesitations

2) Sex/gender

- a. We judge the sex/gender of person based on their voice
- b. Women often speak with a higher pitch, and men with a lower pitch, than their physiology demands
- c. Women tend to end statements as if asking a question (an invitation for a response)
- d. Pitch will change depending on who is talking to whom

3) Group perception

- a. Dialects & accents are judged for their:
 - i. Aesthetic quality:

1. Pleasing or displeasing, beautiful or ugly
- ii. Socio-intellectual status:
 1. High or low, blue or white collar, rich or poor, literate or illiterate
- iii. Dynamism
 1. Aggressive or not aggressive, active or passive, strong or weak

4) Emotions

- a. We are all, more or less, capable of reading emotions from vocal cues
- b. However, not all emotions are as easy to read as others:
 - i. We easily read anger, anxiety, sadness, happiness
 - ii. More difficult to read love, fear
- c. There can, however, be wide divergences in the ability of individual judges to accurately identify an emotion

5) Comprehension

- a. To make yourself better understood:
 - i. Use a variety of inflection, volume, and pitch
 - ii. Use clear articulation
 - iii. Adapt the volume and rate to the audience's responses
 - iv. Avoid excessive "in-fluencies"

6) Persuasion

- a. In order to convince someone to do something:
 - i. Use fluent, non-hesitant speech
 - ii. Shorter pauses when changing subjects
 - iii. More pitch variation
 - iv. Louder voice
 - v. Faster speech

Stereotype

- A preconceived and oversimplified idea of the characteristics which typify a person, situation, etc.
- "a stereotype may be so consistently and authoritatively transmitted in each generation from parent to child that it seems almost like a biological fact" - Lippman, *Public Opinion* (1922).

Target affects

- The use of vocal cues is socially and culturally contextual
- We adapt our vocal behavior to the people we are speaking to

The Human Face: “Face to Face”

- Part 1 of The Human Face makes an evolutionary argument about the social function of facial expression and other nonverbal communication
- Nonverbal behavior emerged a long time ago to have an advantage over species -

What is that argument and is it consistent with all of the information provided?

- Argument that facial expressions help us express emotion
 - o The facial expressions give us insight into individuals feelings and their happiness
- The little girl born without the ability to move her face, her parents were concerned that she would have a hard time growing up at school without being able to express emotion and they did not want her to be left out or excluded
 - o With her new surgery she is now able to show the emotion of happiness
- When couples argue its not what they say, but what is shown on their faces is what matters
- Sometimes facial expressions are used to convey how you are feeling
 - o Other times you may try to express an emotion that you are not feeling to lie to those around you to make them think you are feeling a type of way, but you are not (manipulating them)
- In japan they hide their emotions in order to get along with others
 - o Expressing true emotion is a bad and embarrassing thing
- Laughter helps reduce stress
 - o Laughter clubs in India, they get together to laugh

The Possible Origins of Nonverbal Behavior

- Nature (innate or a part of your biology)
- Nurture (what we learn after we are born from the environment around us)

05/16/2019

Lecture 4

Phylogeny & Ontogeny

Phylogeny

- The study of roots of nonverbal behavior in human evolutionary history (innate, instinctive, genetic)

Ontogeny

- The study of the roots of nonverbal behavior in our lifetime (acquired, learned, culturally taught, and environmentally determined)

Studies about nature or nurture

1) Human infants

- a. Do newly born infants display the same facial expressions with the same meaning as adults?
- b. They express joy, surprise and interest but there is no way to be sure that they are actually feeling those emotions
- c. Negative emotions as expressed by adults – such as fear, anger, disgust and sadness – do not exist
- d. Pain is an exception
- e. However, infants quickly begin to imitate adults (.7 to 71 hours old)
- f. This indicates that infants are born with the ability to make a connection between what they see and the act they then perform
- g. So, while infants may or may not be born with the same nonverbal behavior as adults, they are born with the ability to learn that behavior

2) Sensory deprivation

- Spontaneous expressions of sadness, crying, laughing, smiling, pouting, anger, surprise and fewer are similar
- They are not identical though
- Deaf and blind children do not display subtle changes between expressions
- Their expression is either “on” or “off”
- This indicated that the blending of one expression with another is a learn behavior

3) Nonhuman primates

- What nonverbal behavior do we share with our closest animal relatives?
- Common biological & social concerns:
 - o Fight or flight response
 - o Mating
 - o Developing leadership hierarchies
 - o Cooperating in groups
- Many nonverbal behaviors arose from relational strategies such as:
 - 1) Dominance (and the fear of it)
 - 2) Bonding (and the fear of it)
- Common greeting behavior

- Pitcairn and Eibl-Eibesfeldt determined the following common eye behavior in greeting
 - 1) Looking at the anticipated partner from a distance
 - 2) Looking at them at a closer distance as a greeting
 - 3) Then another period of looking away, prior to finally reestablishing the gaze for interaction
- Two theories of smiling
 - 1) The human smile developed from the “silent baredteeth display” or “grimace” of primates
 - It originally signified fear and submission
 - 2) Laughter developed from the “relaxed open mouth display”
- The study of Macaques indicates that as primate social interaction becomes more complex there is a reduction in the internal hierarchy of the band
- And an increased overlapping of interests
- Once aggressive/submissive displays may be adapted to more cooperative social ends
- Expressive signaling behavior is related to the complexity of primate social organization

4) Multicultural studies

- Are there similarities in nonverbal behavior across cultures?
- A near universal nonverbal behavior:
 - The eye brow flash
 - The rapid raising of eyebrows
 - Emphasizes that someone is being looked at and focused upon
 - Friendly greeting
 - General approval
 - Agreement
 - Flirting
 - Seeking confirmation
 - Thanking
 - Beginning a statement
 - However, that Japanese repress the eyebrow flash as somewhat indecent behavior
 - In Greece, when combined with a stare it can mean “no”
- 6 universal emotions
 - Anger, fear, surprise, happiness, disgust, sadness

Pain

- Pain in infants is easily communicated, and similar to pain as a displayed by adults:

