1982

A qualitative analysis of nine nonverbal communications texts

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AN ABSTRACT OF THE THESIS OF Edward J. Cavin for the Master
of Science in Speech Communication presented October 28,
1982.

Title: A Qualitative Analysis of Nine Nonverbal Communica-
         tions Texts.

APPROVED BY MEMBERS OF THE THESIS COMMITTEE:

Robert W. Vogelsang, Chairman

Ben Padrow

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        Throughout the past decade, numerous texts have been
published which claim to be ideally suited for use in a
basic, introductory nonverbal communication course. Many
authors state that their text will comprehensively cover
all aspects of the field of nonverbal communication.
Unfortunately, many of the texts cover only a portion of
the concepts which have been deemed as essential for

inclusion in a beginning nonverbal communication course.

With the plethora of material relating to this topic
on the market, there is a need for a comprehensive evalua-
tion form by which an evaluator could determine the specific
method of layout (manner of organization and construction)
as well as the content (nonverbal material) contained in
each text under scrutiny. This thesis will examine criteria
for evaluating texts in addition to listing the proposed
method for constructing a textbook in terms of the order
in which the various parts of the work are to be organized.

The purpose of the thesis is to: (1) identify the
specific nonverbal communication components which are
necessary for inclusion in a basic, introductory text,
(2) identify the general elements of an effectively con-
structed nonverbal communication text in terms of (a) Con-
tent, and (b) Layout; (3) identify the specific nonverbal
components which must be included in a comprehensive non-
verbal communication text; (4) determine which text, if any,
comes closest to meeting the ideal requirements as deter-
mined by the evaluation form. The evaluation form is
divided into two parts. Part 1 includes material relating
to general textbook construction, organization, and layout.
Part 2 contains material relating to the nine components of
nonverbal communication.

The evaluation form is the instrument which has been
used to determine the overall quality of each text in the

study. Accompanying every evaluation form is a listing of the material in each text. This is followed by an individual summary relating to the specific quality of each text being studied.

The last section of the thesis reviews the text which has been rated as the best, most comprehensive, well constructed and organized one evaluated.

A QUALITATIVE ANALYSIS OF NINE NONVERBAL

COMMUNICATIONS TEXTS

by

EDWARD J. CAVIN

A thesis submitted in partial fulfillment of the
requirements for the degree of

MASTER OF SCIENCE
in
SPEECH COMMUNICATION

Portland State University

1983

TO THE OFFICE OF GRADUATE STUDIES AND RESEARCH:

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Dedication

This thesis is dedicated to my wife Kristi,
the greatest blessing any man could ever
hope for.

ACKNOWLEDGMENTS

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CHAPTER I

HISTORICAL PERSPECTIVES OF
INFORMATION DISTRIBUTION

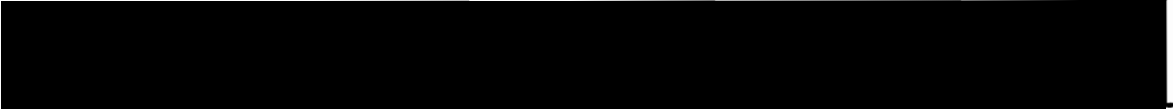The universal form of human communication has been oral language which, in turn, has allowed experiences to become cumulative. Not only facts, but abstractions as well, could be passed on for new generations to build upon. However, the reliance on human speech meant that accurate transference of information depended solely upon the memory of the person conveying the information.

With writing, complex abstractions and involved factual knowledge could be passed on and improved upon. A stylus could punch marks on a wet clay surface, a chisel could incise marks in stone, a brush could smear ink on papyrus or parchment. Some alternatives were easier, some more economical, some more permanent, but all were painstaking and slow. The tedious process of making duplicates by repetitive writing was time and energy consuming, thereby making most books short, few in number, and very error prone because they were copied by people without the knowledge of the authors. Literacy was also very low since few people had access to education. During this period in history, the destruction of even a few temples could mean the loss of all the irreplaceable records of a culture.

The step from writing to printing was not merely a simple invention. It produced a quantum leap in communication and it took no small degree of technology to accomplish the result. In 1440, Johann Gutenburg and others began working with movable type.[1] The basic concept was simple by today's standards but Gutenburg had to develop a metal alloy for casting type that melted easily when heated, expanded slightly when frozen, and produced sharp outlines when applied to paper. He had to devise proper techniques to align type accurately and to press it against paper evenly and firmly in order to obtain clear prints.[2] A practical printing technology was useless without the proper paper--which presents still another technological evolution that began about 105 A.D. in China.[3]

Printing revolutionized human culture faster than any technological advance in history up to that time. It became possible to produce books at a much greater rate than in previous times so that the archives of knowledge were multiplied enormously. The literacy rate increased and a minimum amount of education became possible for everyone, not just for a select few. The wider spread of education formed a larger reservoir of competent scientists and technologists. Their printed thoughts and discoveries quickly supplemented those of their fellow workers throughout Europe.

Printing brought the first community of contemporary thought and, as a result, a rapid scientific and technological

advance. It was no accident that the scientific revolution of the mid-sixteenth century began only after printing had established itself on the continent. Later centuries brought greater and faster production of the printed word and a wholesale outward spreading of human thought.

The all metal press was invented in Great Britain in 1790.[4] In 1847, Richard Hoe, an American, invented the eight thousand copies per hour rotary press.[5] In the 1880's, a German-American, Otto Merganthaler, invented the Linotype, which could mechanically set an entire line of type at the same time.[6] By the mid-twentieth century, the whole printing process had become almost entirely automatic with a large percentage of volume printing currently being controlled by the use of computers.[7]

The flood of printed information has become so large that no one can keep up with the available knowledge in even a very narrow field, e.g., nonverbal communication. The quantity of scientific information generated in the laboratories, observatories, institutes, and universities is said to double each decade. The number of scientific papers published since 1965 is equal to, if not more than, the total number published in all the years preceding 1965.[8] This runaway inflation of information cannot continue for long without breaking down the process it should be serving. If the information explosion continues at its present rate, science and the human progress it benefits will be held

back, not by a lack of knowledge, but by the information
overload that has now become an inherent part of the pro-
cess. If humanity is to continue to advance using knowl-
edge, technology, and wisdom, then new revolutions for
handling the information overload must be developed. The
most probable answer to this problem is the computer, which
is currently revolutionizing society in the same manner as
the printing press--but far more rapidly. The computer can
aid people in separating the relevant from the irrelevant,
the worthwhile from the worthless. It can also selectively
disseminate relevant information to those people to whom it
can be of value. Taking this one step further, it is not
hard to imagine a vast computerized worldwide library net-
work storing, and offering for easy retrieval, the accumu-
lated knowledge of humanity, the output of a particular
writer, or all significant information on a particular sub-
ject. In fact, a computer with a sufficiently advanced
program might be able to search through its store of infor-
mation, weigh and combine items from the store, and then
deliver conclusions that would be a synthesis of many works.
Such a partnership of people and machines could do more
toward probing the deeper knowledge of the laws of nature
and their consequences than either partner could do sepa-
rately. It is only through far more sophisticated informa-
tion processing, storage, and communication that knowledge
will be universally available and acceptable. History has

revealed that when information is available and widespread, progress is made.[9] Most importantly, the benefits of the information could be available, for the first time in history, to everyone.

The current state of affairs indicate that colleges and universities are a major contributor to the problem of information overload by requiring their faculties to "publish or perish." While this rule sees to it that ongoing research is an integral part of a professor's duties, it can also limit, in some cases, the quality of work that is ultimately put into print. Thus, many new textbooks are simply a rehash of material which has been in print for a substantial period of time. Each author states that his/her work is a new, definitive statement about their particular topic when, in actuality, it is his/her interpretation of several other people's work as well as his/her own contributions.

Each year professors are deluged with a plethora of textbooks that have been designed and written to serve the curricular needs of the various classes which are taught at their school. Each text is supposed to be different from every other text but, in this respect, many fall far short. It is often much easier to cite the obvious similarities in texts rather than the hidden differences. Subjects may be esoterically worded to suit the predetermined needs of the author or they may be organized using various formats,

but the information contained within is often very similar
to, and overlaps that found in many of the other texts which
have been written about the same topic. In all cases, the
overall quality of the work is dependent on the perception,
interpretation, organizational skill, writing ability, and
ethical standards of the author.

PURPOSE OF THE STUDY

The purpose of this thesis is to examine nine contem-
porary nonverbal communication textbooks which are currently
being used at Portland State University. In conducting this
study, it will be necessary to develop an evaluation scale
which lists the topics that have been deemed most important
for inclusion in a comprehensive, contemporary nonverbal
communication textbook. The scale will then be applied to
each text so that the contents can be analyzed in terms of
the topics within, as well as the organizational layout of
the material in each text. Based on the results obtained
from the evaluation scale, a synopsis of what should be
included in a contemporary, comprehensive nonverbal com-
munication textbook will be developed along with a recom-
mendation of how an ideal nonverbal textbook should be
organized.

The reason for a monographical study of this nature
relates directly to the information overload discussed
earlier in the chapter. Even in a relatively small component

of the overall field of speech communication, there is an enormous amount of published material which relates directly to nonverbal communication texts already in print--with a great deal more coming out each year. This thesis will examine and analyze a small percentage of the contemporary texts which have been widely circulated between 1971 and 1980 to assess the quality and comprehensiveness of each work. A compilation of the most comprehensive, substantive works, as determined by the evaluation scale, will then be developed with an emphasis on what has been designated as the "ideal" in relation to nonverbal communication textbooks.

Chapter 1--Notes

[1]Stephen F. Mason, <u>A History of the Sciences</u> (New York:
Collier Books, 1966), pp. 107-108.

[2]John M. Fontana, <u>Mankinds Greatest Invention</u>
(New York: Stratford Press, 1964), p. 21, 27-30.

[3]Mason, p. 74.

[4]W. Turner Berry and H. Edmund Poole, <u>Annals of
Printing</u> (Toronto: University of Toronto Press, 1966),
p. 190.

[5]Ibid., p. 235.   [6]Ibid., pp. 256-257.

[7]<u>Author Unknown</u>, "Science and Technology--Communica-
tion," Date Unknown, 5 pp. (p. 2).

[8]Ibid., p. 2.   [9]Ibid., p. 5.

CHAPTER II

ESSENTIAL NONVERBAL COMMUNICATION

BACKGROUND INFORMATION

STUDY OF NONVERBAL COMMUNICATION

> The textbook is a far more versatile medium than its critics would have people believe. It can be read for a few minutes at a time or for many hours at a stretch. It can be studied or skimmed quickly, read once or reread often. All students can be given the same reading assignment or each can be given a different one. The students can move through the material at the same pace or at very different speeds. The reader can move from the beginning of the book to the end or he can jump erratically from one section to another. The text can be used in class, at home, in the library or any other location deemed appropriate for studying.[1]

University scholars have sought to prepare texts that would represent the subject matter as seen by academicians in their particular disciplines. As a result of these projects, a myriad of printed material has been, and is being prepared, which will expand and supplement the material already in print. With an emphasis on research, many departments/schools encourage (if not demand) that their faculty be involved in studies which will enhance knowledge in a given area, hence, the study of nonverbal communication.

As a discipline, systematic and scientific methods of inquiry have only recently begun to be applied to the various aspects of "communicating without words," but these recent contributions are not without important predecessors.

Since the beginning of civilization, dancers, drama-
tists, orators, and other storytellers have studied and
understood the importance of nonverbal communication. The
very word, "drama," is a Greek word meaning an action.[2] In
the 19th century, speech students and teachers were actively
interested in nonverbal communication. Practitioners of
the so-called school of public address (elocution) actually
memorized postures, gestures, and facial expressions for
communicating shades of meaning to listeners. This prac-
tice led to such artificiality that it fell into disrepute.[3]

Darwin's <u>The Expression of Emotion in Man and Animals</u>,
published in 1872, has been highly influential in the
modern study of facial expressions. Kretschmer's <u>Physique
and Character</u>, 1940, laid the foundation for work on body
types. Efron's 1941 classic, <u>Gesture and Environment</u>,
introduced innovative ways of studying body language. In
his book, Efron set forth the important role of culture in
shaping many of our gestures. He constructed a framework
for classifying nonverbal behaviors that still influences
researchers today. Anthropologists Ray Birdwhistell
(<u>Introduction to Kinesics</u>, 1952) and Edward T. Hall (<u>The
Silent Language</u>, 1959) founded research programs in kine-
sics and proxemics. A psychiatrist, Jurgen Ruesch, and
photographer, Weldon Kees, coauthored the first book to
use the term "nonverbal communication," in its title in
1956 with <u>Nonverbal Communication: Notes on the Visual
Perception of Human Relations</u>.[4]

In 1970, a journalist named Julius Fast published a book called <u>Body Language</u>, which detailed his account of the study of nonverbal communication. This caught the public's imagination and a steady stream of books and magazine articles soon followed that were designed for the popular audience. Some of these, in the interest of simplification and readability, misrepresented findings about the role of nonverbal communication in such areas as: making a sale, detecting deception, finding a sex partner, and the like. To the extent that these books suggest nonverbal language can be interpreted uniformly, automatically, and consistently, they are premature and misleading. Some imply that all one needs to do in order to read a person is to memorize the specific meanings for specific nonverbal cues. This idea is less than realistic because it is just not true; nonverbal cues do not always mean the same thing in every context nor do they mean the same thing to every person in the same context.

Modern researchers have concentrated on identifying nonverbal elements that communicate meaning. Although attempts have been made, no one has progressed very far in codifying or standardizing meanings for various nonverbal cues. The obstacles are staggering. To use body movements for example, Mario Pei estimates that people can produce some 700,000 distinct and elementary physical signs.[5] Furthermore, nonverbal behavior appears to be partly

instinctive, partly learned, and partly imitated. Some evidence suggests that certain nonverbal behaviors are universal, while others are definitely cultural.[6] Meanings can vary from culture to culture, subculture to subculture and, in some cases, from family to family. Additionally, context seems to be more important in nonverbal communication than in verbal communication. These factors, and many others, make the task of standardizing meaning almost overwhelming.

This is not to say that people should ignore nonverbal signals; it simply implies that this wordless language is not--as yet--subject to exact and universally agreed upon interpretations. However, most people can apply general meaning to many nonverbal signals with reasonable accuracy but, when they act upon their interpretations with rote certainty, their behavior becomes unrealistic and problems can, and do, arise.

The scholars currently conducting research in the field of nonverbal communication are from a multitude of disciplines (anthropology, communicology, psychiatry, psychology, sociology) and tend to concentrate their energies on one particular aspect of the field. An example of this would be Ray Birdwhistell--an anthropologist by training--whose main interest is kinesics (a word he coined). One of his particular areas of inquiry is the human face and how emotions are conveyed via the different

movements of the eyes, eyebrows, chin, mouth, cheeks, and forehead during the course of an interaction with another human being.

COMPONENTS OF NONVERBAL COMMUNICATION

The field of nonverbal communication should be divided into nine components to be studied scientifically. These are:

1. _Adornment_: the dress, accessories, and cosmetics that provide a clue to the personal characteristics, preferences, personality, and attitudes of the wearer.

2. _Chronemics_: the use and meaning of time in relation to how people perceive, structure, and react to time, as well as the messages interpreted from the usage.

3. _Haptics_: the way in which touch is used in communication, including both the external and internal sensations experienced.

4. _Kinesics_: the meaning of the visual aspects of behavior in terms of movement (both action and static), posture, gestures, facial expressions, and eye behavior.

5. _Objects and Environment_: the messages that are conveyed by the living, working, and social spaces which people inhabit and the effects and influences these have on a communicative encounter.

6. _Olfactory_: the study of odor and how it affects communication.

7. <u>Paralanguage</u>: how the voice is used in communication with the focus on how something is said, not what is said. The vocal, not the verbal, element of speech is given primary consideration.

8. <u>Physical Appearance</u>: the size and shape of the human body in relation to natural body features as well as perceived attractiveness. This is usually the first non-verbal code to have an impact on an interaction. It activates the visual sense and may activate the senses of touch and smell.

9. <u>Proxemics</u>: the way in which space is structured and used in communication, emphasizing territoriality and the concepts of personal and intimate space.

FUNCTIONS OF NONVERBAL COMMUNICATION

Additionally, nonverbal communication also serves the following functions in all human interaction:

1. <u>Accentuation</u>: this highlights or emphasizes a verbal message, e.g., an instructor pounding their fist on a desk to accentuate the meaning of the statement she/he was making.

2. <u>Complementation</u>: this modifies or expands the verbal message, e.g., a person's smile when welcoming someone toward whom they feel affection.

3. <u>Contradiction</u>: the verbal message is contradicted by nonverbal behavior, e.g., sarcasm.

4. <u>Redundancy</u>: this repeats or supports what is being said verbally, e.g., an instructor tells the class they have five minutes to finish a test and holds up five fingers as the verbal message is being conveyed.

5. <u>Regulation</u>: this regulates the flow of verbal communication, e.g., turning away from someone with whom a person doesn't want to communicate, i.e., "giving them the cold shoulder."

6. <u>Substitution</u>: this substitutes or replaces a verbal message, e.g., a glare from an instructor when a student comes to class late.[7]

Although the study of nonverbal communication can be broken down into nine different components along with the six functions they serve, it must be noted that none of the components are exclusive unto themselves. All the components of nonverbal communication overlap and interact with one another and should be viewed from this standpoint. The context of the communication also dictates meaning and is a factor that must be given major consideration when studies of the nonverbal aspects of communication are being conducted. Otherwise, the researcher will have severely limited the accuracy of perceptions and conclusions she/he is attempting to draw from her/his work.

Chapter 2--Notes

[1]Philip W. Jackson, "Technology and the Teacher," in Communication for Economic Development: The School and the Challenge of Innovation (New York: Hill Book Co., 1969), p. 130.

[2]David B. Guralnik and Joseph H. Friend, eds., Webster's New World Dictionary of the American Language (New York: World Publishing Co., 1966), p. 440.

[3]Interview with Ben Padrow, Professor of Speech Communication, Portland State University, Portland, Oregon, May 31, 1981.

[4]Mark L. Knapp, Essentials of Nonverbal Communication (San Francisco: Holt, Rinehart, and Winston, 1980), pp. iii-iv.

[5]Mario Pei, The Story of Language (Philadelphia: J. B. Lippincott, 1949), p. 13.

[6]Jack G. McAuley, People to People: Essentials of Personal and Public Communication (Belmont, CA: Wadsworth Pub. Co., 1979), pp. 201-225.

[7]Michael Burgoon, Approaching Speech Communication (New York: Holt, Rinehart, and Winston, 1974), pp. 115-116.

CHAPTER III

DEVELOPMENT OF THE EVALUATION FORM FOR
NONVERBAL COMMUNICATION TEXTS

When reviewing the textbooks that have been written
on the subject of nonverbal communication, it is necessary
to develop a format for the evaluation of the texts. This
should be based on the criteria which has been deemed the
most important in terms of the purpose for the evaluation as
well as for the needs that the text would be required to
fulfill. The text could then be viewed as objectively as
possible.