- 1) Lowered brow
- 2) Eyes squeezed tightly shut
- 3) Vertical wrinkles at the side of the nose
- 4) Open lips and mouth
- 5) A taught cupped tongue

On evolution (Bateson 1968)

- Anthropologist Gregory Bateson has noted that our nonverbal communication is still evolving:
- “if verbal language were in any sense an evolutionary replacement of communication by means of kinesics and paralanguage we would expect the old predominantly iconic systems to have undergone conspicuous decay”
- “Clearly they have not. Rather the kinesics of men have become richer and more complex, and paralanguage has blossomed side by side with the evolution of verbal language”

3 Primary sources of nonverbal behavior

- 1) Inherited neurological programs
- 2) Experience common to all members of the species
- 3) Experience that varies with culture

Facial Primacy

- Face is most important part that we focus on when communicating with one another
- We can carve a face into a rock and recognize the face as expressing an emotion
- Human beings place more importance on the face than any other communication channel
- The face has come to represent the essence of being human both personally and socially
- Facial recognition is a key factor in our sense of belonging (and not belonging)
- The face is the primary source of communication next to speech
- We recognize people by their face
- We judge personality by the face
- The face communicates emotional states
- Reflects interpersonal attitudes
- Provides nonverbal feedback on the comments and reactions of others

In human interaction facial expressions are used to:

- 1) **Compliment** or qualify verbal and nonverbal responses (illustrators)
- 2) **Regulate** – open and close – channels of communication (regulators)
- 3) **Replace** or substitute for speech (emblems)

Felt & unfelt smiles

- The felt smile, or Duchenne smile, combines 1) the zygomatic muscles around the mouth and 2) the orbicularis oculi muscles around the eyes
- The unfelt smile only uses the zygomatic major muscle

Facial emblems

- Replace speech
- Are signs of emotions, not the emotions themselves
- Emblems are held for shorter or longer periods of time than the corresponding felt expression
- The unfelt smile is a facial emblem

Affect displays

- Facial expressions that convey emotional mood and reaction
- Less under our conscious control than facial emblems
- The felt smile is an affect display
- May reinforce, augment or contradict verbal messages
- As discussed previously, there are six universal recognized affect displays:
- Anger, disgust, fear, happiness, sadness, surprise
- However, the use and interpretation of affect displays can vary somewhat from culture to culture
- And can be governed by social conventions that are a product of our upbringing

Display Rules

- Unspoken rules that govern when and how we display facial expressions
- Display rules are culturally influenced, learned behavior
- We learn that some affect displays are more appropriate than others
- Social context is an important determinant of what display rules are used
- **De-intensified affect**
 - o Strong surprise becomes weak surprise
- **Neutralize an affect**
 - o Do not express what you are feeling
- **Over-intensification of an affect**
 - o Make mild emotions stronger
- **Mask an affect**
 - o Replace one set of emotions with a emblem (another emotion) that covers it up

Styles of Facial Expression

- Styles refer to personal tendencies in displaying facial expressions
- Styles of facial expression are not display rules

- As tendencies, they refer to how a person generally displays their emotions in most situations
- They are not a one-time act

1) The withholder

- a. The face inhibits expressions of actual feeling states. There is little facial movement.

2) The revealer

- a. The opposite of the Withholder. The face leaves little doubt how the person feels.

3) The unwitting expresser

- a. This pattern usually pertains to a limited number of expressions that a person may feel have been masked.

4) The blanked expresser

- a. A person is convinced an emotion is being portrayed, but the other only sees a blank face

5) The substitute expresser

- a. The facial expression shows an emotion other than the one the person thinks is being displayed

6) The frozen aspect expresser

- a. An expression is displayed at all times, even when the person is relaxed or not feeling anything in particular

FILM: Children of a Lesser God

Children of a Lesser God

Sara (teacher of deaf students)

What is different between the two different worlds deaf and hearing?

The film is a rich in examples of nonverbal behavior. Note the kinds of nonverbal behavior used to communicate meaning, express emotions and regulate

How does being deaf influence a person's nonverbal behavior? And what nonverbal behavior is most important?

Paralanguage

Facial expressions

Gestures:

Eye behavior/ gazing: can speak with their eyes

Personal space and touch

The deaf students relied on being able to read sign language and lips to understand their new teacher (James)

Deaf individuals without the ability to use their words, they rely heavily on their ability to express themselves through nonverbal communication.

When James tried to first communicate with Sara, since she was not acknowledging she was reading his lips, James had no way of knowing if Sara understood anything he said.

Communication between two hearing individuals, eye contact is not necessary.

When a hearing individual is speaking to a deaf person, the hearing individual has to learn new ways in which to get the attention on the deaf person when they are not face to face.

When a deaf person is not face to face with another individual they are not able to hold a conversation without speaking.

Because there needs to be eye contact to communicate with the deaf, personal space is generally smaller and they individuals usually sit or stand close to one another to communicate.

Hearing individuals in the movie tend to use touch to grab the attention of the deaf to communicate with them that they want their attention to talk.

When James and Sara were at a party, Sara felt more comfortable speaking and interacting with others who only signed and did not try and speak to her.

When arguing, the paralinguistics of sign language became more intense

To be able to sign, their space between each other is closer.

Eye rolls to show sarcasm in deaf individuals

Gestures used were speech independent

To show punctuation, Sara would pause during signing. And sign slowly to express being dramatic

Stomping on the ground, to use vibrations to get Sara's attention to talk to her

James is a revealer (expresses all his emotions on his face) and sara is a withholder (only uses them to communicate, and controls them, uses them as emblems)

Touch replaced the emotion love, so they would touch on the shoulder or chest to express love between the deaf and the hearing

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Lecture 5

Facial emotion controversy

- 1) There is a direct link between currently felt emotions and their expression
 - a. A given emotion always produces a certain expression
 - 2) People often produce expressions that do not directly relate to their emotions
 - a. Facial expressions are meant to communicate with others and no to simply reveal emotions
- The “expression as communication” perspective is supported by studies that show we mimic the expressions of others
 - We tend to be more expressive when around other people
 - So, expressions are socially motivated

The social face

- The face is a tool of self-presentation & social influence
- We try and create a desirable image of ourselves for others
- And we are aware that we can produce desirable behaviors in others
- We benefit from monitoring and controlling our facial expressions
- We experience and express emotions in complex ways and always in social context

What are gestures?

- Gestures are movements of the body (or some part of it)
- Used to communicate an idea, an intention, or a feeling
- Many of these movements are made with the hands and arms but the face and head is also often used
- If we include posture, the whole body becomes a subject of study

Gestures as Body Language (YouTube Video Clip) (Learn to Speak Body: Tape 5)

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Kinds of gestures

1) Mimetic gestures

- a. With mimetic gestures, motions form an object's main shape or representative

2) Deictic gestures

- a. Are used to point, or indicate something
- b. Intrinsically encoded gestures
- c. Each gesture's meaning is obvious within its given context

3) Arbitrary gestures

- a. Are those gestures whose meaning must be learned
- b. Once learned they can be used and understood without any complementary verbal information
- c. Arbitrary gestures include common speech independent gesture such as waving, the "A- OK" ring sign and many others

Two main categories of gestures

1) Speech independent gestures

- a. Are more often than not emblems. Don't need words.
- b. They are also known as autonomous gestures, because they can stand alone
- c. There is a high degree of agreement among members of a culture or a subculture about the verbal translation
- d. These gestures are the least dependent on speech for their meaning
- e. In certain situation entire systems of speech independent gesture are developed
- f. This is the case with underwater divers, workers on noisy job sites
- g. This is like sign language

American Sign Language (ASL)

- Complex visual-spatial language
- ASL has its own grammar that is different than English
- In America ASL is the third most popular language next to English and Spanish
- There is a British, Australian, and a French sign language, and each has a different grammar

Signed English

- Signing in the order of a spoken English sentence
- When an English speaker is signing as they speak they are using signed English
- Reproduces the grammar of spoken English, not the grammar of ASL

Common function of SIGs across cultures

Interpersonal control:

- Greeting and departing
- Replying (OK, yes)
- Directing movement

Evaluation:

- Compliments
- Insults

Refer to one's current state or condition:

- I'm hot, I have a headache, I am full of food

2) Speech related gestures

- Speech related gestures are also called illustrators
- They are directly tied to our company speech
 - o Referent related gestures
 - Refer to the thing being talked about
 - These may be either concrete things or could refer to more abstract concepts
 - Drawing the shape of something, referring to the size (mimetic)
 - Expansion and contraction gestures referring the breadth of a subject
 - o The speaker's relation to the referent gestures
 - Positioning of the speaker's palms show different orientations to one's own message
 - Palms up for uncertainty
 - Palms down for more certainty
 - Palms out and facing the listener for assertions
 - Palms facing the speaker when embracing a concept
 - o Punctuation gestures
 - Accent, emphasize and organize talk. They have a syntactic role
 - Hands are not the only part of the body
 - o Interactive gestures
 - Used in the delivery of information
 - Cite a previous contribution by the partner
 - Encourage a specific response
 - Refer to turn-taking

Frequency of speech related gestures

- We expect to find more speech related gestures in face-to-face communication
- They are also likely to increase when a speaker is enthusiastic or involved in the topic
- Speakers concerned with the comprehension will use more speech related gestures
- Speakers who are trying to dominate a conversation
- The speech content influences the number of gestures used (ex. giving directions)

Gesture and comprehension

- The combining of gesture with speech has been found to increase comprehension
- Gestures trigger images and linguistics cues in people's minds and memories
- This holds for both the speaker and the listener

05/23/2019

Lecture 6

The gaze and the mutual gaze

- 1) The gaze:
 - a. Refers to looking behavior which may or may not be directed at another person
 - b. The gaze is active; it is about looking not just seeing
- 2) The mutual gaze:
 - a. Refers to making eye contact with another; two people looking at one another's face

The mutual gaze

- Direct eye contact is rarely held for long
- It is the face as a whole which is usually the subject of mutual gazing
- Looking and the mutual gaze are governed by social rules or norms
- These norms concern when to look, how long to look, and where to look

Civil inattention (in the mall, while in public)

- In an urban environment, we "see" others without "looking" at them directly
- When we encounter others in public, and have no intention of talking to them we briefly glance at them but do not actively look or stare
- We let them know that we recognize their existence but avoid offering or eliciting interaction
- Goffman: "individuals exert respectful care"

The social functions of the mutual gaze

1) Regulating turn taking

- a. We begin a conversation by establishing a mutual gaze with the listener
- b. We then break away but return to check for listener feedback
- c. If we do not re-establish a mutual gaze it means we intend to continue speaking
- d. We look at the speaker to indicate we wish to speak
- e. Averting our gaze declines the opportunity to speak

2) Monitoring feedback

- a. We use our eyes to monitor our partners interest, understanding and acceptance of our words
- b. The extent of the gaze indicates a person's attentiveness to what we are saying
- c. It combines with other facial expressions to provide the nonverbal feedback we seek

3) Reflecting cognitive activity

- a. Eye behavior can indicate thought
- b. Both speakers and listeners look away more when thinking and formulating responses

4) Expressing feelings

- a. The eyes function in concert with the rest of the face to show surprise, fear, anger, disgust, happiness, sadness, etc.
- b. Eyes are said to threaten, reproach, hate, frighten, ignore, plead, seduce, or love
- c. These emotions are conveyed by the physical appearance of the eyes and surrounding area
- d. As well as the duration and fixation of the gaze (intensifies)

5) Communicating the nature of interpersonal relationships

- a. We look most at people of equal status
- b. If a person has a higher status our gaze and mutual gazing will be moderate
- c. We look least at those with a lower status
- d. If we are dependent upon someone we will look at them more
- e. We gaze more at people we like

Intimacy

- The mutual gaze is held longer and more equally than in non-intimate situations
- A mutual gaze can increase feelings of passion in both participants
- There is an increase in gazing activity, in the early stages of a relationship (you are learning more about them and their tendencies)
- In long term relationships, the amount of gazing decreases (because there is more trust and you know their personality already)