In 1975, Theresa B. Handley of the Washington State
Equal Educational Opportunities Section conducted a study
on bias content in instructional texts. It is her conten-
tion that some basic principles concerning the purpose of
instructional materials should be given consideration when
undertaking research of this nature. They are:

1. Instructional materials shall enrich and sup-
port the curriculum, taking into consideration
the varied instructional needs, abilities,
interests and maturity levels of the students
served.

2. Instructional materials shall be of sufficient
variety so as to present opposing views of con-
troversial issues in order that students may
develop the skills of critical analysis and
informed decision making.

3. Instructional materials shall stimulate student growth in conceptual thinking, factual knowledge, literary appreciation, aesthetic values and the development of ethical standards.

4. Instructional materials should contribute to the development of an understanding of the ethnic, cultural, political and occupational diversity of American life.

   A. Instructional materials shall objectively present the concerns of all facets of society. Schools should recognize that, under certain circumstances, biased materials may represent appropriate resources in the presentation of different points of view.

   B. Instructional materials shall provide models which may be used as a vehicle for the development of self-respect, ethnic pride and appreciation of cultural differences, based on respect for the worth, dignity and personal values of every individual.[1]

With this as the base, the Handley study also concludes that the criteria for picking useful textbooks is dependent upon several important items--such as, but not limited to:

   A. Content in terms of:

      1. Learning transferability.
      2. Comprehension and reading levels.
      3. Appropriate work exercises.
      4. Sufficient detail.
      5. Useful illustrations.

   B. Style in terms of:

      1. Concept organization.
      2. Smooth transitions.
      3. Length of chapters and text.[2]

This list, while hardly complete, provides a beginning to which additional qualifications can be added, thereby

allowing the evaluator to look for the production and organization details of textbook construction. An expansion should include such details as:

A. Format of the book:

1. General appearance.
2. Readability of type.
3. Durability and flexibility of the binding.
4. Appeal of page layouts.
5. Appropriateness of the illustrations.
6. Usefulness of chapter headings and subheadings.
7. Usability of the index/indexes.
8. Quality of the paper.

B. Organization and Content:

1. Consistency of the organization and content with the teaching and learning standards of the school or department adopting the material.
2. Consistency of the point of view of the book with the basic principles of the subject area for which the book is being considered.
3. Usefulness in providing situations for problem solving.
4. Aid in stimulating students toward forming their own goals and toward self-evaluation.
5. Usefulness in furthering the systematic and sequential program of the course of study.
6. Clarity and succinctness of the explanations.
7. Interest appeal.
8. Provision for measuring student achievement--if applicable.
9. Adequacy of the chapter organization.
10. Adaptability of content to classroom situations and to varying abilities of individual students.
11. Degree of challenge for the reasonably well prepared students.
12. Usefulness for the more able or gifted students.
13. Usefulness for the slow learners.

14. Adequacy of the quality and quantity
of skills assignments.
15. Provision for review and maintenance
of skills previously taught.[3]

Thus far, in determining the criteria for an evaluation scale of nonverbal textbooks, two main areas have been covered: (1) content, and (2) the technical quality of textbook construction. The last area that needs to be taken into consideration is teaching effectiveness because an instructor will undoubtedly be using the text as the basis for the information supplied in the context of the course. Research has indicated that there are three avenues of approach which could be applied to the evaluation of conventional texts.[4] Therefore, texts should be evaluated against the following set of criteria:

1. Evaluation of the success of the text in achieving its objectives.

2. Evaluation of a text in comparison to some other teaching method (usually conventional instruction, i.e., lecturing).

3. Manipulation of variables within a text in order to see what impact this has on the achievement of a text's objectives.

Additionally, research has proven that texts can often teach as well as instructors, sometimes better. They can often do this in the same amount of time, sometimes faster. Texts and instructors working together usually produce better results than either working separately.[5]

To incorporate teaching effectiveness into the rating scale, the criteria for evaluating texts would have to take into consideration additional information that will not only cover the areas of content and technical quality but teaching effectiveness as well. Based on this, the model for a rating scale should be expanded to incorporate the aforementioned criteria. The expanded version would appear as follows:

I. Criteria for Evaluation of Texts:

    A. Content

        1. Learning transferability

            a. Applicable to "real life situations," i.e., school, home, family, employment, interpersonal relationships, etc.

        2. Comprehension and reading levels

            a. Should be written for lay student rather than other people with vast experience and esoteric knowledge of the field.

            b. Concepts and material should be presented in a manner that is easily understood and comprehended by students beginning the study of nonverbal communication.

        3. Sufficient detail

            a. The materials should define and explain the various components of nonverbal communication without overloading the student with technical, abstract details.

b. Ideally, the material should be presented in a fashion which suits the purposes for the need of the details, i.e., definition, explanation, examples, illustrations.

4. Appropriate work exercises

a. A text should contain experiential exercises which parallel and further define various aspects of the components of nonverbal communication being studied. These should give the student a "hands on" feel of how important, and what impact, nonverbal communication has on communicative encounters.

b. Written exercises which stimulate thought while increasing understanding of nonverbal communication should be included so that students can respond in a manner which indicates an increased awareness has occurred.

5. Useful illustrations

a. A text should contain illustrations which provide a visual picture of an example of nonverbal communication. This should be the easiest of the criteria to fulfill and could possibly provide a high degree of impact as far as creating an awareness of the different components of nonverbal communication.

        b.   The visuals should be located at a place in the chapter where they can be easily related to the written material (definition, illustration).

B. Style

    1. Concept organization

        a.   All of the nonverbal concepts should be identified, defined, explained, and illustrated.

        b.   The concepts under scrutiny should be presented in a straightforward, linear fashion in order to alleviate the confusion that can arise when new, sometimes abstract, material is being studied.

    2. Smooth transitions

        a.   Each point, or paragraph, should easily and smoothly flow into the following one. The reader should be aware of the successive stages of the material as each idea is stated, as its importance is shown, as it is established, and as it is applied to the author's purpose.[6]

    3. Length of chapters

        a.   The material in the chapters should be clear, concise, and to the point without extraneous details that could serve to

confuse the reader. Once a point has been
made, defined, and explained, the author
should move on to the next point so as not
to bog down the reader with a plethora of
insignificant data. On the other hand, all
points should be identified, defined,
explained, and clarified in such a way that
the reader would have no doubt as to the
purpose of the material.

b. Exercises, pertinent visual aids, and dis-
cussion questions should be included--if
applicable.

c. A list should be included of what the stu-
dent will gain by reading the material con-
tained in the chapter, prior to the actual
body of the material. The format of the
chapter should follow, step by step, this
simple outline. Example: "After reading
this chapter, the student should be able
to . . . ."

d. A summary or conclusion should be included
at the end of each chapter.

e. A list of additional readings or resources
should be included when appropriate.

f. A bibliography should be included at the
end of each chapter that would contain the

names and works from which the information was acquired.

4. Indexes

   a. An author index should be included after the last chapter in the text listing the various authors who have contributed the information used in the text. The pages on which the information can be found should also be listed.

   b. A subject index listing the various topics covered should be included after the author index. This index should list the name of the topic as well as the pages on which the information can be found.

Chapter 3--Notes

[1]Theresa B. Handley, <u>Models for the Evaluation of Bias Content in Instructional Materials</u> (Olympia, WA: Equal Educational Opportunities Section, 1975), pp. ii-iii.

[2]Ibid., pp. iv-v.

[3]James Hartley, <u>Designing the Instructional Text</u> (London: Nichols Publishing Co., 1978), p. 102.

[4]Richard I. Lester, "Try Out This Checklist for Evaluating New Textbooks," <u>Nation's Schools</u>, 85 (January 1970), p. 97, 122.

[5]Ibid.

[6]Ben Padrow, <u>Oral Communication: Preparation and Presentation</u> (Portland, OR: Portland State University Copy Center, n.d.), p. 22.

CHAPTER IV

ESSENTIAL COMPONENTS OF AN IDEAL
NONVERBAL COMMUNICATION TEXT

Dale Leathers reports that the most important criteria
to fulfill when writing and constructing a nonverbal com-
munication textbook (based on feedback from other nonverbal
communication instructors) are the following:

1. The book must be designed so that a course
    can be readily developed to parallel the
    treatment of the subject matter in the book.
2. The book must be designed to promote the
    students' active involvement in testing and
    developing their own capacity to communicate
    nonverbally.
3. The book must clearly delineate and analyze
    the functional capacity of the different
    systems which comprise nonverbal communica-
    tion.
4. The book must provide an integrated treat-
    ment of the functional relationships
    between, and among, the nonverbal communica-
    tion systems and of the interaction of these
    systems with the verbal communication system.
5. The book should be extensively and creatively
    illustrated with appropriate, applicable
    pictures and illustrations to facilitate the
    intensive examination of nonverbal communi-
    cation behaviors.[1]

There are two main categories to take into considera-
tion when designing a text that is to serve as a tool for
aiding in the teaching effectiveness of an instructor. The
first is content and the second is layout.

Content consists of the actual material that is used to support the author's purpose for writing the text. For example, if the text is to be written about nonverbal communication in terms of human interaction, or communication, then the content must be limited to nonverbal communication as it relates to communication on an interpersonal level. In this case, it is essential for the author to clearly delineate the direction the text is to take and then compile material that develops, supports, clarifies, and expands the concepts under consideration.

Layout is the actual manner in which the text is constructed. This category includes the means by which the material is presented to the reader in order to insure an accurate, comprehensive understanding of the printed work. To be effective, it must be tightly organized, clearly laid out, and practical for both the instructor and the student.

If the content and the layout do not work in conjunction with one another, much of the potential effectiveness of the material will, consequently, be lost. As an aid to this, the following outline is submitted. The outline is designed to detail the various components of nonverbal communication which have been deemed most important for acquiring a comprehensive understanding of the subject as well as for portraying the actual layout of an ideally constructed text.

CONTENT

A text needs to be composed of a sufficient number of chapters to comprehensively cover all the components of non-verbal communication. This could be accomplished by dealing with the various nonverbal components individually or in an integrated format, both of which can be effective. With the purpose of a text being to inform, the material should be presented in such a way that it is defined, expanded, and clarified for the reader. The content should include, but not be limited to, the following:

I. <u>Introductory Material</u>

    A. Definition of nonverbal communication.

    B. Issues involved in defining and classifying non-verbal communication.

        1. Environmental

        2. Cultural

        3. Contextual

    C. Relationship between sending and reciving skills.

    D. Developing sending and receiving skills.

    E. Definition of specific nonverbal communication components.

        1. Adornment

        2. Chronemics

        3. Haptics

        4. Kinesics

        5. Objects and Environment

        6. Olfactory

    7. Paralanguage

    8. Physical Appearance

    9. Proxemics

F. Definition of the functions of nonverbal communication.

    1. Accentuation

    2. Complementation

    3. Contradiction

    4. Redundancy

    5. Regulation

    6. Substitution

G. Relationship between verbal and nonverbal communication.

H. Brief history of the study of nonverbal communication (optional).

II. <u>Adornment</u>

A. Definition of adornment.

B. Communicative effects of clothes.

C. Communicative effects of accessories.

D. Communicative effects of cosmetics.

E. Cultural differences.

F. Gender differences.

III. <u>Chronemics</u>

A. Definition of chronemics.

B. Communicative function of chronemics.

C. American concept of time.

D. Time orientations.

    1. Psychological

    2. Biological

    3. Cultural

IV. <u>Haptics</u>

A. Definition of haptics.

B. Communicative function of haptics (tactile communication).

C. Tactile communication and human development.

D. Different types of touching behavior.

    1. Functional-professional

    2. Social-polite

    3. Friendship-warmth

    4. Love-intimacy

    5. Sexual arousal[2]

E. Needs for touch.

    1. Biological

    2. Psychological

    3. Sociological

F. The skin as a communication system.

G. Touch norms.

H. Gender differences.

I. Cultural differences.

V. <u>Kinesics</u>

A. Definition of kinesics.

B. Communicative function of kinesics.

    1. Adaptors

    2. Affect displays

    3. Emblems

    4. Illustrators

    5. Regulators

C. Kinesic channels.

    1. Whole head

    2. Whole body

    3. Face only

    4. Eyes and eyebrows only

    5. Hands and arms

    6. Legs and feet

    7. Dyad (whole body with another person)

D. Gender differences.

E. Cultural differences.

VI. Objects and Environment

A. Definition of objects and environment.

B. Communicative effects of objects (artifacts).

C. Communicative effects of environmental features.

    1. Size or volume of artifacts

    2. Arrangement of artifacts within an environment

    3. Types of materials in use

    4. Lighting and shading

    5. Color

          6.   Temperature

          7.   Noise

    D.   Cultural differences.

    E.   Gender differences.

VII.   <u>Olfactory</u>

    A.   Definition of olfactory communication.

    B.   Types of smells and messages communicated.

    C.   Cultural differences.

    D.   Gender differences.

VIII.   <u>Paralanguage</u>

    A.   Definition of paralanguage.

    B.   Communicative function of paralanguage.

    C.   Sound attributes which give vocal cues their unique characteristics.

    D.   Vocal cues in relation to:

          1.   Speaker recognition

          2.   Personality judgments

          3.   Personal characteristics

          4.   Judgments of emotions

          5.   Comprehension and persuasion

          6.   Hesitations and pauses (turn taking)[3]

    E.   Gender differences.

    F.   Cultural differences.

IX.   <u>Physical Appearance</u>

    A.   Definition of physical appearance.

    B.   Communicative potential of physical appearance.

C. Body types.

    1. Endomorph

    2. Mesomorph

    3. Ectomorph

D. Traits associated with body types.

E. Indicators of attractiveness.

    1. General attractiveness

    2. Body shape

    3. Body color

    4. Smell

    5. Hair (cranial, facial, body)

    6. Clothes and artifacts

F. Gender differences.

G. Cultural differences.

X. <u>Proxemics</u>

A. Definition of proxemics.

B. Communicative functions of proxemics.

C. Factors relating to individual space preferences.

    1. Age

    2. Sex

    3. Ethnic and cultural background

    4. Topic or subject matter

    5. Setting for the interaction

    6. Physical characteristics

    7. Attitudinal orientation

    8. Emotional orientation

9. Characteristics of the interpersonal relationship.

10. Personality characteristics[4]

D. Territoriality.

1. Intimate/personal space

2. Private space

3. Public space

XI. <u>General Summary Material</u>

A. Brief review of the material in the chapters in terms of the usage and importance of nonverbal communication.

B. Characteristics of a skilled nonverbal sender/encoder.

C. Characteristics of a skilled nonverbal receiver/decoder.

D. Relationship between sending and receiving skills.

LAYOUT

To facilitate ease in understanding the actual means by which the material will be presented to the reader, the text will be divided into three parts: (1) front matter section, (2) individual chapters, and (3) back matter section. The front matter section includes all the material presented prior to the first chapter. This includes the title page, dedication, forward, preface, acknowledgments, contents, and an introduction. The body of the text is the

individual chapters and all the information contained within each chapter. The back matter, or final section, would contain the appendix, bibliography, glossary, and author and subject indexes.

The importance of a useful, functional layout with regard to textbook formation cannot be overemphasized. A tightly organized, aesthetically pleasing, functional layout takes careful planning and painstaking attention to detail. If done right, the content will be enhanced and the text's teaching effectiveness will be increased, thereby expanding its value as a learning tool. The purpose of the textbook is to teach while creating awareness, understanding, and an appreciation of the material being presented.

In keeping with the criteria advocated by Leathers, an ideally organized textbook should appear as follows:

I. Front Matter Section

    A. The cover should be as aesthetically pleasing as possible. The title must be prominently displayed so that it is easily readable. The appearance of the text should not intimidate students, but inspire them to want to discover what is contained within the covers.

    B. If applicable, a page (or more) can be devoted to the person to whom the author desires to dedicate the text. According to the whim of the

author, this may vary from the full blown poesy of Shakespeare's publisher, "To the onlie begettor of these sonnets" to, "For Mom."[5]

C. The forward is a short introduction by a recognized authority in the field which points out the special features and importance of the work.[6]

D. A preface section tells of the author's purpose for writing the text and the direction he/she intends to take with the material. This provides justification for the work and gives the reader a sense of what to expect from the material. The author can also use this section to present background about herself/himself or to make a statement about her/his feelings on the subject under consideration and then tell the reader why, and how, she/he has come to the conclusions that have been reached. A brief statement about the author(s) could also be included in this section. Pertinent information about the profession, degrees earned, major publications, or areas of interest, and the current place of employment would enhance the credibility of the text.

E. If applicable, the section for acknowledgments can follow the preface. In this section, the author acknowledges the people who have provided assistance while the book was being formed.

Acknowledgments usually occupy one or two pages, depending on the contributions of assistants and colleagues.

F. The table of contents must indicate what is contained in the body of the text. To be most effective, this section should be broken down into outline form, listing the major components of the text along with a list of the chapter names and page numbers in each section. Additionally, the specific parts of each chapter should be listed along with the pages on which the information can be found. This is vitally important to the reader in that it makes referral to material quick and easy while providing information as to what aspects of the various nonverbal components are to be developed.

II. Individual Chapters

The material in the chapters must promote the educational goals and objectives of the text by: (1) being appropriate to the level of instruction intended; (2) using a vocabulary that is easily understood and comprehended by the reader; (3) presenting concepts that are appropriate to the ability of the students using the text; (4) developing the concepts in a logical scope and sequence that is readable and clear; and (5) using material that will

appeal to the readers while stimulating their curiosity. This can be accomplished in the following manner:

A. The section at the beginning of each chapter should contain an outline prior to the start of the written material which lists the major components of the chapter in the order they are addressed.

B. The section at the beginning of each chapter should contain a list of what is to be learned prior to the start of the written material. This can be in the form of questions students would be expected to answer after they have read the material or direct statements about the content of the material. This part can be related to the concepts presented as well as to the new terminology contained in the chapter.

C. The pagination throughout the text should be easily identifiable in order to provide uncomplicated access to the material.

D. The typography, or printed words, must be easy to read while not impeding the reader's comprehension of the material.

E. All sections and paragraphs should be written with the central idea in the first or second sentence. The remainder of the material will be

used to expand, support, and clarify the central
idea. This aids in the organization and balance
while presenting the information as clearly and
simply as possible. By utilizing this style,
the reader is aided in his/her conception of the
subject matter, thereby helping the author to
achieve the stated purpose for writing the text.

F. All concepts should be presented in a straight-
forward, linear fashion from simple to complex.
The idea is to present the material as clearly
and simply as possible while providing the
reader with the opportunity to grasp the scope,
range, and depth of the material and to relate
it to other concepts. Continuity would, thus,
be maintained.

G. The material should stay within the main thrust
of the text. If the thrust is interpersonal,
the material should be limited to nonverbal com-
munication in human interaction. Extraneous
information must be omitted if it does not apply
to the topic at hand, because it can serve to
confuse the reader. Continuity must be main-
tained at all times.

H. The major chapter titles and subtitles must be
clearly delineated to provide easy access to the
formation contained therein. These are to follow

the order of presentation listed in the table of
contents and in the chapter outline.