Mutual gaze & aggression

- Shared eye contact can also lead to aggressive behavior
- In this case staring produces unwanted contact that creates anxiety
- Mutually gazing produces a “positive” feedback loop that can result in conflict if one partner does not step down or look away

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Lecture 7

Why we look

- We look more at people we are intimate with and people with whom we are in conflict
- This suggests that: “people tend to look at those with whom they are interpersonally involved with”
- However, looking itself does not indicate if it is a positive or negative relationship
- We look more at those we love as well as those we hate/fear

Other influencing factors

1) Gender

- a. Women engage in mutual gazes more often than men
- b. This includes gaze frequency, duration and reciprocity

2) Personality

- a. People with extroverted personalities gaze more frequently and for longer periods of time than introverted people
- b. Most people who are caught cheating tend to avoid a mutual gaze
- c. There are personality types – called Machiavellian – that increase the duration and fixity of gaze when found out they were cheating (trying to get you to accuse them of cheating)

3) Culture

- a. Culture can determine the rules or etiquette for looking
- b. In conversation, Swedish people look less often, but for a longer duration, than the English
- c. Italian and French men look longer at women than Canadians and Americans are used to
- d. The English are taught to look and listen when they are being spoken to

We establish eye contact when:

- We are seeking feedback from others

- When we want to establish that the communication channel is open
- When we want to signal our interpersonal affiliation, involvement or inclusion
- When we are at a distance from others
- To produce anxiety in others

We avoid eye contact when:

- When we wish to avoid social contact with someone
- We want to hide our inner feelings (lying)
- When we are in an argumentative or competitive situation
- When we are very physically close to someone
- When someone is talking a lot

Touch and Development

- In Canada and the U.S., as we grow up we are taught that touching ourselves and others can be wrong (or sinful)
- Touching frequency decreases notably between the first and sixth grades.
- Adult women are generally more open to touching other women than men are other men
- It is more acceptable for women to touch in social or friendship settings
- In general, touching becomes, on the one hand, highly ritualized (handshakes, high fives, etc).
 - Or can be high sexualized depending on the touches being administered
- The absence of touch can also be a problem for the elderly

Categories of Touching Behavior

- Functional-Professional
- Social-Polite
- Friendship-Warmth
- Love-Intimacy-Sex
- Power
- Aggression

Power & Aggression

- Higher status individuals initiate touching more often than lower status
- Lower status people may see it as inappropriate to touch their perceived better, a matter of insubordination
- For men, touching is

- Men often dislike being touched, in non-intimate situations, possibly because “The implication of power is unacceptable”.
- Touch can be used as an attempt to control another person so can be experienced as an unwanted or even violent experience

PART TWO OF THE COURSE

Objective Nonverbal Communication

The Human Face Part 3 “Beauty”

Do you have an issue with the arguments provided?

What is its position on the question of whether beauty is or is not universal?

Do you agree with the position they argue or what is your position?

- Babies are more attracted to smooth happy faces
- Beauty brings you extra powers
- Universal beauty rules for babies: plump cheeks, rose bud eyes
- Universal beauty rules for girls: Clear skin, full lips, pretty nose, nice jawline, high cheekbones, big eyes
- Makeup minimizes discoloration of the skin
- Symmetrical bodies increase ability to run, and are more attractive
- The face advertises health
- Men don't have to be attractive, just need a personality and a big wallet (don't think this is true)
- Beauty is in the eye of the beholder (we all find different kinds of people attractive)
- Older men do most of the talking
- People in the “beauty industries” do most of the talking
- The women who do speak generally disagree with the men
- Evolutionary arguments reduce human interaction to heterosexual mating for the purpose of procreation
- Female beauty is the main focus. Male beauty is only briefly discussed
- The video tends to reflect the value and nature of beauty in a consumer society obsessed by youth
- The result is that female beauty is objectified turned into a thing rather than the quality of a real person

- Mentions but ultimately underplays the historical and cultural variability of ideals of beauty
- It carries the bias of our current consumer-oriented culture: youthful heterosexual beauty is the ideal

05/30/2019

Lecture 8

Physical Characteristics

- Those aspects of our face and body that are relatively consistent throughout a communicative exchange
- Humans are concerned with their appearance and the appearance of others
- Physical characteristics are taken as indicators of character, personality, and likely future behavior

Stereotype

- A preconceived and oversimplified idea of the characteristics which typify a person, situation, etc.
- Stereotypes can be transmitted from parent to child (biological fact)

Attraction

- Physical attractiveness plays an influential role in determining responses in interpersonal encounters
- We ****INITIALLY**** respond more favorably to those we perceive as more physically attractive
- We judge people we perceive as attractive, as more successful, having a better personality, as more sociable, more desirable, more persuasive, and happier
- Our behavior towards people we perceive as unattractive is often negative

Attractiveness & Childhood

- Small children look longer at pictures of attractive women
- The cultural guidelines of what is and is not attractive are established by the age of 6
- Peer popularity is highly correlated to physical attractiveness
- Teachers tend to see attractive students as more intelligent, more socially adept, and higher in educational potential

Pitfalls of attractiveness

- Can be read negatively

- People think that the achievement so attractive people are product of their attractiveness
- Can be perceived to be vain, egotistic, snobbish, unsympathetic to those less fortunate than themselves
- Still an overwhelming amount of research suggests that it is a social benefit to be attractive

The Human body & physical attraction

1) Body type

- a. There are 3 main body types or body shapes
- b. They are associated with cultural stereotypes:
 - i. The **endomorph**: soft and round (likeable people or thought of as lazy and sometimes silly)
 - ii. The **mesomorph**: large boned and muscular (positive traits for a man, but negative for a woman because they are seen as being manly) (men could be seen as cocky)
 - iii. The **ectomorph**: tall and lanky (nerdy or social awkward people)

1) Height

- a. We associate male height with:
 - i. Power and prestige
 - ii. General attractiveness
 - iii. Competence
 - iv. Tall men usually get better jobs (6 foot)
 - v. Among male CEO's of Fortune 500 companies, 58% re 6' or over, 30% are 6'2" or more (general population 14.5% and 2.8%)

2) Body odor

- a. In Western consumer culture people wash often and wear deodorants, colognes & perfumes
- b. Strong natural smells of the body are associated with social incompetence if not social deviance
- c. There is also, more recently, a reaction against the overuse of perfumes & colognes, however.