I. All material should be presented from an unbiased
viewpoint. If this is not the case, it is imper-
ative that the author notify the reader as to
his/her expressed opinion on the topic. The
sources, purposes, and points of view must be
readily identifiable.

J. Pertinent exercises and activities which relate
directly to the material should be included in
each chapter. These provide an experiential
aspect to the material and are an excellent
learning tool (sometimes the most effective)
that can serve to enhance a student's comprehen-
sion of the subject matter under consideration.

K. Written or visual examples should be included,
where appropriate, to help readers in their
conceptualization of the material.

L. Visual aids should be extensively used through-
out the text to clarify the material or to serve
as a visual example for readers. These should
include charts, graphs, cartoons, pictures,
diagrams, models, etc. Each visual aid should
contain an accompanying interpretation or expla-
nation of what it is representing while being
clear, concise, and to the point. It should

serve as a visual extension of the material and must depict an element or aspect of the material being discussed while contributing to the overall development of the text.

M. A summary or review should be the last part of each chapter. In this section, all the major points made in the chapter would be listed in the order they were presented. The purpose is to summarize the work as simply as possible. This relates directly to the list of, "What a student should know . . .", that is located at the beginning of each chapter.

N. The section at the end of each chapter should contain a list of discussion questions that are based on the material in the chapters. These can be used by: (1) individual students to test their acquired knowledge of the materials; (2) groups of students studying the material together; (3) and/or the instructor to stimulate discussion or to test the student's knowledge.

O. The section at the end of each chapter should contain a glossary of the key words which are used in the material as well as their meanings. This would serve to facilitate an increased understanding of the material by providing easy access to the terminology used in its presentation. A student needs to grasp the meaning of

what is written before she/he can adequately com-
prehend the material itself.

P.   The section at the end of each chapter should
contain a list of additional activities which
relate to the material in the chapter. This is
an excellent learning tool because it provides
the student (and instructor) the opportunity to
actually experience an aspect of the material
being discussed, thereby reinforcing the concepts
under study.

Q.   The section at the end of each chapter should
contain a list of the footnoted sources, if any,
for students' perusal. If further clarification
is desired, the students would be provided with
access to the original source from which the
information was extrapolated.

R.   The section at the end of each chapter should
contain a bibliography that lists the contribu-
ting authors as well as the sources from which
the information was obtained. This information
would be of significant importance to those
students or instructors desiring additional data
on the topic.

S.   The section at the end of the chapter should
contain a list of additional readings that relate
to the chapter topic. This would provide a

resource from which the student could expand her/his knowledge of the subject--if so desired.

III. Back Matter Section

    A. An appendix should be included, if appropriate, so the author can provide additional supplementary material of a different, but related, nature to that contained in the body of the text. Rather than having exercises and activities relating to particular components of nonverbal communication, the appendix may include activities which deal with the whole realm of nonverbal communication. Such an activity might be a journal where students chart their increased awareness of how nonverbal communication is used in their daily lives throughout the duration of the class.

    B. A bibliography that lists the names of the authors and the works from which the information was extracted is an important resource that should be part of the back matter section of the text. It would provide information for anyone (student or instructor) desiring to further her/his knowledge of the topic by independent research.

    C. A glossary should be included which lists the important, unfamiliar words and their meanings that are contained in the text. This should include all the words from the glossaries at the

end of each chapter as well as any others that are deemed significant by the author.

D. An author index is a necessary facet of all texts. Each author referred to must be listed, along with the page(s) on which the references are made. This expedites referral to the works of the various contributors who have been instrumental in providing information for the text.

E. A subject index should also be included in this section of the text. The index would provide a listing of all the topics covered in the text in addition to providing the pages on which the material can be found.

Chapter 4--Notes

[1]Dale G. Leathers, <u>Nonverbal Communication Systems</u> (Boston: Allyn and Bacon, 1976), p. xi.

[2]Mark L. Knapp, <u>Essentials of Nonverbal Communication</u> (New York: Holt, Rinehart and Winston, 1980), pp. 153-155.

[3]Ibid., pp. 204-222 passim.

[4]Ibid., pp. 82-86.

[5]Adrian Wilson, <u>The Design of Books</u> (Salt Lake City: Peregrine Smith Inc., 1974), p. 62.

[6]Ibid.

CHAPTER V

NONVERBAL COMMUNICATION TEXT

EVALUATION FORM

James Hartley, in his book, <u>Designing the Instruc-</u>
<u>tional Text</u>, states:

> Instructional texts must be planned very carefully.
> The two main reasons for this are: (1) instructional
> texts are usually much more complex in structure and
> appearance than is continuous prose, thus they
> require greater care in the design and presentation;
> and (2) technical developments in print and informa-
> tion processing mean more and more non-specialists
> are producing instructional materials. Today more
> control by authors over the layout of instructional
> texts is both necessary and possible if the material
> is to be effective.[1]

An evaluator must be as objective as possible when
rating textbooks. The person doing the rating must take
into consideration such factors as the school's policy for
textbook selection, the department's policy for textbook
selection, the level of the students in the class, and the
curricular needs of the class itself. As an aid to this,
an evaluation form can serve as a necessary and effective
tool for adequately comparing the overall strengths and
weaknesses of the various texts submitted for approval.

Evaluating a textbook is, at best, a difficult task
for instructors. The selection of textbooks does not
exist in an educational vacuum. It is a process that takes
place within the context of other interests, needs, concerns,

and issues. The most common way to increase objectivity
and provide satisfactory coverage is to use a checklist of
some sort but, on the college level, <u>few, if any, schools
use a standardized evaluation form</u>[2] even though the selec-
tion, evaluation, and adoption of textbooks is one of a
college professor's most important tasks.

Linda Kunder, of the Educational Research Service,
conducted a study in 1976 which explored the various methods
for textbook selection in use throughout the United States
by the individual states.[3] The purpose of the study was to
compile definitive, comprehensive literature on what the
different evaluators look for when they are examining the
texts which have been submitted for consideration.
Although the study was targeted for public school systems,[4]
the information is applicable to this study because col-
leges and universities have a great deal more latitude in
selecting texts than do public school systems in that they
seldom use a standardized method for evaluating the texts.
On the college level, textbooks are most often chosen by
a department head, a committee, or the person teaching the
class without the use of any type of evaluation form and
without any clear-cut, objective requirements. The choice
is usually highly subjective with regard to the perceived
needs of each individual instructor and each individual
class.

In the Kunder study, surveys were sent to 1275 districts in the thirty-three states which permit local districts (sometimes in conjunction with the state) to select their own textbooks. Of those districts, 414 responded with an explanation of the methods that are used to select the various texts and many also included copies of the evaluation forms they use.[5]

The evaluation form that is most applicable to the needs of this thesis, and the one that appears to be the most comprehensive form in use throughout the United States, is the one used by the Westminster School District in Carroll County, Maryland.[6] As stated previously, with the proliferation of available materials, along with the sometimes intense marketing pressure exerted on professors, it is advisable to have a well-defined procedure for selecting textbooks. The Westminster School District Evaluation Form will provide a thorough, if not efficient, way to analyze each text in order to insure that appropriate works are selected. It will serve as an excellent model under which the main components of textbook evaluation (content analysis, technical quality, and teaching effectiveness) fall. The broad base used in the scale will provide an overall description of the different elements covered in each text and can easily be applied to the specific needs of this study (see the Appendix).

It should be noted that the major weakness of the Westminster Evaluation Form is the double-, triple-, and sometimes quadruple-pronged questions that are asked of the evaluator. A prong is the direction the question points the person doing the evaluating. An example of a quadruple-pronged question can be found in section V-A of the General Evaluation Form (see Appendix). In this case, the question relates to the content of a text and asks if the material is "well presented by providing adequate scope, range, depth, and continuity." If broken down into individual components, the question could be considered four separate questions. The first would relate to adequate scope, the second to adequate range, the third to adequate depth, and the fourth to adequate continuity. A question of this nature would, therefore, force the evaluator to make a general, rather than a specific evaluation of the material.

One way to alleviate a problem such as this is to rewrite or omit all pronged questions. If that is not feasible, then the material should be judged by a number of people, each of whom could evaluate the text independently and then compare their findings in order to determine the accuracy of the evaluation form.

Each subject is unique, therefore it has been necessary to develop an addendum to the Westminster School District Evaluation Form. The expanded version is designed to evaluate the specific criteria which should be included

in nonverbal communication textbooks. The expanded form is more specific in that it is designed to determine which nonverbal components are present in each text as well as what aspects of the different components are covered. The material that has provided the basis for the addendum is that which was mentioned in Chapter 4 as being necessary for inclusion in all comprehensive, introductory nonverbal communication textbooks. The form has been adjusted to meet the needs of this particular study and will provide a definitive answer as to what topics are contained in each nonverbal communication textbook (see Appendix).

Chapter 5--Notes

[1]James Hartley, <u>Designing the Instructional Text</u> (New York: Nichols Publishing Co., 1978), p. 7.

[2]Conversations with colleagues at the Western Speech Communication Association Convention, Portland Hilton Hotel, Winter, 1980.

[3]Linda Kunder, <u>Procedures for Textbook and Instructional Materials Selection</u> (Arlington, VA: Educational Research Service, 1976), p. 1.

[4]Ibid., p. 2.   [5]Ibid.

[6]Ibid., pp. 42-58.

CHAPTER VI

DESCRIPTION AND EVALUATION OF NINE
NONVERBAL COMMUNICATION TEXTS

In this chapter, the evaluation forms will be applied to nine nonverbal communication textbooks that are available in the Portland State University libraries (regular and reserve).

Each text was selected because it was written by a prominent researcher in the field of nonverbal communication[1] and because each author claims her/his work is comprehensive and covers all the different components of nonverbal communication, thus making it suitable for use in an introductory nonverbal communication class. All the texts have been widely circulated by the various publishers and are being, or have been, used at numerous other colleges and universities.[2]

<u>The Rhetoric of Nonverbal Communication</u>. 1971.
Haig A. Bosmajian. Glenview, IL: Scott, Foresman and Co.

The text is divided into two parts: (1) Nonverbal Communication: Interpersonal and Intercultural, and (2) Nonverbal Communication: An Agent of Political and Social Change.

Part 1 contains the following articles: (1) How to Read Body Language by Davis; (2) Symbolism by Krout; (3) Tactile Communication by Frank; (4) Rhythm in Babies and Adults by Meerloo; (5) Communication in Africa by Doobi; (6) Adumbration as a Feature of Intercultural Communication by Hall; (7) Music as Symbolic Behavior by Merriam; (8) Why Do Kids Dig Rock by Goldstein; and (9) Topless Dancing as a Form of Expression and Communication from <u>In re Gianini</u>, 72 Ca. Rptr. 655 (1968).

Part 2 contains the following articles: (1) The Miranda of Power by Merriam; (2) Symbolic Conduct by the Columbia Law Review; (3) Oppression and Nonviolence by M. L. King, Jr.; (4) Picketing and the Communication of Ideas by Jones; (5) The Persuasiveness of Nazi Marching and Der Kampf Um Die Strasse by Bosmajian; (6) Can Government Force Expression Through the Flag Salute by the West Virginia State Board of Education vs. Barnette, 319 U.S. 624 (1943); and (7) Wearing the Black Armband to School to Protest War from Tinker vs. Des Moines School District, 393 U.S. 503 (1969).[3]

The components of nonverbal communication not covered, or covered in a cursory manner are: adornment, chronemics, olfactory, paralanguage, physical appearance, and proxemics.

GENERAL EVALUATION SCALE FOR NONVERBAL TEXTS

Text: The Rhetoric of Nonverbal Communication: Readings

Author: Bosmajian, Haig. 1971.

			YES	NO	NA
I.	**Purpose**				
	A.	Does the author accomplish the overall purpose of the text?	X	__	__
	B.	Is the purpose accomplished in good literary style?	X	__	__
II.	**Author**				
	A.	Is there pertinent, factual information about the educational background, profession, and qualifications of the author?	X	__	__
III.	**Authenticity**				
	A.	Is the material factually accurate and objective in its presentation?	X	__	__
	B.	Is the material up-to-date?	__	X	__
	C.	Are the information sources well documented?	X	__	__
IV.	**Appropriateness**				
	A.	Does the material promote the educational goals and objectives of the curriculum?	X	__	__
	B.	Is the material appropriate to the level of instruction intended?	X	__	__
	C.	Is the interest level appropriate to the user?	X	__	__
		1. Will the material stimulate the curiosity of the user?	X	__	__
		2. Will the material appeal to many students?	X	__	__

	YES	NO	NA

V. Content

A. Is the content of the material well presented by providing adequate scope, range, depth, and continuity? | X | — | —

B. Is the material well organized and well balanced? | X | — | —

C. Is the material presented as clearly and simply as possible for the level intended? | X | — | —

D. Does the material aid conceptualization of the subject matter? | X | — | —

E. Does the material achieve its stated purpose? | X | — | —

F. Are the transitions from one point to another, or one section to another, smooth and clear? | X | — | —

G. Does the text present information not otherwise available? | X | — | —

H. Does the material give a new dimension to the subject? | X | — | —

I. Are the sources, purposes, and points of view readily identifiable? | X | — | —

VI. Technical Quality

A. Is the text hardcover? | X | — | —

B. Is the text softcover? | — | X | —

C. Is the typography clear and easy to read? | X | — | —

D. Are the page layouts well designed? | X | — | —

E. Is the pagination definite and clear? | X | — | —

F. Are aids to learning provided? | X | — | —

   1. Is there a table of contents? | X | — | —

   2. Is there an outline listing the contents of each chapter? | — | X | —

	YES	NO	NA

a.   Is this at the beginning of each chapter? — — **X**

b.   Is this in the table of contents? — — **X**

3.   Are the major titles and subtitles of each section delineated in each chapter? **X** — —

4.   Is there a list of priorities at the beginning of each chapter? — **X** —

5.   Are internal summaries and reviews provided where appropriate? **X** — —

6.   Is there a list of related exercises or activities contained in each chapter? — **X** —

7.   Is there a list of additional readings in each chapter? **X** — —

8.   Does the text contain an appendix? — **X** —

a.   Is the appended material useful? — — **X**

9.   Does the text contain a glossary? — **X** —

a.   Is it at the end of each chapter? — — **X**

b.   Is it at the end of the text? — — **X**

10.   Does the text contain a subject index? — **X** —

11.   Does the text contain an author index? — **X** —

12.   Does the text contain a bibliography? **X** — —

a.   Is it at the end of each chapter? **X** — —

b.   Is it at the end of the text? — **X** —

		YES	NO	NA

13. Are the chapters footnoted or endnoted? — **X** — —

G. Are visual aids used? — **X** — —

　1. Do they contribute to the development of the text? — **X** — —

　2. Is the art of photographic quality of the visual aid acceptable (sharpness, composition, color)? — **X** — —

　3. Is there a good balance between artistic technique and educational need? — **X** — —

　4. Are the captions readable? — **X** — —

　5. Are the captions a good interpretation of the material, yet not distracting? — **X** — —

　6. Are the illustrations and captions suitable for teaching and learning purposes? — **X** — —

　7. Are the visual aids located properly for greatest usefulness? — **X** — —

　8. Are the visual aids adequate in number? — — **X** —

　9. Is the content of the visual aid well organized and well balanced? **X** — —

　10. Is explanatory material provided? **X** — —

SPECIFIC EVALUATION FORM FOR NONVERBAL TEXTS

I. Introductory Material — **X** — —

A. Definition of nonverbal communication **X** — —

B. Issues involved in defining and classifying nonverbal communication — **X** — —

　1. Environmental — **X** — —

		YES	NO	NA
	2. Cultural	X		
	3. Contextual	X		
C.	Relationship between sending and receiving skills		X	
D.	Developing sending and receiving skills		X	
E.	Components of nonverbal communication mentioned in the text	X		
	1. Adornment		X	
	2. Chronemics		X	
	3. Haptics		X	
	4. Kinesics	X		
	5. Objects and Environment	X		
	6. Olfactory		X	
	7. Paralanguage		X	
	8. Physical Appearance		X	
	9. Proxemics		X	
F.	Definition of the functions of non-verbal communication		X	
	1. Accentuation			X
	2. Complementation			X
	3. Contradiction			X
	4. Redundancy			X
	5. Regulation			X
	6. Substitution			X
G.	Relationship between verbal and nonverbal communication	X		

	YES	NO	NA
H. Brief history of the study of nonverbal communication (optional)	X		
II. Adornment		X	
A. Definition of adornment			X
B. Communicative effects of clothes			X
C. Communicative effects of accessories			X
D. Communicative effects of cosmetics			X
E. Cultural differences			X
F. Gender differences			X
III. Chronemics		X	
A. Definition of chronemics			X
B. Communicative function of chronemics			X
C. American concept of time			X
D. Effects of time orientations			X
1. Psychological			X
2. Biological			X
3. Cultural			X
IV. Haptics	X		
A. Definition of haptics	X		
B. Communicative function of haptics	X		
C. Tactile communication and human development	X		
D. Different types of touching behavior	X		
1. Functional-professional	X		
2. Social-polite	X		
3. Friendship-warmth	X		

		YES	NO	NA
4. Love-intimacy		X	—	—
5. Sexual arousal		X	—	—
E. Needs for human touch		X	—	—
1. Biological		X	—	—
2. Psychological		X	—	—
3. Sociological		X	—	—
F. The skin as a communication system		X	—	—
G. Touch norms and the reason for norms		X	—	—
H. Gender differences		X	—	—
I. Cultural differences		X	—	—
V. Kinesics		—	X	—
A. Definition of kinesics		—	—	X
B. Communicative function of kinesics		—	—	X
C. Kinesic channels		—	—	X
1. Whole head		—	—	X
2. Whole body		—	—	X
3. Face only		—	—	X
4. Eyes and eyebrows only		—	—	X
5. Hands and arms		—	—	X
6. Legs and feet		—	—	X
7. Dyad (whole body with another person)		—	—	X
D. Gender differences		—	—	X
E. Cultural differences		—	—	X
VI. Objects and Environment		X	—	—
A. Definition of objects and environment		X	—	—

		YES	NO	NA
B.	Communicative effects of objects (artifacts)	X	—	—
C.	Communicative effects of environmental features	—	X	—
	1. Size or volume of artifacts	—	X	—
	2. Arrangement of artifacts within an environment	X	—	—
	3. Types of materials in use	—	X	—
	4. Lighting and shading	—	X	—
	5. Color	—	X	—
	6. Temperature	—	X	—
	7. Noise	—	X	—
D.	Cultural differences	—	X	—
E.	Gender differences	—	X	—
VII.	Olfactory	—	X	—
A.	Definition of olfactory communication	—	—	X
B.	Communicative function of odor	—	—	X
C.	Types of smells and messages communicated	—	—	X
D.	Cultural differences	—	—	X
E.	Gender differences	—	—	X
VIII.	Paralanguage	—	X	—
A.	Definition of paralanguage	—	—	X
B.	Communicative function of paralanguage	—	—	X
C.	Sound attributes which give vocal cues their unique characteristics	—	—	X
D.	Vocal cues in relation to:			
	1. Speaker recognition	—	—	X

			YES	NO	NA
	2.	Personality judgments	—	—	X
	3.	Personal characteristics	—	—	X
	4.	Judgments of emotion	—	—	X
	5.	Comprehension and persuasion	—	—	X
	6.	Hesitations and pauses	—	—	X
E.		Gender differences	—	—	X
F.		Cultural differences	—	—	X
IX.		Physical Appearance	—	X	—
A.		Definition of physical appearance	—	—	X
B.		Communicative potential of physical appearance	—	—	X
C.		Body types	—	—	X
	1.	Endomorph	—	—	X
	2.	Mesomorph	—	—	X
	3.	Ectomorph	—	—	X
D.		Traits associated with body types	—	—	X
E.		Indicators of attractiveness	—	—	X
	1.	General attractiveness	—	—	X
	2.	Body shape	—	—	X
	3.	Body color	—	—	X
	4.	Smell	—	—	X
	5.	Hair (cranial, facial, body)	—	—	X
	6.	Clothes and artifacts	—	—	X
F.		Cultural differences	—	—	X
G.		Gender differences	—	—	X

		YES	NO	NA
X.	**Proxemics**	___	X	___
A.	Definition of proxemics	___	___	X
B.	Communicative function of proxemics	___	___	X
C.	Factors relating to individual space preference	___	___	X
	1. Age	___	___	X
	2. Sex	___	___	X
	3. Ethnic and cultural background	___	___	X
	4. Topic or subject matter	___	___	X
	5. Setting of the interaction	___	___	X
	6. Physical characteristics of the interactants	___	___	X
	7. Attitudinal orientation	___	___	X
	8. Emotional orientation	___	___	X
	9. Characteristics of the inter-personal relationship	___	___	X
	10. Personality characteristics	___	___	X
D.	Territoriality	___	___	X
	1. Intimate/Personal space	___	___	X
	2. Private space	___	___	X
	3. Public space	___	___	X
XI.	**General Summary Material**	___	X	___
A.	Brief review of the material in the chapters in terms of the usage and importance of nonverbal communication	___	___	X
B.	Characteristics of a skilled nonverbal receiver/decoder	___	___	X
C.	Characteristics of a skilled nonverbal sender/encoder	___	___	X

	YES	NO	NA

D. Relationship between nonverbal sending and receiving skills   ___   ___   <u>X</u>

Nonverbal Communication in Human Interaction. 1972.
Mark L. Knapp. New York: Holt, Rinehart and Winston.

The text is divided into seven chapters which cover
the following topics: (1) Basic Perspectives of Nonverbal
Communication; (2) Effects of Environment and Space on
Human Communication; (3) Effects of Physical Appearance
and Dress on Human Communication; (4) Effects of Physical
Behavior on Human Communication; (5) Effects of the Face
and Eyes on Human Communication; (6) Effects of Vocal Cues
Which Accompany Spoken Words; and (7) Observing and
Recording Nonverbal Behavior.[4]

The components of nonverbal communication not
covered, or covered in a cursory manner are: chronemics
and olfactory.

GENERAL EVALUATION SCALE FOR NONVERBAL TEXTS

Text: Nonverbal Communication in Human Interaction

Author: Knapp, Mark L. 1972.

		YES	NO	NA
I. Purpose				
A.	Does the author accomplish the overall purpose of the text?	X		
B.	Is the purpose accomplished in good literary style?	X		
II. Author				
A.	Is there pertinent, factual information about the educational background, profession, and qualifications of the author?	X		
III. Authenticity				
A.	Is the material factually accurate and objective in its presentation?	X		
B.	Is the material up-to-date?	X		
C.	Are the information sources well documented?	X		
IV. Appropriateness				
A.	Does the material promote the educational goals and objectives of the curriculum?	X		
B.	Is the material appropriate to the level of instruction intended?	X		
C.	Is the interest level appropriate to the user?	X		
1.	Will the material stimulate the curiosity of the user?	X		
2.	Will the material appeal to many students?	X		

			YES	NO	NA

V. Content

A. Is the content of the material well presented by providing adequate scope, range, depth, and continuity? — X __ __

B. Is the material well organized and well balanced? — X __ __

C. Is the material presented as clearly and simply as possible for the level intended? — X __ __

D. Does the material aid conceptualization of the subject matter? — X __ __

E. Does the material achieve its stated purpose? — X __ __

F. Are the transitions from one point to another, or one section to another, smooth and clear? — X __ __

G. Does the text present information not otherwise available? — __ X __

H. Does the material give a new dimension to the subject? — __ X __

I. Are the sources, purposes, and points of view readily identifiable? — X __ __

VI. Technical Quality

A. Is the text hardcover? — __ X __

B. Is the text softcover? — X __ __

C. Is the typography clear and easy to read? — X __ __

D. Are the page layouts well designed? — X __ __

E. Is the pagination definite and clear? — X __ __

F. Are aids to learning provided? — X __ __

   1. Is there a table of contents? — X __ __

   2. Is there an outline listing the contents of each chapter? — X __ __

	YES	NO	NA

a. Is this at the beginning of each chapter? — X —

b. Is this in the table of contents? X — —

3. Are the major titles and subtitles of each section delineated in each chapter? X — —

4. Is there a list of priorities at the beginning of each chapter? — X —

5. Are internal summaries and reviews provided where appropriate? X — —

6. Is there a list of related exercises or activities contained in each chapter? X — —

7. Is there a list of additional readings in each chapter? X — —

8. Does the text contain an appendix? — X —

a. Is the appended material useful? — — X

9. Does the text contain a glossary? — X —

a. Is it at the end of each chapter? — — X

b. Is it at the end of the text? — — X

10. Does the text contain a subject index? X — —

11. Does the text contain an author index? X — —

12. Does the text contain a bibliography? X — —

a. Is it at the end of each chapter? X — —

b. Is it at the end of the text? — X —

	YES	NO	NA

13. Are the chapters footnoted or endnoted?   **X**   —   —

G. Are visual aids used?   **X**   —   —

    1. Do they contribute to the development of the text?   **X**   —   —

    2. Is the art of photographic quality of the visual aid acceptable (sharpness, composition, color)?   **X**   —   —

    3. Is there a good balance between artistic technique and educational need?   **X**   —   —

    4. Are the captions readable?   **X**   —   —

    5. Are the captions a good interpretations of the material, yet not distracting?   **X**   —   —

    6. Are the illustrations and captions suitable for teaching and learning purposes?   **X**   —   —

    7. Are the visual aids located properly for greatest usefulness?   **X**   —   —

    8. Are the visual aids adequate in number?   **X**   —   —

    9. Is the content of the visual aid well organized and well balanced?   **X**   —   —

   10. Is explanatory material provided?   **X**   —   —

SPECIFIC EVALUATION FORM FOR NONVERBAL TEXTS

I. Introductory Material   **X**   —   —

A. Definition of nonverbal communication   **X**   —   —

B. Issues involved in defining and classifying nonverbal communication   **X**   —   —

    1. Environmental   —   **X**   —

		YES	NO	NA
	2. Cultural	X	—	—
	3. Contextual	X	—	—
C.	Relationship between sending and receiving skills	—	X	—
D.	Developing sending and receiving skills	—	X	—
E.	Components of nonverbal communication mentioned in the text	X	—	—
	1. Adornment	X	—	—
	2. Chronemics	—	X	—
	3. Haptics	X	—	—
	4. Kinesics	X	—	—
	5. Objects and Environment	X	—	—
	6. Olfactory	—	X	—
	7. Paralanguage	X	—	—
	8. Physical Appearance	X	—	—
	9. Proxemics	X	—	—
F.	Definition of the functions of non-verbal communication	X	—	—
	1. Accentuation	X	—	—
	2. Complementation	X	—	—
	3. Contradiction	X	—	—
	4. Redundancy	X	—	—
	5. Regulation	X	—	—
	6. Substitution	X	—	—
G.	Relationship between verbal and nonverbal communication	X	—	—

	YES	NO	NA
H. Brief history of the study of nonverbal communication (optional)	X		
II. Adornment	X		
A. Definition of adornment		X	
B. Communicative effects of clothes	X		
C. Communicative effects of accessories	X		
D. Communicative effects of cosmetics		X	
E. Cultural differences		X	
F. Gender differences		X	
III. Chronemics		X	
A. Definition of chronemics			X
B. Communicative function of chronemics			X
C. American concept of time			X
D. Effects of time orientations			X
1. Psychological			X
2. Biological			X
3. Cultural			X
IV. Haptics	X		
A. Definition of haptics	X		
B. Communicative function of haptics	X		
C. Tactile communication and human development	X		
D. Different types of touching behavior		X	
1. Functional-professional			X
2. Social-polite			X
3. Friendship-warmth			X
4. Love-intimacy			X

	YES	NO	NA
5. Sexual arousal			X
E. Needs for human touch	X		
1. Biological	X		
2. Psychological	X		
3. Sociological	X		
F. The skin as a communication system		X	
G. Touch norms and the reason for norms	X		
H. Gender differences		X	
I. Cultural differences		X	
V. Kinesics	X		
A. Definition of kinesics	X		
B. Communicative function of kinesics	X		
C. Kinesic channels	X		
1. Whole head	X		
2. Whole body		X	
3. Face only	X		
4. Eyes and eyebrows only	X		
5. Hands and arms		X	
6. Legs and feet		X	
7. Dyad (whole body with another person)	X		
D. Gender differences	X		
E. Cultural differences		X	
VI. Objects and Environment	X		
A. Definition of objects and environment	X		
B. Communicative effects of objects (artifacts)	X		

			YES	NO	NA
C.	Communicative effects of environmental features		X	—	—
	1.	Size or volume of artifacts	X	—	—
	2.	Arrangement of artifacts within an environment	X	—	—
	3.	Types of materials in use	—	X	—
	4.	Lighting and shading	X	—	—
	5.	Color	X	—	—
	6.	Temperature	X	—	—
	7.	Noise	—	X	—
D.	Cultural differences		X	—	—
E.	Gender differences		—	X	—
VII.	**Olfactory**		—	X	—
A.	Definition of olfactory communication		—	—	X
B.	Communicative function of odor		—	—	X
C.	Types of smells and messages communicated		—	—	X
D.	Cultural differences		—	—	X
E.	Gender differences		—	—	X
VIII.	**Paralanguage**		X	—	—
A.	Definition of paralanguage		X	—	—
B.	Communicative function of paralanguage		X	—	—
C.	Sound attributes which give vocal cues their unique characteristics		X	—	—
D.	Vocal cues in relation to:				
	1.	Speaker recognition	X	—	—
	2.	Personality judgments	X	—	—

		YES	NO	NA
	3. Personal characteristics	X		
	4. Judgments of emotion	X		
	5. Comprehension and persuasion	X		
	6. Hesitations and pauses	X		
E.	Gender differences	X		
F.	Cultural differences	X		
IX.	**Physical Appearance**	X		
A.	Definition of physical appearance	X		
B.	Communicative potential of physical appearance	X		
C.	Body types	X		
	1. Endomorph	X		
	2. Mesomorph	X		
	3. Ectomorph	X		
D.	Traits associated with body types	X		
E.	Indicators of attractiveness	X		
	1. General attractiveness	X		
	2. Body shape	X		
	3. Body color	X		
	4. Smell	X		
	5. Hair (cranial, facial, body)	X		
	6. Clothes and artifacts	X		
F.	Cultural differences		X	
G.	Gender differences		X	
X.	**Proxemics**	X		
A.	Definition of proxemics		X	

		YES	NO	NA
B.	Communicative function of proxemics		X	
C.	Factors relating to individual space preference	X		
	1. Age	X		
	2. Sex	X		
	3. Ethnic and cultural background	X		
	4. Topic or subject matter	X		
	5. Setting of the interaction	X		
	6. Physical characteristics of the interactants	X		
	7. Attitudinal orientation	X		
	8. Emotional orientation		X	
	9. Characteristics of the inter-personal relationship	X		
	10. Personality characteristics	X		
D.	Territoriality	X		
	1. Intimate-Personal space	X		
	2. Private space	X		
	3. Public space	X		
XI.	General Summary Material		X	
A.	Brief review of the material in the chapters in terms of the usage and importance of nonverbal communication			X
B.	Characteristics of a skilled nonverbal receiver/decoder			X
C.	Characteristics of a skilled nonverbal sender/encoder			X
D.	Relationship between nonverbal sending and receiving skills			X

<u>Beyond Words: An Introduction to Nonverbal Communication</u>.
1974.
Randall P. Harrison. Englewood Cliffs, N.J.: Prentice-
Hall, Inc.

The text is divided into four parts which comprise
twelve chapters and four appendices.

Part 1: Introduction contains the following two
chapters: (1) Nonverbal Cues; and (2) Nonverbal Communica-
tion.

Part 2: Systems contains the following three chap-
ters: (1) Communication Systems; (2) Code Systems; and
(3) Systems for Prediction.

Part 3: Codes contains the following five chapters:
(1) Human Sounds; (2) The Human Face; (3) Hands and Body;
(4) Time, Space, and Object; and (5) Messages of Media.

Part 4: Conclusion contains the following two chap-
ters: (1) -plications: im-, ap-, con-; and (2) Epilog.

The four appendices contain the following information:
Appendix A: answers to the "right-right" test; Appendix B:
information processing test; Appendix C: who touches whom,
where; Appendix D: a glossary of key terms.[5]

The only component of nonverbal communication missing
from this text is olfactory although adornment, haptics,
objects and environment, paralanguage, physical appearance,
and proxemics are only cursorily examined.

<u>GENERAL EVALUATION SCALE FOR NONVERBAL TEXTS</u>

Text: Beyond Words: An Introduction to Nonverbal Communi-
        cation.

Author: Harrison, Randall P.   1974.

		YES	NO	NA
I.	**Purpose**			
A.	Does the author accomplish the overall purpose of the text?		X	
B.	Is the purpose accomplished in good literary style?	X		
II.	**Author**			
A.	Is there pertinent, factual information about the educational background, profession, and qualifications of the author?	X		
III.	**Authenticity**			
A.	Is the material factually accurate and objective in its presentation?	X		
B.	Is the material up-to-date?	X		
C.	Are the information sources well documented?	X		
IV.	**Appropriateness**			
A.	Does the material promote the educational goals and objectives of the curriculum?	X		
B.	Is the material appropriate to the level of instruction intended?	X		
C.	Is the interest level appropriate to the user?	X		
1.	Will the material stimulate the curiosity of the user?	X		
2.	Will the material appeal to many students?	X		

	YES	NO	NA

V. <u>Content</u>

   A. Is the content of the material well presented by providing adequate scope, range, depth, and continuity?   <u>X</u>   <u> </u>   <u> </u>

   B. Is the material well organized and well balanced?   <u>X</u>   <u> </u>   <u> </u>

   C. Is the material presented as clearly and simply as possible for the level intended?   <u>X</u>   <u> </u>   <u> </u>

   D. Does the material aid conceptualization of the subject matter?   <u>X</u>   <u> </u>   <u> </u>

   E. Does the material achieve its stated purpose?   <u> </u>   <u>X</u>   <u> </u>

   F. Are the transitions from one point to another, or one section to another, smooth and clear?   <u>X</u>   <u> </u>   <u> </u>

   G. Does the text present information not otherwise available?   <u> </u>   <u>X</u>   <u> </u>

   H. Does the material give a new dimension to the subject?   <u> </u>   <u>X</u>   <u> </u>

   I. Are the sources, purposes, and points of view readily identifiable?   <u>X</u>   <u> </u>   <u> </u>

VI. <u>Technical Quality</u>

   A. Is the text hardcover?   <u> </u>   <u>X</u>   <u> </u>

   B. Is the text softcover?   <u>X</u>   <u> </u>   <u> </u>

   C. Is the typography clear and easy to read?   <u>X</u>   <u> </u>   <u> </u>

   D. Are the page layouts well designed?   <u>X</u>   <u> </u>   <u> </u>

   E. Is the pagination definite and clear? <u>X</u>   <u> </u>   <u> </u>

   F. Are aids to learning provided?   <u>X</u>   <u> </u>   <u> </u>

      1. Is there a table of contents?   <u>X</u>   <u> </u>   <u> </u>

      2. Is there an outline listing the contents of each chapter?   <u>X</u>   <u> </u>   <u> </u>

		YES	NO	NA
a.	Is this at the beginning of each chapter?	X	__	__
b.	Is this in the table of contents?	X	__	__
3.	Are the major titles and subtitles of each section delineated in each chapter?	X	__	__
4.	Is there a list of priorities at the beginning of each chapter?	X	__	__
5.	Are internal summaries and reviews provided where appropriate?	X	__	__
6.	Is there a list of related exercises or activities contained in each chapter?	X	__	__
7.	Is there a list of additional readings in each chapter?	__	X	__
8.	Does the text contain an appendix?	X	__	__
a.	Is the appended material useful?	X	__	__
9.	Does the text contain a glossary?	X	__	__
a.	Is it at the end of each chapter?	__	X	__
b.	Is it at the end of the text?	X	__	__
10.	Does the text contain a subject index?	X	__	__
11.	Does the text contain an author index?	X	__	__
12.	Does the text contain a bibliography?	X	__	__
a.	Is it at the end of each chapter?	__	X	__
b.	Is it at the end of the text?	X	__	__

		YES	NO	NA

13. Are the chapters footnoted or endnoted?   _X_ __ __

G. Are visual aids used?   _X_ __ __

   1. Do they contribute to the development of the text?   _X_ __ __

   2. Is the art of photographic quality of the visual aid acceptable (sharpness, composition, color)?   _X_ __ __

   3. Is there a good balance between artistic technique and educational need?   _X_ __ __

   4. Are the captions readable?   _X_ __ __

   5. Are the captions a good interpretation of the material, yet not distracting?   _X_ __ __

   6. Are the illustrations and captions suitable for teaching and learning purposes?   _X_ __ __

   7. Are the visual aids located properly for greatest usefulness?   _X_ __ __

   8. Are the visual aids adequate in number?   _X_ __ __

   9. Is the content of the visual aid well organized and well balanced? _X_ __ __

   10. Is explanatory material provided? _X_ __ __

SPECIFIC EVALUATION FORM FOR NONVERBAL TEXTS

I. Introductory Material   _X_ __ __

A. Definition of nonverbal communication _X_ __ __

B. Issues involved in defining and classifying nonverbal communication   _X_ __ __

   1. Environmental   _X_ __ __

		YES	NO	NA
2.	Cultural	X	—	—
3.	Contextual	X	—	—
C.	Relationship between sending and receiving skills	X	—	—
D.	Developing sending and receiving skills	—	X	—
E.	Components of nonverbal communication mentioned in the text	X	—	—
1.	Adornment	—	X	—
2.	Chronemics	—	X	—
3.	Haptics	—	X	—
4.	Kinesics	X	—	—
5.	Objects and Environment	—	X	—
6.	Olfactory	—	X	—
7.	Paralanguage	—	X	—
8.	Physical Appearance	—	X	—
9.	Proxemics	X	—	—
F.	Definition of the functions of nonverbal communication	—	X	—
1.	Accentuation	—	—	X
2.	Complementation	—	—	X
3.	Contradiction	—	—	X
4.	Redundancy	—	—	X
5.	Regulation	—	—	X
6.	Substitution	—	—	X
G.	Relationship between verbal and nonverbal communication	X	—	—