3) Body hair

- a. Facial hair is generally considered a masculine characteristic
- b. Women pluck eyebrows and use bleach to hide their own facial hair
- c. In Canada and the US, the absence of underarm and leg hair is widely considered feminine and clean
- d. This is far less of a concern in Europe

Attraction plays an important role in:

1) Dating and marriage

- a. In short term relationships people are often content with only physical attraction
- b. In long term relationships both men and women indicate that they look for other qualities
- c. These include honesty, fidelity, sensitivity, warmth, personality, kindness, character, tenderness, patience, and gentleness
- d. The matching hypothesis**
 - i. We try to maximize the attractiveness of our partner
 - ii. While minimizing our chance of rejection
 - iii. People with high self-esteem often ignore this rule

2) Work

- a. People considered attractive are more likely to be selected for a job, other things being equal
- b. Sometimes attractiveness will provide an advantage even if the less attractive person is more qualified
- c. Attractiveness can be a drawback in certain job situations
- d. This is the case in situations where “social” attractiveness is considered inappropriate or distracting compared to “task” attractiveness

3) Persuading others

- a. Attractiveness makes it easier to persuade others
- b. This is mainly the case in situations where the stakes are low and there are few possible negative consequences

4) Self-esteem (persuading yourself)

- a. A sense of attractiveness increases self-esteem
- b. Particularly for women, although it is becoming more and more an issue for men as well
- c. The use of cosmetics has also been shown to similarly enhance self-esteem

Qualifications to research:

1) Problems of method

- a. Most studies use still photographs
- b. Most research does not concern itself with subtle differences in attractiveness
- c. ie. between the extremes of beautiful and ugly
- d. Which produces less straightforward responses in judges and are more difficult to measure

2) Interaction is not taken into account

- a. Research often must ignore the power of direct interaction

- b. Posture, gesture, body movement, in general, are often ignored as criteria of attractiveness
 - c. Those with similar attitudes tend to be attracted to one another
 - d. Those who are socially skilled also have an edge over those who are not
 - e. Eloquence, sound of voice, and humor all have a role
 - f. People can grow to be more attracted to someone through continued interaction with that person
- 3) Attraction as context dependent**
- a. Judgments of attractiveness are relative to who you are with and who they are with
 - b. Men tend to publicly underrate the attractiveness of middle aged women when around other men
 - c. Less attractive women in the company of attractive women are perceived as more attractive than when on their own
 - d. Heterosexual people of the opposite sex tend to rate each other more highly than do those of the same sex
- 4) Physicality is only one part of attraction**
- a. Attraction is not just based on physical characteristics
- 5) Ideals of attractiveness vary historically**
- a. Despite many claims to the universality of beauty
 - b. There is ample evidence as to the cultural and historical variability of criteria of beauty
 - c. Ideas of attractiveness change
- 6) Our image-based consumer culture propagates an unreachable ideal**
- a. These standards of beauty are stereotypes
 - b. They are disseminated widely through culture by the media
 - c. Mediated images present an omnipresent unreachable image

Clothing

- Humans cover their bodies with natural and manmade fabrics and materials
- Clothing includes covering for the torso and limbs as well as coverings for hands feet and head
- Articles carried rather than worn normally count as accessories rather than as clothing

1) People wear clothing for functional reasons

- a. The functionality of clothing includes:
 - i. Protection of the body against climate:
 - 1. Strong sunlight, extreme heat or cold and precipitation
 - ii. Protection against other external threats:
 - 1. Insects, weapons

2) People wear clothing for social reasons

- a. Clothing is important to our initial impressions of other people
- b. Social messages sent by clothing signal similarities between in-group members
- c. Conversely, clothing can signal your difference from other people
- d. Modesty, display/attraction, status

Clothing as language?

- Clothing has ability to transmit social or cultural messages about the self and others
- Therefore, it has often been compared to language
- Is this a useful metaphor? Why or why not?

The language metaphor

- According to linguistic theory language has two parts:
 - 1) Selection of words (paradigmatic)
 - 2) Combination of the choices (syntagmatic)
- We select the words from all possible words defined by their difference from one another
- Red, black, yellow & male, female
- We then combine words following certain grammatical and syntactic rules
- At the level of combination, language is incredibly fertile
- Language offers almost an unlimited possibility of meaningful statements
- Language is, therefore, an open code

Clothing as language?

- This understanding of language has been applied to clothing
- What is paradigmatic element of clothing? (pants, skirts, shirts, shoes)
- What is the syntagmatic element? (putting an entire outfit together)

The limits of the language metaphor

- Clothing is a means by which cultural categories and principles are encoded and made manifest
- However, the level of expression provided by clothing is much more limited than language
- We cannot combine just any items of clothing and expect to be understood
- The rules of combination are not as flexible
- The combining of clothing is more dependent upon convention, ritual and common agreement
- People read clothing based on pre-existing cultural knowledge
- If a particular combination of clothing is unfamiliar, we will talk about the individual parts (the paradigm)

- But we will not be able to combine it into a coherent meaning (the syntagm)

Clothing is a closed code

- So, clothing is a more conservative code than language
- Clothing provides society with a set of fixed messages it is therefore a closed code
- McCracken: “It allows for the representation of cultural categories, principles, and processes without at the same time encouraging their innovative manipulation”
- Clothing acts as a subtle way of maintaining a given group’s identity

Conservation & “difference”

- Clothing is particularly suited to expressing either social commonality or social difference
- Material culture, of which clothing is a part, is more conservative than language
- It maintains a sense of familiarity and easily signals strangeness or difference
- In any given society there are a diversity of clothing codes that are not always easily readable by other groups

Conformity & individualism

- Rosenfeld and Plax (1977)
- Those who are clothing conscious in relation to the group norm tend to be more conformist and more compliant in the face of authority
- People who are less concerned about what other people think (exhibitionists, or, those who prefer practical clothing) tend to be more confident and more individualistic