	YES	NO	NA
H. Brief history of the study of nonverbal communication (optional)		X	
II. Adornment	X		
A. Definition of adornment	X		
B. Communicative effects of clothes	X		
C. Communicative effects of accessories		X	
D. Communicative effects of cosmetics		X	
E. Cultural differences		X	
F. Gender differences		X	
III. Chronemics	X		
A. Definition of chronemics	X		
B. Communicative function of chronemics	X		
C. American concept of time	X		
D. Effects of time orientations	X		
1. Psychological	X		
2. Biological	X		
3. Cultural	X		
IV. Haptics	X		
A. Definition of haptics	X		
B. Communicative function of haptics	X		
C. Tactile communication and human development		X	
D. Different types of touching behavior		X	
1. Functional-professional			X
2. Social-polite			X
3. Friendship-warmth			X
4. Love-intimacy			X

	YES	NO	NA
5. Sexual arousal	—	—	X
E. Needs for human touch	—	X	—
1. Biological	—	—	X
2. Psychological	—	—	X
3. Sociological	—	—	X
F. The skin as a communication system	X	—	—
G. Touch norms and the reason for norms	—	X	—
H. Gender differences	—	X	—
I. Cultural differences	X	—	—
V. Kinesics	X	—	—
A. Definition of kinesics	X	—	—
B. Communicative function of kinesics	X	—	—
C. Kinesic channels	X	—	—
1. Whole head	X	—	—
2. Whole body	X	—	—
3. Face only	X	—	—
4. Eyes and eyebrows only	X	—	—
5. Hands and arms	X	—	—
6. Legs and feet	—	X	—
7. Dyad (whole body with another person)	X	—	—
D. Gender differences	—	X	—
E. Cultural differences	—	X	—
VI. Objects and Environment	X	—	—
A. Definition of objects and environment	X	—	—
B. Communicative effects of objects (artifacts)	X	—	—

	YES	NO	NA
C. Communicative effects of environmental features	X		
1. Size or volume of artifacts		X	
2. Arrangement of artifacts within an environment		X	
3. Types of materials in use		X	
4. Lighting and shading		X	
5. Color		X	
6. Temperature		X	
7. Noise		X	
D. Cultural differences		X	
E. Gender differences		X	
VII. Olfactory		X	
A. Definition of olfactory communication			X
B. Communicative function of odor			X
C. Types of smells and messages communicated			X
D. Cultural differences			X
E. Gender differences			X
VIII. Paralanguage	X		
A. Definition of paralanguage	X		
B. Communicative function of paralanguage	X		
C. Sound attributes which give vocal cues their unique characteristics	X		
D. Vocal cues in relation to:			
1. Speaker recognition		X	
2. Personality judgments		X	

			YES	NO	NA
	3.	Personal characteristics	—	X	—
	4.	Judgments of emotion	—	X	—
	5.	Comprehension and persuasion	—	X	—
	6.	Hesitations and pauses	—	X	—
E.		Gender differences	—	X	—
F.		Cultural differences	—	X	—
IX.		Physical Appearance	X	—	—
A.		Definition of physical appearance	X	—	—
B.		Communicative potential of physical appearance	X	—	—
C.		Body types	—	X	—
	1.	Endomorph	—	—	X
	2.	Mesomorph	—	—	X
	3.	Ectomorph	—	—	X
D.		Traits associated with body types	—	X	—
E.		Indicators of attractiveness	—	X	—
	1.	General attractiveness	—	—	X
	2.	Body shape	—	—	X
	3.	Body color	—	—	X
	4.	Smell	—	—	X
	5.	Hair (cranial, facial, body)	—	—	X
	6.	Clothes and artifacts	—	—	X
F.		Cultural differences	—	X	—
G.		Gender differences	—	X	—
X.		Proxemics	X	—	—
A.		Definition of proxemics	X	—	—

			YES	NO	NA
B.		Communicative function of proxemics	X		
C.		Factors relating to individual space preference		X	
	1.	Age			X
	2.	Sex			X
	3.	Ethnic and cultural background			X
	4.	Topic or subject matter			X
	5.	Setting of the interaction			X
	6.	Physical characteristics of the interactants			X
	7.	Attitudinal orientation			X
	8.	Emotional orientation			X
	9.	Characteristics of the inter-personal relationship			X
	10.	Personality characteristics			X
D.		Territoriality	X		
	1.	Intimate-Personal space	X		
	2.	Private space	X		
	3.	Public space	X		
XI.		General Summary Material	X		
A.		Brief review of the material in the chapters in terms of the usage and importance of nonverbal communication	X		
B.		Characteristics of a skilled nonverbal receiver/decoder	X		
C.		Characteristics of a skilled nonverbal sender/encoder	X		
D.		Relationship between nonverbal sending and receiving skills	X		

Nonverbal Communication: Readings with Commentary. 1974.
Shirley Weitz. New York: Oxford University Press.

The text is divided into the following five major
sections: (1) Facial Expression and Visual Interaction;
(2) Paralanguage; (3) Body Movement and Gestures; (4) Spa-
tial Behavior; and (5) Multichannel Communication.

Section 1 contains the following four articles:
(1) Similarities and Differences Between Cultures in Expres-
sive Moments by Eibl-Eibesfeldt; (2) Facial Affect Scoring
Technique by Ekman, Friesen, and Tompkins; (3) Communica-
tion of Affect Through Facial Expressions in Humans by
Buck, Savin, Miller, and Caul; and (4) Visual Interaction:
The Glances of Power and Preference by Exline.

Section 2 contains the following four articles:
(1) Communication of Feelings by Content Free Speech by
Davitz and Davitz; (2) Acoustic Concomitants of Emotional
Dimensions by Scherer: (3) The Doctor's Voice: Postdictor
of Successful Referral of Alcoholic Patients by Milmoe,
Rosenthal, Blanc, Chafetz, and Wolf; (4) The Mother's
Voices: Postdictor of Aspects of Her Baby's Behavior by
Milmoe, Novey, Kagan, and Rosenthal.

Section 3 contains the following five articles:
(1) Toward Analyzing American Movement by Birdwhistell;
(2) Masculinity and Feminity as Display by Birdwhistell;
(3) Movement Coordination in Social Interaction by Kendon;
(4) The Body Movement-Speech Rhythm Relationship as a Cue

to Speech Encoding by Dittman; and (5) Quasi-Courtship
Behavior in Psychotherapy by Scheflen.

Section 4 contains the following four articles:
(1) Proxemics by Hall; (2) Conflicts and Directions in
Proxemic Research by Watson; (3) Small Group Ecology by
Sommer; and (4) Territorial Defense and the Good Neighbor
by Sommer and Becker.

Section 5 contains the following five chapters:
(1) Nonverbal Leakage and Clues to Deception by Ekman and
Friesen; (2) Inference of Attitudes from Nonverbal Communi-
cation in Two Channels by Mehrabian and Ferris; (3) Some
Signals and Rules for Taking Speaking Turns in Conversa-
tions by Duncan; and (4) Some Determinants of Social
Interaction by Mehrabian and Ksionzky; and (5) Displays
and Messages in Intraspecific Communication by Smith.[6]

The components of nonverbal communication not covered
in this text are adornment, chronemics, haptics, objects
and environment, olfactory, and physical appearance.

GENERAL EVALUATION SCALE FOR NONVERBAL TEXTS

Text: Nonverbal Communication: Readings with Commentary.

Author: Weitz, Shirley. 1974.

		YES	NO	NA
I. **Purpose**				
A.	Does the author accomplish the overall purpose of the text?	X		
B.	Is the purpose accomplished in good literary style?	X		
II. **Author**				
A.	Is there pertinent, factual information about the educational background, profession, and qualifications of the author?	X		
III. **Authenticity**				
A.	Is the material factually accurate and objective in its presentation?	X		
B.	Is the material up-to-date?	X		
C.	Are the information sources well documented?	X		
IV. **Appropriateness**				
A.	Does the material promote the educational goals and objectives of the curriculum?	X		
B.	Is the material appropriate to the level of instruction intended?	X		
C.	Is the interest level appropriate to the user?	X		
1.	Will the material stimulate the curiosity of the user?	X		
2.	Will the material appeal to many students?	X		

		YES	NO	NA

V. Content

A. Is the content of the material well presented by providing adequate scope, range, depth, and continuity? X __ __

B. Is the material well organized and well balanced? X __ __

C. Is the material presented as clearly and simply as possible for the level intended? X __ __

D. Does the material aid conceptualization of the subject matter? X __ __

E. Does the material achieve its stated purpose? X __ __

F. Are the transitions from one point to another, or one section to another, smooth and clear? X __ __

G. Does the text present information not otherwise available? X __ __

H. Does the material give a new dimension to the subject? __ X __

I. Are the sources, purposes, and points of view readily identifiable? X __ __

VI. Technical Quality

A. Is the text hardcover? __ X __

B. Is the text softcover? X __ __

C. Is the typography clear and easy to read? X __ __

D. Are the page layouts well designed? X __ __

E. Is the pagination definite and clear? X __ __

F. Are aids to learning provided? __ X __

    1. Is there a table of contents? X __ __

    2. Is there an outline listing the contents of each chapter? __ X __

	YES	NO	NA
a. Is this at the beginning of each chapter?			X
b. Is this in the table of contents?			X
3. Are the major titles and subtitles of each section delineated in each chapter?	X		
4. Is there a list of priorities at the beginning of each chapter?	X		
5. Are internal summaries and reviews provided where appropriate?	X		
6. Is there a list of related exercises or activities contained in each chapter?		X	
7. Is there a list of additional readings in each chapter?		X	
8. Does the text contain an appendix?		X	
a. Is the appended material useful?			X
9. Does the text contain a glossary?		X	
a. Is it at the end of each chapter?			X
b. Is it at the end of the text?			X
10. Does the text contain a subject index?	X		
11. Does the text contain an author index?	X		
12. Does the text contain a bibliography?	X		
a. Is it at the end of each chapter?	X		
b. Is it at the end of the text?		X	

	YES	NO	NA

13. Are the chapters footnoted or endnoted?   **X** __ __

G. Are visual aids used?   **X** __ __

   1. Do they contribute to the development of the text?   **X** __ __

   2. Is the art of photographic quality of the visual aid acceptable (sharpness, composition, color)?   **X** __ __

   3. Is there a good balance between artistic technique and educational need?   **X** __ __

   4. Are the captions readable?   **X** __ __

   5. Are the captions a good interpretation of the material, yet not distracting?   **X** __ __

   6. Are the illustrations and captions suitable for teaching and learning purposes?   **X** __ __

   7. Are the visual aids located properly for greatest usefulness?   **X** __ __

   8. Are the visual aids adequate in number?   **X** __ __

   9. Is the content of the visual aid well organized and well balanced? **X** __ __

  10. Is explanatory material provided? **X** __ __

SPECIFIC EVALUATION FORM FOR NONVERBAL TEXTS

I. Introductory Material   **X** __ __

A. Definition of nonverbal communication **X** __ __

B. Issues involved in defining and classifying nonverbal communication   **X** __ __

   1. Environmental   **X** __ __

	YES	NO	NA
2. Cultural	X	—	—
3. Contextual	X	—	—
C. Relationship between sending and receiving skills	—	X	—
D. Developing sending and receiving skills	—	X	—
E. Components of nonverbal communication mentioned in the text	—	X	—
1. Adornment	—	—	X
2. Chronemics	—	—	X
3. Haptics	—	—	X
4. Kinesics	—	—	X
5. Objects and Environment	—	—	X
6. Olfactory	—	—	X
7. Paralanguage	—	—	X
8. Physical Appearance	—	—	X
9. Proxemics	—	—	X
F. Definition of the functions of non-verbal communication	—	X	—
1. Accentuation	—	—	X
2. Complementation	—	—	X
3. Contradiction	—	—	X
4. Redundancy	—	—	X
5. Regulation	—	—	X
6. Substitution	—	—	X
G. Relationship between verbal and nonverbal communication	X	—	—

	YES	NO	NA
H. Brief history of the study of nonverbal communication (optional)		X	
II. Adornment		X	
A. Definition of adornment			X
B. Communicative effects of clothes			X
C. Communicative effects of accessories			X
D. Communicative effects of cosmetics			X
E. Cultural differences			X
F. Gender differences			X
III. Chronemics		X	
A. Definition of chronemics			X
B. Communicative function of chronemics			X
C. American concept of time			X
D. Effects of time orientations			X
1. Psychological			X
2. Biological			X
3. Cultural			X
IV. Haptics		X	
A. Definition of haptics			X
B. Communicative function of haptics			X
C. Tactile communication and human development			X
D. Different types of touching behavior			X
1. Functional-professional			X
2. Social-polite			X
3. Friendship-warmth			X
4. Love-intimacy			X

	YES	NO	NA
5. Sexual arousal			X
E. Needs for human touch			X
1. Biological			X
2. Psychological			X
3. Sociological			X
F. The skin as a communication system			X
G. Touch norms and the reason for norms			X
H. Gender differences			X
I. Cultural differences			X
V. Kinesics	X		
A. Definition of kinesics	X		
B. Communicative function of kinesics	X		
C. Kinesic channels	X		
1. Whole head	X		
2. Whole body	X		
3. Face only	X		
4. Eyes and eyebrows only	X		
5. Hands and arms	X		
6. Legs and feet	X		
7. Dyad (whole body with another person)	X		
D. Gender differences	X		
E. Cultural differences		X	
VI. Objects and Environment		X	
A. Definition of objects and environment			X
B. Communicative effects of objects (artifacts)			X

	YES	NO	NA

C. Communicative effects of environmental features   __ __ X

    1. Size or volume of artifacts   __ __ X

    2. Arrangement of artifacts within an environment   __ __ X

    3. Types of materials in use   __ __ X

    4. Lighting and shading   __ __ X

    5. Color   __ __ X

    6. Temperature   __ __ X

    7. Noise   __ __ X

D. Cultural differences   __ __ X

E. Gender differences   __ __ X

VII. Olfactory   __ X __

A. Definition of olfactory communication   __ __ X

B. Communicative function of odor   __ __ X

C. Types of smells and messages communicated   __ __ X

D. Cultural differences   __ __ X

E. Gender differences   __ __ X

VIII. Paralanguage   X __ __

A. Definition of paralanguage   X __ __

B. Communicative function of paralanguage   X __ __

C. Sound attributes which give vocal cues their unique characteristics   __ X __

D. Vocal cues in relation to:

    1. Speaker recognition   X __ __

    2. Personality judgments   X __ __

	YES	NO	NA
3. Personal characteristics	X	—	—
4. Judgments of emotion	X	—	—
5. Comprehension and persuasion	X	—	—
6. Hesitations and pauses	X	—	—
E. Gender differences	—	X	—
F. Cultural differences	—	X	—
IX. Physical Appearance	—	X	—
A. Definition of physical appearance	—	—	X
B. Communicative potential of physical appearance	—	—	X
C. Body types	—	—	X
1. Endomorph	—	—	X
2. Mesomorph	—	—	X
3. Ectomorph	—	—	X
D. Traits associated with body types	—	—	X
E. Indicators of attractiveness	—	—	X
1. General attractiveness	—	—	X
2. Body shape	—	—	X
3. Body color	—	—	X
4. Smell	—	—	X
5. Hair (cranial, facial, body)	—	—	X
6. Clothes and artifacts	—	—	X
F. Cultural differences	—	—	X
G. Gender differences	—	—	X
X. Proxemics	X	—	—
A. Definition of proxemics	X	—	—

		YES	NO	NA
B.	Communicative function of proxemics	X	__	__
C.	Factors relating to individual space preference	X	__	__
	1. Age	X	__	__
	2. Sex	X	__	__
	3. Ethnic and cultural background	X	__	__
	4. Topic or subject matter	X	__	__
	5. Setting of the interaction	X	__	__
	6. Physical characteristics of the interactants	X	__	__
	7. Attitudinal orientation	X	__	__
	8. Emotional orientation	X	__	__
	9. Characteristics of the interpersonal relationship	X	__	__
	10. Personality characteristics	X	__	__
D.	Territoriality	X	__	__
	1. Intimate-Personal space	X	__	__
	2. Private space	X	__	__
	3. Public space	X	__	__
XI.	General Summary Material	X	__	__
A.	Brief review of the material in the chapters in terms of the usage and importance of nonverbal communication	X	__	__
B.	Characteristics of a skilled nonverbal receiver/decoder	__	X	__
C.	Characteristics of a skilled nonverbal sender/encoder	__	X	__
D.	Relationship between nonverbal sending and receiving skills	__	X	__

<u>With Words Unspoken</u>.   1976.
Lawrence Rosenfeld and Jean Civikly.   New York: Holt,
Rinehart and Winston.

The text is divided into five sections which comprise
sixteen chapters.

Section 1:   Tuning In is designed to orient the
reader to the field of nonverbal communication by providing
definitions, examples, and exercises which focus on the
role nonverbal communication plays in the total communica-
tion process.

Section 2:   Tuning In to Ourselves contains chapters
on the Senses; Biorhythms; and the Body Image.

Section 3:   Tuning In to Others contains chapters on
Hair; Clothing and Other Artifacts; Facial Expressions;
Looking: Who, Why, and Where; Body Movement; Touch; Voice;
and Territoriality and Personal Space.

Section 4: Tuning In to the Environment contains
chapters on the Physical Environment; Music; and Time.

Section 5:   Tuning In to the Nonverbal Experience
consists of two chapters entitled: (1) The American City:
A Case Study; and (2) Cross Cultural Considerations.   Both
chapters provide examples of the impact nonverbal communi-
cation has on communicative interactions.[7]

This is the only text which contains information on
all the components of nonverbal communication.

GENERAL EVALUATION SCALE FOR NONVERBAL TEXTS

Text: With Words Unspoken.

Author: Rosenfeld, Lawrence and Civikly, Jean. 1976.