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Lecture 9

Clothing

1) Social status

- a. Costumes, suits, brands

2) Gender

- a. Wearing specific colors, pink girls, blue boys
- b. Dresses for girls, pants for males
 - i. When males wear a dress, they are going beneath / them, but when a female wear pants she is reaching for the power men already hold

3) Occupation

- a. Uniforms for work (chef) (police, so you can ask for their help)

4) Ethnic, political, and religious affiliation

- a. Kilt skirts, identify you as Scottish, used during weddings

- b. Jewish wear, curly hair by ear

5) Cultural dissent

- a. Men wearing long hair, when short hair is popular, dissing your father
- b. Leather jackets, rejecting the business suit

Space & nonverbal communication

a) Proxemics

- a. The study of informal space is also known as proxemics
- b. Informal space is the space we carry with us as a moving invisible zone
- c. This zone is constructed by our culture
- d. This has also been called personal space, conversational space, or **interpersonal distance**
 - i. **Intimate distance**
 - 1. In northern European societies this is generally 15 to 45 cm
 - 2. The distance for embracing or whispering
 - ii. **Personal distance**
 - 1. 45 cm to 1m
 - 2. The personal distance for conversations among good friends, married couples in public, etc.
 - iii. **Social distance**
 - 1. 1 to 4 meters
 - 2. Social distance for conversations among acquaintances and the carrying out of impersonal business
 - iv. **Public distance**
 - 1. 4 meters or more
 - 2. The distance used for speaking in public to large crowds

Interpersonal distance

- So, individuals perceive a distance that is appropriate for different kinds of interactions
- What can the violation of these distances signal?
- A desire for intimacy or an attempt to dominate the situation

Elevator world

- You get into others personal space, have to move to make room for others, trying to keep as much space between everyone as possible

3 Interpersonal space

1) Gender

- a. Females interact more closely with individuals of either sex than do males
- b. Where the interactant is more alienating than friendly, women maintain a greater distance than do men

- c. Other people of all sexes in all studies approach women more closely than they approach men
- d. Female – female pairings interact more closely
- e. Male – male most distantly

2) Age

- a. Distances expand from the age of 6 to early adolescence when adult norms are taken on
- b. Adults are more forgiving of young children bumping into them than they are of adolescents or other adults
- c. Both the very young and the very old are interacted with more closely than those in-between

3) Culture

- a. Contact cultures and non-contact cultures
 - i. Generally, there are large differences in touching behavior and interpersonal space from country to country
 - ii. Contacts per hour between couples in cafes in different cities
 - 1. Puerto Rico and Paris; lots of contact
 - 2. Florida and England; little contact
 - iii. Contact regions:
 - 1. Central and south America
 - 2. Southern Europe (France)
 - 3. Middle east (Saudi Arabia)
 - iv. Noncontact regions
 - 1. Asia (Japan)
 - 2. Northern Europe
- b. These differences can lead to confusion in cross cultural communication
- c. In Saudi Arabia, the social space of business interactions can be equivalent to a north American's intimate space
- d. In the Netherlands, personal space equates to our social space

Contact & Non-Contact Cultures

- Generally, there are large differences in touching behavior and interpersonal space expectations from country to country
- Contacts per hour between couples in cafes in different cities:
 - San Juan- 180
 - Paris- 110
 - Gainesville- 2
 - London- 0

Contact Regions

- Central and South America
- Southern Europe (France)
- Middle East (Saudi Arabia)
-

Non-contact regions

- Asia (Japan)
- Northern Europe (England, Germany)

- These differences can lead to confusion in cross cultural comm.
- In Saudi Arabia, the social space of business interactions can be equivalent to a North American's intimate space
- In the Netherlands, personal space equates to our social space

Small Group Ecology

- Seating behavior and spatial arrangements in small groups
 - 1) Leadership**
 - i. In North America, leaders are usually found at the head of the table
 - ii. Including the head of the household, elected group leaders, seminar classes
 - 2) Dominance**
 - i. Most dominant sit at the ends of the tables, task-oriented leader
 - ii. Person that sits in the middle on the side of the table, was the socio-emotional leader, keeps the conversations flowing around the table
 - iii. Studies find that leaders self-selected or chose these spots and less talkative people intentionally took positions outside of the speaking area
 - 3) Task orientation**
 - i. **Conversation:** talking briefly together, close enough to have a conversation
 - ii. **Cooperation:** studying together, sitting side-by-side

- iii. **Co-action:** studying for different exams, sitting on opposite sides of the table
- iv. **Competition:** seeing who will finish a series of puzzles first, both sitting at the heads of the table facing each other

Proxemics in our everyday world

- What light does proxemics shed on the typical North American family home?

Territory

- a. Territory: can be defined by the possession of objects, and formal or fixed-featured space
- b. Territoriality regulates social interactions
- c. It can, however, lead to social conflict when territorial trespass takes place
- d. The more powerful humans have control of the most territory
- e. **Three kinds of territory**
 - i. **Primary territories**
 - 1. The exclusive domain of the owner
 - 2. Are guarded against intrusion
 - 3. Includes homes, bedrooms, yards
 - 4. Primary territories also include possessions including objects like jackets and purses
 - 5. As well as dependent children
 - ii. **Secondary territories**
 - 1. Not as central to the owner's daily life
 - 2. Magazines, the television remote control
 - 3. Conflicts can erupt over these territories since ownership is unclear
 - iii. **Public territory**
 - 1. Neutral space available for temporary ownership or temporary occupancy by anyone
 - 2. Library seats, parks, beaches, streets, seats on a bus
 - 3. We use possessions to temporarily reserve public space as our own

Territorial Trespass

- **Contamination**
 - o When one's territory is made unsuitable for use by the presence of some object

- **Violation**
 - o Unwarranted use by others of what we consider our own
- **Invasion**
 - o The physical presence of others with the seeming intent to take over our territory

b) Architecture

- a. Architecture largely consists of fixed feature space
- b. It structures how we move through our environment and how we interact with each other
- c. Architecture can prohibit communication, or it can facilitate it