		YES	NO	NA

I. <u>Purpose</u>

    A. Does the author accomplish the overall purpose of the text?   **X** __ __

    B. Is the purpose accomplished in good literary style?   **X** __ __

II. <u>Author</u>

    A. Is there pertinent, factual information about the educational background, profession, and qualifications of the author?   **X** __ __

III. <u>Authenticity</u>

    A. Is the material factually accurate and objective in its presentation?   **X** __ __

    B. Is the material up-to-date?   **X** __ __

    C. Are the information sources well documented?   **X** __ __

IV. <u>Appropriateness</u>

    A. Does the material promote the educational goals and objectives of the curriculum?   **X** __ __

    B. Is the material appropriate to the level of instruction intended?   **X** __ __

    C. Is the interest level appropriate to the user?   **X** __ __

        1. Will the material stimulate the curiosity of the user?   **X** __ __

        2. Will the material appeal to many students?   **X** __ __

		YES	NO	NA

V. <u>Content</u>

A. Is the content of the material well presented by providing adequate scope, range, depth, and continuity? — X __ __

B. Is the material well organized and well balanced? — X __ __

C. Is the material presented as clearly and simply as possible for the level intended? — X __ __

D. Does the material aid conceptualization of the subject matter? — X __ __

E. Does the material achieve its stated purpose? — X __ __

F. Are the transitions from one point to another, or one section to another, smooth and clear? — X __ __

G. Does the text present information not otherwise available? — __ X __

H. Does the material give a new dimension to the subject? — __ X __

I. Are the aources, purposes, and points of view readily identifiable? — X __ __

VI. <u>Technical Quality</u>

A. Is the text hardcover? — X __ __

B. Is the text softcover? — __ X __

C. Is the typography clear and easy to read? — X __ __

D. Are the page layouts well designed? — X __ __

E. Is the pagination definite and clear? — X __ __

F. Are aids to learning provided? — X __ __

   1. Is there a table of contents? — X __ __

   2. Is there an outline listing the contents of each chapter? — __ X __

	YES	NO	NA

a. Is this at the beginning of each chapter? | | | X

b. Is this in the table of contents? | | | X

3. Are the major titles and subtitles of each section delineated in each chapter?   X | |

4. Is there a list of priorities at the beginning of each chapter? | X |

5. Are internal summaries and reviews provided where appropriate? | X |

6. Is there a list of related exercises or activities contained in each chapter?   X | |

7. Is there a list of additional readings in each chapter?   X | |

8. Does the text contain an appendix? | X |

a. Is the appended material useful? | | X

9. Does the text contain a glossary? | X |

a. Is it at the end of each chapter? | | X

b. Is it at the end of the text? | | X

10. Does the text contain a subject index?   X | |

11. Does the text contain an author index?   X | |

12. Does the text contain a bibliography?   X | |

a. Is it at the end of each chapter? | X |

b. Is it at the end of the text?   X | |

		YES	NO	NA

13. Are the chapters footnoted or endnoted? — X —

G. Are visual aids used? X — —

    1. Do they contribute to the development of the text? X — —

    2. Is the art of photographic quality of the visual aid acceptable (sharpness, composition, color)? X — —

    3. Is there a good balance between artistic technique and educational need? X — —

    4. Are the captions readable? X — —

    5. Are the captions a good interpretation of the material, yet not distracting? X — —

    6. Are the illustrations and captions suitable for teaching and learning purposes? X — —

    7. Are the visual aids located properly for greatest usefulness? X — —

    8. Are the visual aids adequate in number? X — —

    9. Is the content of the visual aid well organized and well balanced? X — —

    10. Is explanatory material provided? X — —

SPECIFIC EVALUATION FORM FOR NONVERBAL TEXTS

I. Introductory Material X — —

A. Definition of nonverbal communication X — —

B. Issues involved in defining and classifying nonverbal communication X — —

    1. Environmental X — —

	YES	NO	NA
2. Cultural		X	
3. Contextual	X		
C. Relationship between sending and receiving skills	X		
D. Developing sending and receiving skills		X	
E. Components of nonverbal communication mentioned in the text	X		
1. Adornment	X		
2. Chronemics	X		
3. Haptics	X		
4. Kinesics	X		
5. Objects and Environment	X		
6. Olfactory	X		
7. Paralanguage	X		
8. Physical Appearance	X		
9. Proxemics	X		
F. Definition of the functions of nonverbal communication		X	
1. Accentuation			X
2. Complementation			X
3. Contradiction			X
4. Redundancy			X
5. Regulation			X
6. Substitution			X
G. Relationship between verbal and nonverbal communication	X		

		YES	NO	NA

H. Brief history of the study of nonverbal communication (optional) — X __ __

II. **Adornment** — X __ __

  A. Definition of adornment — X __ __

  B. Communicative effects of clothes — X __ __

  C. Communicative effects of accessories — X __ __

  D. Communicative effects of cosmetics — X __ __

  E. Cultural differences — __ X __

  F. Gender differences — X __ __

III. **Chronemics** — X __ __

  A. Definition of chronemics — X __ __

  B. Communicative function of chronemics — X __ __

  C. American concept of time — X __ __

  D. Effects of time orientations — X __ __

    1. Psychological — X __ __

    2. Biological — X __ __

    3. Cultural — X __ __

IV. **Haptics** — X __ __

  A. Definition of haptics — X __ __

  B. Communicative function of haptics — X __ __

  C. Tactile communication and human development — X __ __

  D. Different types of touching behavior — X __ __

    1. Functional-professional — __ X __

    2. Social-polite — X __ __

    3. Friendship-warmth — X __ __

    4. Love-intimacy — __ __ __

	YES	NO	NA
5. Sexual arousal	X	—	—
E. Needs for human touch	X	—	—
1. Biological	X	—	—
2. Psychological	X	—	—
3. Sociological	X	—	—
F. The skin as a communication system	X	—	—
G. Touch norms and the reason for norms	X	—	—
H. Gender differences	X	—	—
I. Cultural differences	—	X	—
V. Kinesics	X	—	—
A. Definition of kinesics	X	—	—
B. Communicative function of kinesics	X	—	—
C. Kinesic channels	X	—	—
1. Whole head	X	—	—
2. Whole body	X	—	—
3. Face only	X	—	—
4. Eyes and eyebrows only	X	—	—
5. Hands and arms	X	—	—
6. Legs and feet	—	X	—
7. Dyad (whole body with another person)	X	—	—
D. Gender differences	X	—	—
E. Cultural differences	—	X	—
VI. Objects and Environment	X	—	—
A. Definition of objects and environment	X	—	—
B. Communicative effects of objects (artifacts)	X	—	—

		YES	NO	NA

C. Communicative effects of environmental features — **X** — —

    1. Size or volume of artifacts — **X** — —

    2. Arrangement of artifacts within an environment — **X** — —

    3. Types of materials in use — — **X** —

    4. Lighting and shading — **X** — —

    5. Color — **X** — —

    6. Temperature — **X** — —

    7. Noise — **X** — —

D. Cultural differences — — **X** —

E. Gender differences — **X** — —

VII. <u>Olfactory</u> — **X** — —

A. Definition of olfactory communication — **X** — —

B. Communicative function of odor — **X** — —

C. Types of smells and messages communicated — **X** — —

D. Cultural differences — — **X** —

E. Gender differences — **X** — —

VIII. <u>Paralanguage</u> — **X** — —

A. Definition of paralanguage — **X** — —

B. Communicative function of paralanguage — **X** — —

C. Sound attributes which give vocal cues their unique characteristics — **X** — —

D. Vocal cues in relation to:

    1. Speaker recognition — **X** — —

    2. Personality judgments — **X** — —

				YES	NO	NA
		3.	Personal characteristics	X		
		4.	Judgments of emotion	X		
		5.	Comprehension and persuasion		X	
		6.	Hesitations and pauses		X	
	E.	Gender differences		X		
	F.	Cultural differences			X	
IX.	Physical Appearance			X		
	A.	Definition of physical appearance		X		
	B.	Communicative potential of physical appearance		X		
	C.	Body types		X		
		1.	Endomorph	X		
		2.	Mesomorph	X		
		3.	Ectomorph	X		
	D.	Traits associated with body types		X		
	E.	Indicators of attractiveness		X		
		1.	General attractiveness	X		
		2.	Body shape	X		
		3.	Body color	X		
		4.	Smell	X		
		5.	Hair (cranial, facial, body)	X		
		6.	Clothes and artifacts	X		
	F.	Cultural differences			X	
	G.	Gender differences		X		
X.	Proxemics			X		
	A.	Definition of proxemics		X		

			YES	NO	NA
B.	Communicative function of proxemics		X		
C.	Factors relating to individual space preference		X		
	1.	Age	X		
	2.	Sex	X		
	3.	Ethnic and cultural background	X		
	4.	Topic or subject matter	X		
	5.	Setting of the interaction	X		
	6.	Physical characteristics of the interactants	X		
	7.	Attitudinal orientation	X		
	8.	Emotional orientation	X		
	9.	Characteristics of the inter-personal relationship	X		
	10.	Personality characteristics	X		
D.	Territoriality		X		
	1.	Intimate-Personal space	X		
	2.	Private space	X		
	3.	Public space	X		
XI.	General Summary Material		X		
A.	Brief review of the material in the chapters in terms of the usage and importance of nonverbal communication		X		
B.	Characteristics of a skilled nonverbal receiver/decoder			X	
C.	Characteristics of a skilled nonverbal sender/encoder			X	
D.	Relationship between nonverbal sending and receiving skills			X	

Nonverbal Communication Systems. 1976
Dale G. Leathers. Boston: Allyn and Bacon, Inc.

The text is divided into ten chapters which cover the following topics: (1) Introduction to the Study of Nonverbal Communication; (2) Kinesics; (3) Proxemics in Relation to Man's Proximate Environment; (4) Proxemics in Relation to the Urban Environment; (5) Artifactual Communication; (6) Vocalics (paralanguage); (7) Tactile and Olfactory Communication; (8) Telepathic Communication; (9) Observing, Classifying, and Measuring the Quality of Nonverbal Communication; and (10) The Relation of the Nonverbal Systems to the Verbal Systems. Two appendices relating to the Kinesic Communication System and the Vocalic (paralanguage) Communication System are also included.[8]

The only component of nonverbal communication not covered in the text is chronemics.

GENERAL EVALUATION SCALE FOR NONVERBAL TEXTS

Text: Nonverbal Communication Systems.

Author: Leathers, Dale G. 1976.

		YES	NO	NA

I. <u>Purpose</u>

    A. Does the author accomplish the overall purpose of the text?   <u>X</u> <u> </u> <u> </u>

    B. Is the purpose accomplished in good literary style?   <u>X</u> <u> </u> <u> </u>

II. <u>Author</u>

    A. Is there pertinent, factual information about the educational background, profession, and qualifications of the author?   <u>X</u> <u> </u> <u> </u>

III. <u>Authenticity</u>

    A. Is the material factually accurate and objective in its presentation?   <u>X</u> <u> </u> <u> </u>

    B. Is the material up-to-date?   <u>X</u> <u> </u> <u> </u>

    C. Are the information sources well documented?   <u>X</u> <u> </u> <u> </u>

IV. <u>Appropriateness</u>

    A. Does the material promote the educational goals and objectives of the curriculum?   <u>X</u> <u> </u> <u> </u>

    B. Is the material appropriate to the level of instruction intended?   <u>X</u> <u> </u> <u> </u>

    C. Is the interest level appropriate to the user?   <u>X</u> <u> </u> <u> </u>

        1. Will the material stimulate the curiosity of the user?   <u>X</u> <u> </u> <u> </u>

        2. Will the material appeal to many students?   <u>X</u> <u> </u> <u> </u>

		YES	NO	NA

V. Content

A. Is the content of the material well presented by providing adequate scope, range, depth, and continuity? — X

B. Is the material well organized and well balanced? — X

C. Is the material presented as clearly and simply as possible for the level intended? — X

D. Does the material aid conceptualization of the subject matter? — X

E. Does the material achieve its stated purpose? — X

F. Are the transitions from one point to another, or one section to another, smooth and clear? — X

G. Does the text present information not otherwise available? — X

H. Does the material give a new dimension to the subject? — X

I. Are the sources, purposes, and points of view readily identifiable? — X

VI. Technical Quality

A. Is the text hardcover? — NO: X

B. Is the text softcover? — X

C. Is the typography clear and easy to read? — X

D. Are the page layouts well designed? — X

E. Is the pagination definite and clear? — X

F. Are aids to learning provided? — X

   1. Is there a table of contents? — X

   2. Is there an outline listing the contents of each chapter? — X

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		YES	NO	NA

a. Is this at the beginning of each chapter? — X —

b. Is this in the table of contents? X — —

3. Are the major titles and subtitles of each section delineated in each chapter? X — —

4. Is there a list of priorities at the beginning of each chapter? — X —

5. Are internal summaries and reviews provided where appropriate? X — —

6. Is there a list of related exercises or activities contained in each chapter? — X —

7. Is there a list of additional readings in each chapter? X — —

8. Does the text contain an appendix? X — —

a. Is the appended material useful? X — —

9. Does the text contain a glossary? — X —

a. Is it at the end of each chapter? — — X

b. Is it at the end of the text? — — X

10. Does the text contain a subject index? X — —

11. Does the text contain an author index? X — —

12. Does the text contain a bibliography? X — —

a. Is it at the end of each chapter? X — —

b. Is it at the end of the text? X — —

		YES	NO	NA
13.	Are the chapters footnoted or endnoted?	X	__	__
G.	Are visual aids used?	X	__	__
1.	Do they contribute to the development of the text?	X	__	__
2.	Is the art of photographic quality of the visual aid acceptable (sharpness, composition, color)?	X	__	__
3.	Is there a good balance between artistic technique and educational need?	X	__	__
4.	Are the captions readable?	X	__	__
5.	Are the captions a good interpretation of the material, yet not distracting?	X	__	__
6.	Are the illustrations and captions suitable for teaching and learning purposes?	X	__	__
7.	Are the visual aids located properly for greatest usefulness?	X	__	__
8.	Are the visual aids adequate in number?	X	__	__
9.	Is the content of the visual aid well organized and well balanced?	X	__	__
10.	Is explanatory material provided?	X	__	__

SPECIFIC EVALUATION FORM FOR NONVERBAL TEXTS

		YES	NO	NA
I.	Introductory Material	X	__	__
A.	Definition of nonverbal communication	X	__	__
B.	Issues involved in defining and classifying nonverbal communication	X	__	__
1.	Environmental	X	__	__

	YES	NO	NA

		YES	NO	NA
	2. Cultural	X	—	—
	3. Contextual	X	—	—
C.	Relationship between sending and receiving skills	X	—	—
D.	Developing sending and receiving skills	—	X	—
E.	Components of nonverbal communication mentioned in the text	X	—	—
	1. Adornment	X	—	—
	2. Chronemics	—	X	—
	3. Haptics	X	—	—
	4. Kinesics	X	—	—
	5. Objects and Environment	X	—	—
	6. Olfactory	X	—	—
	7. Paralanguage	X	—	—
	8. Physical Appearance	X	—	—
	9. Proxemics	X	—	—
F.	Definition of the functions of non-verbal communication	X	—	—
	1. Accentuation	—	X	—
	2. Complementation	—	X	—
	3. Contradiction	—	X	—
	4. Redundancy	—	X	—
	5. Regulation	—	X	—
	6. Substitution	—	X	—
G.	Relationship between verbal and nonverbal communication	X	—	—

		YES	NO	NA
H.	Brief history of the study of nonverbal communication (optional)		X	
II.	Adornment	X		
A.	Definition of adornment	X		
B.	Communicative effects of clothes	X		
C.	Communicative effects of accessories	X		
D.	Communicative effects of cosmetics	X		
E.	Cultural differences		X	
F.	Gender differences		X	
III.	Chronemics		X	
A.	Definition of chronemics			X
B.	Communicative function of chronemics			X
C.	American concept of time			X
D.	Effects of time orientations			X
1.	Psychological			X
2.	Biological			X
3.	Cultural			X
IV.	Haptics	X		
A.	Definition of haptics	X		
B.	Communicative function of haptics	X		
C.	Tactile communication and human development	X		
D.	Different types of touching behavior	X		
1.	Functional-professional	X		
2.	Social-polite	X		
3.	Friendship-warmth	X		
4.	Love-intimacy	X		

	YES	NO	NA
5. Sexual arousal	X	—	—
E. Needs for human touch	X	—	—
1. Biological	X	—	—
2. Psychological	X	—	—
3. Sociological	X	—	—
F. The skin as a communication system	X	—	—
G. Touch norms and the reason for norms	X	—	—
H. Gender differences	X	—	—
I. Cultural differences	—	X	—
V. Kinesics	X	—	—
A. Definition of kinesics	X	—	—
B. Communicative function of kinesics	X	—	—
C. Kinesic channels	X	—	—
1. Whole head	X	—	—
2. Whole body	X	—	—
3. Face only	X	—	—
4. Eyes and eyebrows only	X	—	—
5. Hands and arms	X	—	—
6. Legs and feet	—	X	—
7. Dyad (whole body with another person)	X	—	—
D. Gender differences	X	—	—
E. Cultural differences	—	X	—
VI. Objects and Environment	X	—	—
A. Definition of objects and environment	X	—	—
B. Communicative effects of objects (artifacts)	X	—	—

			YES	NO	NA
C.	Communicative effects of environmental features		X	—	—
	1.	Size or volume of artifacts	X	—	—
	2.	Arrangement of artifacts within an environment	X	—	—
	3.	Types of materials in use	X	—	—
	4.	Lighting and shading	X	—	—
	5.	Color	X	—	—
	6.	Temperature	X	—	—
	7.	Noise	X	—	—
D.	Cultural differences		—	X	—
E.	Gender differences		—	X	—

VII. **Olfactory** | | | X | — | —

		YES	NO	NA
A.	Definition of olfactory communication	X	—	—
B.	Communicative function of odor	X	—	—
C.	Types of smells and messages communicated	X	—	—
D.	Cultural differences	—	X	—
E.	Gender differences	X	—	—

VIII. **Paralanguage** | | | X | — | —

			YES	NO	NA
A.	Definition of paralanguage		X	—	—
B.	Communicative function of paralanguage		X	—	—
C.	Sound attributes which give vocal cues their unique characteristics		X	—	—
D.	Vocal cues in relation to:				
	1.	Speaker recognition	X	—	—
	2.	Personality judgments	X	—	—

		YES	NO	NA
	3. Personal characteristics	X	—	—
	4. Judgments of emotion	X	—	—
	5. Comprehension and persuasion	X	—	—
	6. Hesitations and pauses	X	—	—
E.	Gender differences	X	—	—
F.	Cultural differences	X	—	—
IX.	Physical Appearance	X	—	—
A.	Definition of physical appearance	X	—	—
B.	Communicative potential of physical appearance	X	—	—
C.	Body types	X	—	—
	1. Endomorph	X	—	—
	2. Mesomorph	X	—	—
	3. Ectomorph	X	—	—
D.	Traits associated with body types	X	—	—
E.	Indicators of attractiveness	X	—	—
	1. General attractiveness	X	—	—
	2. Body shape	X	—	—
	3. Body color	X	—	—
	4. Smell	X	—	—
	5. Hair (cranial, facial, body)	X	—	—
	6. Clothes and artifacts	X	—	—
F.	Cultural differences	—	X	—
G.	Gender differences	X	—	—
X.	Proxemics	X	—	—
A.	Definition of proxemics	X	—	—

			YES	NO	NA
B.	Communicative function of proxemics		X		
C.	Factors relating to individual space preference		X		
	1.	Age	X		
	2.	Sex	X		
	3.	Ethnic and cultural background	X		
	4.	Topic or subject matter	X		
	5.	Setting of the interaction	X		
	6.	Physical characteristics of the interactants	X		
	7.	Attitudinal orientation	X		
	8.	Emotional orientation	X		
	9.	Characteristics of the inter-personal relationship	X		
	10.	Personality characteristics	X		
D.	Territoriality		X		
	1.	Intimate-Personal space	X		
	2.	Private space	X		
	3.	Public space	X		
XI.	General Summary Material		X		
A.	Brief review of the material in the chapters in terms of the usage and importance of nonverbal communication		X		
B.	Characteristics of a skilled nonverbal receiver/decoder		X		
C.	Characteristics of a skilled nonverbal sender/encoder		X		
D.	Relationship between nonverbal sending and receiving skills		X		

<u>The Unspoken Dialogue: An Introduction to Nonverbal Com-</u>
<u>munication</u>. 1976.
Judee Burgoon and Thomas Saine. Boston: Houghton Mifflin
Co.

The text is divided into two major sections:
(1) The Components of Nonverbal Communication; and (2) The
Functions of Nonverbal Communication.

Section 1: The Components of Nonverbal Communication
is divided into five chapters which define important aspects
of the study of nonverbal communication. Chapter 1 defines
the term nonverbal communication and provides material on
the relationship between verbal and nonverbal communication.
Chapter 2 defines the five different approaches to the study
of nonverbal communication, i.e., Body Language, Ethologi-
cal, Linguistic, Psychoanalytic, Physiological, and Func-
tional approaches. Chapter 3 defines the Codes (components)
relating to the human body, i.e., Kinesics, Haptics,
Physical Appearance, and Vocalics (paralanguage). Chapter 4
defines nonverbal communication in relation to Space, Time,
and Artifacts, i.e., Proxemics, Chronemics, and Objects and
Environment. Chapter 5 presents material on individual
differences, subcultural differences, sex differences, and
personality differences.

Section 2: The Functions of Nonverbal Communication
is composed of six chapters which provide information on
how nonverbal communication functions in the total communi-
cation process. Chapter 6 examines first impressions in
relation to physical, sociocultural, and psychological

features. Chapter 7 illustrates the relational messages such as Attraction and Liking, Credibility, Status, and Power. Chapter 8 studies the communication of affect in relation to myths surrounding the study of emotions, the acquisition of emotional expressions, dimensions under-lying affect displays, the roles of body parts, sending and judging vocalic cues, sending and judging facial cues, and the problems of research. Chapter 9 concentrates on the regulation of interaction by examining how interactions are regulated when initiating interaction, structuring interaction, and terminating interaction. Chapter 10 reports on how the self is presented to others nonverbally. Chapter 11 focuses on how nonverbal communication is used to manipulate others through comprehension and retention, attitude change, and changes in overt and communicative behaviors.[9]

The one component of nonverbal communication that is missing from this text is olfactory.

GENERAL EVALUATION SCALE FOR NONVERBAL TEXTS

Text: The Unspoken Dialogue: An Introduction to Nonverbal
        Communication.

Author: Burgoon, Judee and Saine, Thomas. 1976.

		YES	NO	NA

I. Purpose

    A. Does the author accomplish the overall
        purpose of the text? **X** __ __

    B. Is the purpose accomplished in good
        literary style? **X** __ __

II. Author

    A. Is there pertinent, factual informa-
        tion about the educational background,
        profession, and qualifications of the
        author? **X** __ __

III. Authenticity

    A. Is the material factually accurate and
        objective in its presentation? **X** __ __

    B. Is the material up-to-date? **X** __ __

    C. Are the information sources well
        documented? **X** __ __

IV. Appropriateness

    A. Does the material promote the educa-
        tional goals and objectives of the
        curriculum? **X** __ __

    B. Is the material appropriate to the
        level of instruction intended? **X** __ __

    C. Is the interest level appropriate to
        the user? **X** __ __

        1. Will the material stimulate the
            curiosity of the user? **X** __ __

        2. Will the material appeal to many
            students? **X** __ __

	YES	NO	NA

V. Content

A. Is the content of the material well presented by providing adequate scope, range, depth, and continuity? — X __ __

B. Is the material well organized and well balanced? — X __ __

C. Is the material presented as clearly and simply as possible for the level intended? — X __ __

D. Does the material aid conceptualization of the subject matter? — X __ __

E. Does the material achieve its stated purpose? — X __ __

F. Are the transitions from one point to another, or one section to another, smooth and clear? — X __ __

G. Does the text present information not otherwise available? — X __ __

H. Does the material give a new dimension to the subject? — X __ __

I. Are the sources, purposes, and points of view readily identifiable? — X __ __

VI. Technical Quality

A. Is the text hardcover? — X __ __

B. Is the text softcover? __ X __

C. Is the typography clear and easy to read? — X __ __

D. Are the page layouts well designed? — X __ __

E. Is the pagination definite and clear? — X __ __

    1. Is there a table of contents? — X __ __

    2. Is there an outline listing the contents of each chapter? — X __ __

	YES	NO	NA

a. Is this at the beginning of each chapter? — X —

b. Is this in the table of contents? X — —

3. Are the major titles and subtitles of each section delineated in each chapter? X — —

4. Is there a list of priorities at the beginning of each chapter? — X —

5. Are internal summaries and reviews provided where appropriate? X — —

6. Is there a list of related exercises or activities contained in each chapter? X — —

7. Is there a list of additional readings in each chapter? X — —

8. Does the text contain an appendix? — X —

   a. Is the appended material useful? — — X

9. Does the text contain a glossary? — X —

   a. Is it at the end of each chapter? — — X

   b. Is it at the end of the text? — — X

10. Does the text contain a subject index? X — —

11. Does the text contain an author index? X — —

12. Does the text contain a bibliography? X — —

   a. Is it at the end of each chapter? X — —

   b. Is it at the end of the text? — X —

		YES	NO	NA
13.	Are the chapters footnoted or endnoted?	X	__	__
G.	Are visual aids used?	X	__	__
1.	Do they contribute to the development of the text?	X	__	__
2.	Is the art of photographic quality of the visual aid acceptable (sharpness, composition, color)?	X	__	__
3.	Is there a good balance between artistic technique and educational need?	X	__	__
4.	Are the captions readable?	X	__	__
5.	Are the captions a good interpretation of the material, yet not distracting?	X	__	__
6.	Are the illustrations and captions suitable for teaching and learning purposes?	X	__	__
7.	Are the visual aids located properly for greatest usefulness?	X	__	__
8.	Are the visual aids adequate in number?	__	X	__
9.	Is the content of the visual aid well organized and well balanced?	X	__	__
10.	Is explanatory material provided?	X	__	__

SPECIFIC EVALUATION FORM FOR NONVERBAL TEXTS

I.	Introductory Material	X	__	__
A.	Definition of nonverbal communication	X	__	__
B.	Issues involved in defining and classifying nonverbal communication	X	__	__
1.	Environmental	X	__	__

		YES	NO	NA
	2. Cultural	X	—	—
	3. Contextual	X	—	—
C.	Relationship between sending and receiving skills	X	—	—
D.	Developing sending and receiving skills	—	X	—
E.	Components of nonverbal communication mentioned in the text	X	—	—
	1. Adornment	X	—	—
	2. Chronemics	X	—	—
	3. Haptics	X	—	—
	4. Kinesics	X	—	—
	5. Objects and Environment	X	—	—
	6. Olfactory	—	X	—
	7. Paralanguage	X	—	—
	8. Physical Appearance	X	—	—
	9. Proxemics	X	—	—
F.	Definition of the functions of non-verbal communication	X	—	—
	1. Accentuation	X	—	—
	2. Complementation	X	—	—
	3. Contradiction	X	—	—
	4. Redundancy	X	—	—
	5. Regulation	X	—	—
	6. Substitution	X	—	—
G.	Relationship between verbal and nonverbal communication	X	—	—

		YES	NO	NA
H.	Brief history of the study of nonverbal communication (optional)		X	
II.	**Adornment**	X		
A.	Definition of adornment	X		
B.	Communicative effects of clothes	X		
C.	Communicative effects of accessories	X		
D.	Communicative effects of cosmetics	X		
E.	Cultural differences	X		
F.	Gender differences	X		
III.	**Chronemics**	X		
A.	Definition of chronemics	X		
B.	Communicative function of chronemics	X		
C.	American concept of time	X		
D.	Effects of time orientations	X		
1.	Psychological	X		
2.	Biological	X		
3.	Cultural	X		
IV.	**Haptics**	X		
A.	Definition of haptics	X		
B.	Communicative function of haptics	X		
C.	Tactile communication and human development	X		
D.	Different types of touching behavior		X	
1.	Functional-professional			X
2.	Social-polite			X
3.	Friendship-warmth			X
4.	Love-intimacy			X

	YES	NO	NA
5. Sexual arousal			X
E. Needs for human touch	X		
1. Biological	X		
2. Psychological	X		
3. Sociological	X		
F. The skin as a communication system	X		
G. Touch norms and the reason for norms	X		
H. Gender differences	X		
I. Cultural differences	X		
V. Kinesics	X		
A. Definition of kinesics	X		
B. Communicative function of kinesics	X		
C. Kinesic channels	X		
1. Whole head	X		
2. Whole body	X		
3. Face only	X		
4. Eyes and eyebrows only	X		
5. Hands and arms	X		
6. Legs and feet	X		
7. Dyad (whole body with another person)	X		
D. Gender differences	X		
E. Cultural differences	X		
VI. Objects and Environment	X		
A. Definition of objects and environment	X		
B. Communicative effects of objects (artifacts)	X		

	YES	NO	NA
C. Communicative effects of environmental features	X	—	—
1. Size or volume of artifacts	X	—	—
2. Arrangement of artifacts within an environment	X	—	—
3. Types of materials in use	X	—	—
4. Lighting and shading	X	—	—
5. Color	X	—	—
6. Temperature	X	—	—
7. Noise	X	—	—
D. Cultural differences	X	—	—
E. Gender differences	X	—	—
VII. Olfactory	—	X	—
A. Definition of olfactory communication	—	—	X
B. Communicative function of odor	—	—	X
C. Types of smells and messages communicated	—	—	X
D. Cultural differences	—	—	X
E. Gender differences	—	—	X
VIII. Paralanguage	X	—	—
A. Definition of paralanguage	X	—	—
B. Communicative function of paralanguage	X	—	—
C. Sound attributes which give vocal cues their unique characteristics	X	—	—
D. Vocal cues in relation to:			
1. Speaker recognition	X	—	—
2. Personality judgments	X	—	—

	YES	NO	NA
3. Personal characteristics	X	—	—
4. Judgments of emotion	X	—	—
5. Comprehension and persuasion	—	X	—
6. Hesitations and pauses	—	X	—
E. Gender differences	X	—	—
F. Cultural differences	X	—	—
IX. Physical Appearance	X	—	—
A. Definition of physical appearance	X	—	—
B. Communicative potential of physical appearance	X	—	—
C. Body types	X	—	—
1. Endomorph	X	—	—
2. Mesomorph	X	—	—
3. Ectomorph	X	—	—
D. Traits associated with body types	X	—	—
E. Indicators of attractiveness	X	—	—
1. General attractiveness	X	—	—
2. Body shape	X	—	—
3. Body color	X	—	—
4. Smell	X	—	—
5. Hair (cranial, facial, body)	X	—	—
6. Clothes and artifacts	X	—	—
F. Cultural differences	X	—	—
G. Gender differences	X	—	—
X. Proxemics	X	—	—
A. Definition of proxemics	X	—	—

			YES	NO	NA
B.	Communicative function of proxemics		X	__	__
C.	Factors relating to individual space preference		X	__	__
	1.	Age	X	__	__
	2.	Sex	X	__	__
	3.	Ethnic and cultural background	X	__	__
	4.	Topic or subject matter	X	__	__
	5.	Setting of the interaction	X	__	__
	6.	Physical characteristics of the interactants	X	__	__
	7.	Attitudinal orientation	X	__	__
	8.	Emotional orientation	X	__	__
	9.	Characteristics of the inter-personal relationship	X	__	__
	10.	Personality characteristics	X	__	__
D.	Territoriality		X	__	__
	1.	Intimate-Personal space	X	__	__
	2.	Private space	X	__	__
	3.	Public space	X	__	__
XI.	General Summary Material		X	__	__
A.	Brief review of the material in the chapters in terms of the usage and importance of nonverbal communication		X	__	__
B.	Characteristics of a skilled nonverbal receiver/decoder		X	__	__
C.	Characteristics of a skilled nonverbal sender/encoder		X	__	__
D.	Relationship between nonverbal sending and receiving skills		X	__	__

<u>Moving Bodies: Nonverbal Communication in Social Relation-</u>
<u>ships.</u>   1978.
Marianne LaFrance and Clara Mayo.   Monterey, CA: West
Publishing Co.

The text is divided into fourteen chapters which

cover the following topics: (1) Meaning and Function of

Nonverbal Communication; (2) Movement, i.e., Kinesic

Channels, Perspectives, and Social Rules; (3) Motion and

Emotion; (4) Personal Signatures, i.e., personality traits,

expressive styles; (5) Psychopathological Indicators;

(6) Positive Relationships, i.e., indicators of attraction;

(7) Negative Relationship; (8) Status; (9) Influential

Moves, i.e., attitudes, approval; (10) Rules and Rituals

for Interpersonal Interaction; (11) Children; (12) Gender

Differences; (13) Intercultural Differences; and (14) Sum-

mary Material.[10]

The text does not contain information regarding the

following components of nonverbal communication: adornment,

chronemics, and olfactory.

GENERAL EVALUATION SCALE FOR NONVERBAL TEXTS

Text: Moving Bodies: Nonverbal Communication in Social
       Relationships.

Author: LaFrance, Marianne and Mayo, Clara. 1978.

	YES	NO	NA

I. Purpose

A. Does the author accomplish the overall purpose of the text? — X

B. Is the purpose accomplished in good literary style? — X

II. Author

A. Is there pertinent, factual information about the educational background, profession, and qualifications of the author? — X

III. Authenticity

A. Is the material factually accurate and objective in its presentation? — X

B. Is the material up-to-date? — X

C. Are the information sources well documented? — X

IV. Appropriateness

A. Does the material promote the educational goals and objectives of the curriculum? — X

B. Is the material appropriate to the level of instruction intended? — X

C. Is the interest level appropriate to the user? — X

1. Will the material stimulate the curiosity of the user? — X

2. Will the material appeal to many students? — X

	YES	NO	NA

V. Content

A. Is the content of the material well presented by providing adequate scope, range, depth, and continuity? — X __ __

B. Is the material well organized and well balanced? — X __ __

C. Is the material presented as clearly and simply as possible for the level intended? — X __ __

D. Does the material aid conceptualization of the subject matter? — X __ __

E. Does the material achieve its stated purpose? — X __ __

F. Are the transitions from one point to another, or one section to another, smooth and clear? — X __ __

G. Does the text present information not otherwise available? — __ X __

H. Does the material give a new dimension to the subject? — X __ __

I. Are the sources, purposes, and points of view readily identifiable? — X __ __

VI. Technical Quality

A. Is the text hardcover? — __ X __

B. Is the text softcover? — X __ __

C. Is the typography clear and easy to read? — X __ __

D. Are the page layouts well designed? — X __ __

E. Is the pagination definite and clear? — X __ __

  1. Is there a table of contents? — X __ __

  2. Is there an outline listing the contents of each chapter? — X __ __

	YES	NO	NA

a. Is this at the beginning of each chapter? — X — —

b. Is this in the table of contents? — X — —

3. Are the major titles and subtitles of each section delineated in each chapter? — X — —

4. Is there a list of priorities at the beginning of each chapter? — X — —

5. Are internal summaries and reviews provided where appropriate? — X — —

6. Is there a list of related exercises or activities contained in each chapter? — — X —

7. Is there a list of additional readings in each chapter? — — X —

8. Does the text contain an appendix? — — X —

a. Is the appended material useful? — — — X

9. Does the text contain a glossary? — — X —

a. Is it at the end of each chapter? — — — X

b. Is it at the end of the text? — — — X

10. Does the text contain a subject index? — X — —

11. Does the text contain an author index? — X — —

12. Does the text contain a bibliography? — X — —

a. Is it at the end of each chapter? — — X —

b. Is it at the end of the text? — X — —

	YES	NO	NA
2. Cultural	—	X	—
3. Contextual	X	—	—
C. Relationship between sending and receiving skills	—	X	—
D. Developing sending and receiving skills	X	—	—
E. Components of nonverbal communication mentioned in the text	X	—	—
1. Adornment	—	—	X
2. Chronemics	—	—	X
3. Haptics	X	—	—
4. Kinesics	X	—	—
5. Objects and Environment	X	—	—
6. Olfactory	—	—	X
7. Paralanguage	X	—	—
8. Physical Appearance	X	—	—
9. Proxemics	X	—	—
F. Definition of the functions of non-verbal communication	—	X	—
1. Accentuation	—	—	X
2. Complementation	—	—	X
3. Contradiction	—	—	X
4. Redundancy	—	—	X
5. Regulation	—	—	X
6. Substitution	—	—	X
G. Relationship between verbal and nonverbal communication	X	—	—

	YES	NO	NA
H. Brief history of the study of nonverbal communication (optional)		X	
II. Adornment		X	
A. Definition of adornment			X
B. Communicative effects of clothes			X
C. Communicative effects of accessories			X
D. Communicative effects of cosmetics			X
E. Cultural differences			X
F. Gender differences			X
III. Chronemics		X	
A. Definition of chronemics			X
B. Communicative function of chronemics			X
C. American concept of time			X
D. Effects of time orientations			X
1. Psychological			X
2. Biological			X
3. Cultural			X
IV. Haptics	X		
A. Definition of haptics	X		
B. Communicative function of haptics	X		
C. Tactile communication and human development		X	
D. Different types of touching behavior	X		
1. Functional-professional	X		
2. Social-polite	X		
3. Friendship-warmth	X		
4. Love-intimacy	X		

	YES	NO	NA
5. Sexual arousal	X		
E. Needs for human touch		X	
1. Biological			X
2. Psychological			X
3. Sociological			X
F. The skin as a communication system		X	
G. Touch norms and the reason for norms		X	
H. Gender differences	X		
I. Cultural differences	X		
V. Kinesics	X		
A. Definition of kinesics	X		
B. Communicative function of kinesics	X		
C. Kinesic channels	X		
1. Whole head	X		
2. Whole body	X		
3. Face only	X		
4. Eyes and eyebrows only	X		
5. Hands and arms	X		
6. Legs and feet		X	
7. Dyad (whole body with another person)	X		
D. Gender differences		X	
E. Cultural differences	X		
VI. Objects and Environment	X		
A. Definition of objects and environment	X		
B. Communicative effects of objects (artifacts)		X	

			YES	NO	NA
C.	Communicative effects of environmental features		X	—	—
	1.	Size or volume of artifacts	—	X	—
	2.	Arrangement of artifacts within an environment	X	—	—
	3.	Types of materials in use	—	X	—
	4.	Lighting and shading	—	X	—
	5.	Color	—	X	—
	6.	Temperature	—	X	—
	7.	Noise	—	X	—
D.	Cultural differences		—	X	—
E.	Gender differences		—	X	—
VII.	Olfactory		—	X	—
A.	Definition of olfactory communication		—	—	X
B.	Communicative function of odor		—	—	X
C.	Types of smells and messages communicated		—	—	X
D.	Cultural differences		—	—	X
E.	Gender differences		—	—	X
VIII.	Paralanguage		X	—	—
A.	Definition of paralanguage		X	—	—
B.	Communicative function of paralanguage		X	—	—
C.	Sound attributes which give vocal cues their unique characteristics		—	X	—
D.	Vocal cues in relation to:				
	1.	Speaker recognition	X	—	—
	2.	Personality judgments	X	—	—

		YES	NO	NA
3. Personal characteristics		X	—	—
4. Judgments of emotion		X	—	—
5. Comprehension and persuasion		X	—	—
6. Hesitations and pauses		X	—	—
E.	Gender differences	X	—	—
F.	Cultural differences	—	X	—
IX.	Physical Appearance	X	—	—
A.	Definition of physical appearance	X	—	—
B.	Communicative potential of physical appearance	X	—	—
C.	Body types	—	X	—
1. Endomorph		—	—	X
2. Mesomorph		—	—	X
3. Ectomorph		—	—	X
D.	Traits associated with body types	—	X	—
E.	Indicators of attractiveness	X	—	—
1. General attractiveness		—	X	—
2. Body shape		—	X	—
3. Body color		—	X	—
4. Smell		—	X	—
5. Hair (cranial, facial, body)		—	X	—
6. Clothes and artifacts		—	X	—
F.	Cultural differences	—	X	—
G.	Gender differences	—	X	—
X.	Proxemics	X	—	—
A.	Definition of proxemics	X	—	—

		YES	NO	NA
B.	Communicative function of proxemics	X	—	—
C.	Factors relating to individual space preference	X	—	—
	1. Age	X	—	—
	2. Sex	X	—	—
	3. Ethnic and cultural background	X	—	—
	4. Topic or subject matter	X	—	—
	5. Setting of the interaction	X	—	—
	6. Physical characteristics of the interactants	X	—	—
	7. Attitudinal orientation	X	—	—
	8. Emotional orientation	X	—	—
	9. Characteristics of the inter-personal relationship	X	—	—
	10. Personality characteristics	X	—	—
D.	Territoriality	X	—	—
	1. Intimate-Personal space	X	—	—
	2. Private space	X	—	—
	3. Public space	—	X	—
XI.	General Summary Material	—	X	—
A.	Brief review of the material in the chapters in terms of the usage and importance of nonverbal communication	—	—	X
B.	Characteristics of a skilled nonverbal receiver/decoder	—	—	X
C.	Characteristics of a skilled nonverbal sender/encoder	—	—	X
D.	Relationship between nonverbal sending and receiving skills	—	—	X

Essentials of Nonverbal Communication.   1980.
Mark L. Knapp. New York: Holt, Rinehart and Winston.