Architecture & Social Structure

- Today, office towers, located in the center of downtown, are the largest buildings in our cities
- What does this signify?
- In the past cities were built with churches and or the legislative bodies at its heart
- Our buildings speak to us of power and indicate what is important and not important in the life our society

Architecture: Two public housing projects

1) Chicago's public housing project

- Large scale public housing was designed in the 1930's as transitional housing for the working middle class and poor
- Corbusier's vision of urban buildings as "islands in the sky" and "machines for living in"
- separation from everyone, you are lucky if you meet others on your floor
- isolation from other people, promotes being anti-social
- in the 1950's, Chicago used public housing to segregate the city's rapidly growing black population
- the worst offender was a four-mile stretch of public housing on the city's south side known as the Robert Taylor Homes
- Supposedly ideal living spaces became unlivable
- most of these projects from the 70's have been torn down

2) New jersey's yorkship village (Fairview)

- the village began in 1918, was designed by Electus Darwin Litchfield
- he was influenced by the “garden city” developments popular in England at the time
- The design included narrow, winding residential streets, a central village square
- And brick duplexes and row homes with both front and back yards
- more of a community feel, kids can go outside and play in the yard
- this design puts the human at the center, and more socially oriented
- Fairview has been successful in resisting the decline of surrounding Camden NJ
- some have been inspired to study the history of its Fairview's underlying principles of design
- these houses are still standing today

Canadian Sports Arenas

- **Corporate centrality in sports**
 - o Arenas have been moved to downtown areas where workers can come and watch a game after work
 - o Businesses use season passes for meetings and hosting guests
- **The feudalization of public space**
 - o Dividing up people into different spaces in sports arenas based on how much someone can pay for their ticket; luxury boxes or platinum seats with special lounges

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Lecture 10

Mediated Nonverbal Communication

Gendered Nonverbal Communication in Advertising

1) Women in advertising

- makes us feel good, inviting, sometimes sexual, a girlish playful laugh, supposed to look elegant

Women, intimacy & submission

- positive facial expressions such as smiling, eyebrow flash
- the mutual gaze
- more touching (self & other)
- “coy” behavior; revealing parts of the body (stomach, neck, feet)
- an openness of arms and body
- a general postural relaxation
- revealing the body: neck, palms, feet, stomach
- direct body orientation
- more forward lean
- intimate and personal distance
- physical attractiveness
- clothing that emphasizes feminine characteristics such as softness
- clothing that emphasizes certain body parts
- Bodies treated as territory & possession

Intimacy as submission

- Goffman: “rituals of subordination”

2) Men in advertising

- shown as muscular
- looks deeply at the camera
- very dark looking ads

3) **Men and women together in advertising**

- male looking down at women
- women submission to men
- men look bigger than the women, possession of the female
- male grabbing women, she is his territory

Nonverbal Communication and Film

1) **Film as a representation of nonverbal communication**

- Theatre Acting
- Film Acting

1) **Realist** (ex. Glengarry Glen Ross)

- The more realist the filmmaker's technique the more important acting becomes (gets you to believe in the character) ex. Comedy movies
- realist directors tend to focus on the body language of the actor
- prefer longer takes – puts more demands on the actor to behave consistently
- the camera acts more as a recording device, the actors are the ones in movement portraying a certain character
- intersubjective nonverbal behavior comes to the forefront

2) **Formalist** (ex. Once Upon a Time in the West)

- the more formalist the film, however, the less important the actor
- and the more important other elements of cinema (camera angles, camera distance, sound, music, setting, props)
- these elements include: camera movement, framing, composition, editing, and sound

- a formalist film is often made of a number of shorter scenes and quick cuts
- it does not necessarily demand a lot of “acting” on the part of the actor
- naturalistic nonverbal behavior can be played down
- either minimalist or more expressive behavior are more common
- Antonioni has stated that he uses actors only as part of the composition “like a tree, a wall, or a cloud”
- actors serve as the raw material of composition and setting of a scene
- the American star system is based less on acting ability than it is on the ability of the actor to serve as a sign or icon

Film Acting: What to look for

- 1)Paralanguage
- 2)Facial expressions
- 3)Proxemics
- 4)Mutual gaze
- 5)Iconic value (do you recognize the actors?)

2) Cinematic representation and nonverbal communication

- in formalistic films we see what is unique to film as a means of nonverbal communication
- A film’s nonverbal communication includes not only the actors body language but also the actor’s relation to other cinematic codes
- Film uses interpersonal nonverbal behavior as yet another filmic code amongst many

Encoding of cinematic representation

- Words and images often have a meaning beyond their literal definition
- The literal meaning is known as the **denotative** meaning
- The meaning that is built on top of the denotative level is know as the **connotative** meaning of the sign
- The images in film also use different cinematic codes to construct such complex signs

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Lecture 11

Examples:

Glengarry GlenRoss

The one character points at the other while trying to gather his thoughts, by pointing he was seeking help finding the words he was trying to say.

Secret information, close proxemics during talking.

Adaptor gesture, the James character played with his hair.

Ricky tries to manage relationship with James, controlling him and getting him to do what he wants him to do. Holds strong eye contact, uses hands to kind of trap James.

This scene shows the power struggle. Rick has power, James does not.

Once Upon a Time in the West

Mutual gazing behavior to create dominance

Sounds of the environment build up the anticipation of an event to come

Anticipation of violence to come

The guys are cowboys

Dark, grey tone to the scene, at a train station

Psycho Film

Camera distance

Camera angle: she arrives at the hotel and the camera angle shoots down below up onto her face to show her distress

Lighting, sound, and editing: the intense music played after the police checked Marim's license and she drove off, he was following behind her and she was nervous hiding the money the music adds to the anticipation of the scene for the viewers as they are wondering if she is going to get caught

- The music continues as she frantically flips through the paper and the police sits in his car across the street and watches her, she is nervous, and this adds to the viewers anticipation
- She drives off from the dealership with her new car and the police continues to follow her, the music starts up again creating anticipation again
- As she continues to drive, and conversations are running through her head, the lighting gets darker, she is driving at night, making the drive more intense

- Music starts up again as she tries to hide the stolen money in her room

Setting: she goes to the washroom to get enough cash out of the envelope without being questioned about the rest of her cash. The washroom is a private place that adds to the illegal behavior she is partaking in

- It begins to rain and makes her drive more stressful, she doesn't want to be pulled over again because it will seem suspicious

How does it create atmosphere character and theme in this film?

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Lecture 12

4 Codes of Film

1) Mise en scene

- French word meaning “what is put into the scene” or frame
- It is the film maker's job to decide or choose what is put in or left out
- these decisions about which signs to combine construct the meaning we receive as viewers

1) Frame

- one of the main restrictions on film is the frame
- a fixed horizontal rectangle that has an aspect ratio of 1.85:1 (standard) 2.35:1 (widescreen)
- the frame imposes certain limitations that must be accounted for
- the frame unifies, orders and limits our view of “reality”
- an object or an actor's placement within the frame can comment on their importance
- Top of the frame: power & dominance
- bottom of the frame: subservience, vulnerability and powerlessness
- left and right edges: hints at insignificance

Territorial Space

- the amount of space something “owns” on screen
- it establishes interpersonal relationships and hierarchies of importance and power

- it is not just a sign of social dominance as much as it is a sign of dramatic importance
- the filmic space or frame is a territorially defined space

2)Camera

- the camera frame acts as our own subjective “eye”
- the viewer identifies with it and relates it to their own point of view
- it involves us in gazing and mutual gazing behavior
- camera angle: high angle, low angle, straight-on angle, eye-level shot, etc.
- shots from below confer power on the subject

Proxemics & the camera

- in film, the four proxemic distances relate to various camera distances
- **intimate distance**: signified by the close in and extreme close in shot
- **personal distance**: the medium close-range shot
- **social distance**: corresponds to the medium and full range shots
- **public distance**: are in the long and extreme long shot ranges
- are characters within intimate distance of one another on the screen?
 - this can signify love, comfort, or tenderness
- or, if the people involved are strangers or are in conflict,
 - it can suggest tension and intrusion
- if we are involved with a close up of a hero we identify with them
- if it is the close up of a villain we may feel the revulsion of having our personal space invaded

Two uses of proxemics in film

- 1) the proxemic patterns formed by the relationship between characters within the frame
- 2) the relation between the camera, the audience, and the characters on the screen

3)Composition/design

- arrangement of shapes, colors, lines, and textures within the two-dimensional rectangle of the frame

- **open form**: when the frame is de-emphasized, and the film has a documentary or “snapshot” quality

- can signify freedom

- **closed form**: when the frame is carefully composed, self-contained and theatrical; the frame acts as a boundary and a limit

- can signify claustrophobia, tension

4)Setting

- is the film shot on location or in the studio?

- Is it “realistic” or stylized?

- is it historical or contemporary?

- the setting also includes props in the frame that can take on a symbolic function

- ask yourself how sets and props comment on the narrative?

2)Lighting

- how is light used?

- what is illuminated, what is in the shadows?

- how does the lighting enhance the expressive potential of the film?

- “realistic” lighting or high contrast/symbolic lighting?

- natural lighting or studio lighting?

- special lighting effects? (ex. Shadows, spotlights)

3)Sound

- **Diegetic**: is the source of the sound internal to the film? (buzzing of bee)

- **nondiegetic**: is it added on from outside the film? (put headphones in a music plays)

- with diegetic sound, the sounds source can be visible (on-screen) or unseen (off-screen)

- what kind of music is used: classical, rock, exotic, familiar? Is it typical for the period depicted?

- does music comment on (foreshadow or contradict) the action? (in psycho the music was foreshadowing)

4)Editing

- creates the sequential flow or movement of the narrative
- creates meaning by choosing certain shots in a certain order, to build a picture in our minds
- **montage**: we automatically link what is happening in one shot with what happens in those shots that precede and follow it (ex. Hand gun gesture, teddy bear, blood; we predict the teddy bear was shot)
- as our mind's eye constructing the montage we interact with the film

Politics, public speaking & televisuality

Nonverbal skills of a public speaker

- when speaking in public it is helpful to speak without continually referring to written text
- this gives the impression that the words are your own
- more importantly it allows the speaker to use their eyes, hands, and body more effectively
- the speaker can maintain more eye contact with the audience
- the speaker can punctuate points of emphasis with hand and arm movements
- verbal repetition, hand gestures, pointing, waving
- all these nonverbal cues signify immediacy, spontaneity, and responsiveness
- overall, their use makes the speaker more comprehensible and more persuasive

The rise of televisuality

- television has replaced public oratory as the preferred means of public communication
- in the process different skills come to the foreground
- the use of teleprompters: called the "sincerity machine" by British journalists means you no longer need to be able to speak "off-the-cuff" or memorize your lines
- attractiveness and likeability are more important than intelligence
- dramatic paralanguage has been replaced by a more conversational tone
- bombastic speech and gesture appear overly aggressive and off-putting
- our psychological proximity to the politician has increased even though actual distance between us is greater than ever

Ronald Reagan: An example

#1: rambled on, read off notes, no sense of time or punctuation

#2: maintains more eye contact, notes as a prop, fluent speech, eyebrow flash, expressive

- Reagan's televised presentation reveals a marked absence of shifts in intonation, gesture and rhythm
- he played to the audience in their living room at home and not to the one right in front of him
- Reagan was renowned for how relaxed he appeared on TV

Televisuality

- On TV minor details are magnified (such as glasses, sweat, etc.)
- The camera emphasizes any discomfort or anxiety
- The techniques of public oratory risks coming across as long-winded, over earnest, or too intense
- Ironically, on TV this indicates a lack of spontaneity or naturalness

Televisuality & everyday life

- Television also shows us much more of the politician
- Shows politicians going about their daily routines
- This representation of "everyday life" allows people to make judgements about a politician's character and personality
- Politicians who appear to be comfortable in their own body have a decided advantage in winning the audience over

FINAL EXAM FORMAT

- Same format