The text is divided into twelve chapters which cover the following topics: (1) Basic Perspectives on Defining and Classifying Nonverbal Communication in the Total Communication Process; (2) History of the Development of Nonverbal Communication; (3) Environmental Effects; (4) Territory and Personal Space; (5) Physical Appearance and Dress; (6) Body Movement and Posture; (7) Touching Behavior; (8) Facial Expressions; (9) Eye Behavior; (10) Paralanguage; (11) Nonverbal Sending and Receiving Skills; and (12) Observing and Recording Nonverbal Behavior.[11]

The components of nonverbal communication this text does not cover are: chronemics and olfactory communication.

GENERAL EVALUATION SCALE FOR NONVERBAL TEXTS

Text: Essentials of Nonverbal Communication.

Author: Knapp, Mark L. 1980.

		YES	NO	NA

I. **Purpose**

    A. Does the author accomplish the overall purpose of the text?   X

    B. Is the purpose accomplished in good literary style?   X

II. **Author**

    A. Is there pertinent, factual information about the educational background, profession, and qualifications of the author?   X

III. **Authenticity**

    A. Is the material factually accurate and objective in its presentation?   X

    B. Is the material up-to-date?   X

    C. Are the information sources well documented?   X

IV. **Appropriateness**

    A. Does the material promote the educational goals and objectives of the curriculum?   X

    B. Is the material appropriate to the level of instruction intended?   X

    C. Is the interest level appropriate to the user?   X

        1. Will the material stimulate the curiosity of the user?   X

        2. Will the material appeal to many students?   X

| | | | YES | NO | NA |

V. Content

A. Is the content of the material well presented by providing adequate scope, range, depth, and continuity? **X** __ __

B. Is the material well organized and well balanced? **X** __ __

C. Is the material presented as clearly and simply as possible for the level intended? **X** __ __

D. Does the material aid conceptualization of the subject matter? **X** __ __

E. Does the material achieve its stated purpose? **X** __ __

F. Are the transitions from one point to another, or one section to another, smooth and clear? **X** __ __

G. Does the text present information not otherwise available? __ **X** __

H. Does the material give a new dimension to the subject? **X** __ __

I. Are the sources, purposes, and points of view readily identifiable? **X** __ __

VI. Technical Quality

A. Is the text hardcover? __ **X** __

B. Is the text softcover? **X** __ __

C. Is the typography clear and easy to read? **X** __ __

D. Are the page layouts well designed? **X** __ __

E. Is the pagination definite and clear? **X** __ __

    1. Is there a table of contents? **X** __ __

    2. Is there an outline listing the contents of each chapter? **X** __ __

		YES	NO	NA
a.	Is this at the beginning of each chapter?		X	
b.	Is this in the table of contents?	X		
3.	Are the major titles and subtitles of each section delineated in each chapter?	X		
4.	Is there a list of priorities at the beginning of each chapter?		X	
5.	Are internal summaries and reviews provided where appropriate?	X		
6.	Is there a list of related exercises or activities contained in each chapter?		X	
7.	Is there a list of additional readings in each chapter?	X		
8.	Does the text contain an appendix?		X	
a.	Is the appended material useful?			X
9.	Does the text contain a glossary?		X	
a.	Is it at the end of each chapter?			X
b.	Is it at the end of the text?			X
10.	Does the text contain a subject index?	X		
11.	Does the text contain an author index?	X		
12.	Does the text contain a bibliography?	X		
a.	Is it at the end of each chapter?	X		
b.	Is it at the end of the text?		X	

		YES	NO	NA
13.	Are the chapters footnoted or endnoted?	X	—	—
G.	Are visual aids used?	X	—	—
1.	Do they contribute to the development of the text?	X	—	—
2.	Is the art of photographic quality of the visual aid acceptable (sharpness, composition, color)?	X	—	—
3.	Is there a good balance between artistic technique and educational need?	X	—	—
4.	Are the captions readable?	X	—	—
5.	Are the captions a good interpretation of the material, yet not distracting?	X	—	—
6.	Are the illustrations and captions suitable for teaching and learning purposes?	X	—	—
7.	Are the visual aids located properly for greatest usefulness?	X	—	—
8.	Are the visual aids adequate in number?	X	—	—
9.	Is the content of the visual aid well organized and well balanced?	X	—	—
10.	Is explanatory material provided?	X	—	—

SPECIFIC EVALUATION FORM FOR NONVERBAL TEXTS

		YES	NO	NA
I.	Introductory Material	X	—	—
A.	Definition of nonverbal communication	X	—	—
B.	Issues involved in defining and classifying nonverbal communication	X	—	—
1.	Environmental	X	—	—

		YES	NO	NA
2.	Cultural	X	—	—
3.	Contextual	X	—	—
C.	Relationship between sending and receiving skills	X	—	—
D.	Developing sending and receiving skills	X	—	—
E.	Components of nonverbal communication mentioned in the text	X	—	—
1.	Adornment	X	—	—
2.	Chronemics	—	X	—
3.	Haptics	X	—	—
4.	Kinesics	X	—	—
5.	Objects and Environment	X	—	—
6.	Olfactory	—	X	—
7.	Paralanguage	X	—	—
8.	Physical Appearance	X	—	—
9.	Proxemics	X	—	—
F.	Definition of the functions of non-verbal communication	X	—	—
1.	Accentuation	X	—	—
2.	Complementation	X	—	—
3.	Contradiction	X	—	—
4.	Redundancy	X	—	—
5.	Regulation	X	—	—
6.	Substitution	X	—	—
G.	Relationship between verbal and nonverbal communication	X	—	—

		YES	NO	NA
H.	Brief history of the study of nonverbal communication (optional)	X	—	—
II.	**Adornment**	X	—	—
A.	Definition of adornment	X	—	—
B.	Communicative effects of clothes	X	—	—
C.	Communicative effects of accessories	X	—	—
D.	Communicative effects of cosmetics	X	—	—
E.	Cultural differences	—	X	—
F.	Gender differences	X	—	—
III.	**Chronemics**	—	X	—
A.	Definition of chronemics	—	—	X
B.	Communicative function of chronemics	—	—	X
C.	American concept of time	—	—	X
D.	Effects of time orientations	—	—	X
1.	Psychological	—	—	X
2.	Biological	—	—	X
3.	Cultural	—	—	X
IV.	**Haptics**	X	—	—
A.	Definition of haptics	X	—	—
B.	Communicative function of haptics	X	—	—
C.	Tactile communication and human development	X	—	—
D.	Different types of touching behavior	X	—	—
1.	Functional-professional	X	—	—
2.	Social-polite	X	—	—
3.	Friendship-warmth	X	—	—
4.	Love-intimacy	X	—	—

		YES	NO	NA
5. Sexual arousal		X	—	—
E. Needs for human touch		—	X	—
1. Biological		—	—	X
2. Psychological		—	—	X
3. Sociological		—	—	X
F. The skin as a communication system		—	X	—
G. Touch norms and the reason for norms		X	—	—
H. Gender differences		X	—	—
I. Cultural differences		X	—	—
V. Kinesics		X	—	—
A. Definition of kinesics		X	—	—
B. Communicative function of kinesics		X	—	—
C. Kinesic channels		X	—	—
1. Whole head		X	—	—
2. Whole body		X	—	—
3. Face only		X	—	—
4. Eyes and eyebrows only		X	—	—
5. Hands and arms		X	—	—
6. Legs and feet		—	X	—
7. Dyad (whole body with another person)		X	—	—
D. Gender differences		X	—	—
E. Cultural differences		—	X	—
VI. Objects and Environment		X	—	—
A. Definition of objects and environment		X	—	—
B. Communicative effects of objects (artifacts)		X	—	—

		YES	NO	NA
C.	Communicative effects of environmental features	X	—	—
	1. Size or volume of artifacts	X	—	—
	2. Arrangement of artifacts within an environment	X	—	—
	3. Types of materials in use	X	—	—
	4. Lighting and shading	X	—	—
	5. Color	X	—	—
	6. Temperature	X	—	—
	7. Noise	X	—	—
D.	Cultural differences	—	X	—
E.	Gender differences	—	X	—
VII. Olfactory		—	X	—
A.	Definition of olfactory communication	—	—	X
B.	Communicative function of odor	—	—	X
C.	Types of smells and messages communicated	—	—	X
D.	Cultural differences	—	—	X
E.	Gender differences	—	—	X
VIII. Paralanguage		X	—	—
A.	Definition of paralanguage	X	—	—
B.	Communicative function of paralanguage	X	—	—
C.	Sound attributes which give vocal cues their unique characteristics	—	X	—
D.	Vocal cues in relation to:			
	1. Speaker recognition	X	—	—
	2. Personality judgments	X	—	—

		YES	NO	NA
3.	Personal characteristics	X	—	—
4.	Judgments of emotion	X	—	—
5.	Comprehension and persuasion	X	—	—
6.	Hesitations and pauses	X	—	—
E.	Gender differences	—	X	—
F.	Cultural differences	—	X	—
IX.	**Physical Appearance**	X	—	—
A.	Definition of physical appearance	X	—	—
B.	Communicative potential of physical appearance	X	—	—
C.	Body types	X	—	—
1.	Endomorph	X	—	—
2.	Mesomorph	X	—	—
3.	Ectomorph	X	—	—
D.	Traits associated with body types	X	—	—
E.	Indicators of attractiveness	X	—	—
1.	General attractiveness	X	—	—
2.	Body shape	X	—	—
3.	Body color	X	—	—
4.	Smell	X	—	—
5.	Hair (cranial, facial, body)	X	—	—
6.	Clothes and artifacts	X	—	—
F.	Cultural differences	X	—	—
G.	Gender differences	X	—	—
X.	**Proxemics**	X	—	—
A.	Definition of proxemics	X	—	—

		YES	NO	NA
B.	Communicative function of proxemics	X	—	—
C.	Factors relating to individual space preference	X	—	—
	1. Age	X	—	—
	2. Sex	X	—	—
	3. Ethnic and cultural background	X	—	—
	4. Topic or subject matter	X	—	—
	5. Setting of the interaction	X	—	—
	6. Physical characteristics of the interactants	X	—	—
	7. Attitudinal orientation	X	—	—
	8. Emotional orientation	X	—	—
	9. Characteristics of the interpersonal relationship	X	—	—
	10. Personality characteristics	X	—	—
D.	Territoriality	X	—	—
	1. Intimate-Personal space	X	—	—
	2. Private space	X	—	—
	3. Public space	X	—	—
XI.	General Summary Material	X	—	—
A.	Brief review of the material in the chapters in terms of the usage and importance of nonverbal communication	X	—	—
B.	Characteristics of a skilled nonverbal receiver/decoder	X	—	—
C.	Characteristics of a skilled nonverbal sender/encoder	X	—	—
D.	Relationship between nonverbal sending and receiving skills	X	—	—

Chapter 6--Notes

[1]Jerry Frye, <u>Frye's Index to Nonverbal Data</u>
(Minneapolis: University of Minnesota Press, 1978),
p. 2, 3, 4, 5, 6, 7, et seq.

[2]Interview with Robert McLaughlin, Sales Representa-
tive, William C. Brown Co. Publishers, Tacoma, Washington,
May 6, 1982.

[3]Haig Bosmajian, <u>The Rhetoric of Nonverbal Communi-
cation: Readings</u> (Glenview, IL: Scott, Foresman and Co.,
1971), p. vii.

[4]Mark L. Knapp, <u>Nonverbal Communication in Human
Interaction</u> (New York: Holt, Rinehart and Winston Inc.,
1972), pp. vii-viii.

[5]Randall P. Harrison, <u>Beyond Words: An Introduction
to Nonverbal Communication</u> (Englewood Cliffs, N.J.:
Prentice-Hall Inc., 1974), pp. v-vii.

[6]Shirley Weitz, <u>Nonverbal Communication: Readings
with Commentary</u> (New York: Oxford University Press,
1974), pp. ix-x.

[7]Lawrence Rosenfeld and Jean Civikly, <u>With Words
Unspoken</u> (New York: Holt, Rinehart and Winston Inc.,
1976), p. ix.

[8]Dale G. Leathers, <u>Nonverbal Communication Systems</u>
(Allyn and Bacon, 1976), pp. vi-ix.

[9]Judee Burgoon and Thomas Saine, <u>The Unspoken Dia-
logue: An Introduction to Nonverbal Communication</u>
(Boston: Houghton Mifflin, 1976), pp. vii-ix.

[10]Marianne LaFrance and Clara Mayo, <u>Moving Bodies:
Nonverbal Communication in Social Relationships</u>
(Monterey, CA: West Publishing Co., 1978), pp. ix-xi.

[11]Mark L. Knapp, <u>Essentials of Nonverbal Communication</u>
(New York: Holt, Rinehart and Winston Inc., 1980), pp. vi-
vii.

CHAPTER VII

SUMMARIES AND TABLES FOR THE NINE NONVERBAL
COMMUNICATION TEXTBOOKS

This chapter will consist of nine tables which represent each of the nonverbal communication texts being studied. The tables will show the percentages of the essential nonverbal material present in each of the texts. This is based on the components which have been deemed as being necessary for inclusion in all comprehensive, introductory nonverbal communication textbooks (see pages 29-35). Additionally, preceding each table there will be a summary of the text under scrutiny.

The final section of the chapter will consist of a table which lists the overall percentages of the essential material contained in all the texts being studied. Included in this section, along with the table, is a statement of implications for further study.

The Rhetoric of Nonverbal Communication: Readings. 1971.
Haig A. Bosmajian.

The text is an anthology which brings together some
of the best thinking (of the time) from a large number of
prominent scholars and scientists. The anthological format
is used because the text draws upon the nonverbal concepts
and principles that are operative in the many disciplines
represented by the published works of the authors.

The purpose of the text is to introduce students to
some of the facets, implications, principles, and effects
of nonverbal communication. The text is intended for
classes which deal with the practical and theoretical
aspects of persuasion, rhetoric, discussion, and inter-
personal relations in their curriculum. Students in courses
dealing with theoretical bases of rhetoric and communication
will find selections that are useful for portraying the
breadth and scope of those subject areas and for defini-
tions and analyses of the various forms of nonverbal com-
munication.[1]

The text would be a good supplementary reader for
clarifying concepts presented in an advanced course in
nonverbal communication.

TABLE I

PERCENTAGES OF ESSENTIALS IN <u>RHETORIC OF NONVERBAL</u>
<u>COMMUNICATION: READINGS</u> NECESSARY FOR
COMPREHENSIVE, INTRODUCTORY
NONVERBAL COMMUNICATION
TEXTS

Components	Percentage
Introductory Material	37
Adornment	0
Chronemics	0
Haptics	100
Kinesics	0
Objects and Environment	25
Olfactory	0
Paralanguage	0
Physical Appearance	0
Proxemics	0
General Summary Material	0

<u>Nonverbal Communication in Human Interaction</u>. 1972.
Mark L. Knapp

The text was originally written to restore balance
in the study of human communication by including the area
of nonverbal communication because no other substantive
text on this topic had been published at the time. The
author's purpose was to survey the literature on nonverbal
communication and to summarize the behavioral research in
each of the stated areas of the field. In this capacity,
the main orientation of the work focuses on behavioral
research. A descriptive approach is used because the
available knowledge of nonverbal communication was limited
in 1972.

The text is divided into six major sections, repre-
senting six nonverbal variables which impinge on, and
influence, the process of human communication. The areas
were selected on the basis of how likely they are to occur
in almost any human interaction. Knapp begins by presenting
several basic perspectives including the problems of
defining nonverbal communication, the place of nonverbal
communication in the total communication process, its
prevalence and importance as well as a treatment of the
origins and universality of nonverbal communication. The
central areas of nonverbal behavior which comprise the
remainder of the text include: the influence of environ-
mental factors on human communication, the effects of

physical appearance and dress on human communication, the effects of the vocal cues that accompany spoken words and the various methods of observing and recording nonverbal communication.[2]

The text is short and easily read so that it could also be used as a supplement to other lower or upper division courses in verbal communication in addition to being an excellent choice for the main text in a beginning nonverbal course. An extensive list of references follows each chapter, thereby making the book useful to advanced as well as beginning students. Although the publication date was in 1972, the book is well written, and contains such pertinent, applicable information about nonverbal communication that it is still an excellent tool for use in a beginning nonverbal communication class.

TABLE II

PERCENTAGES OF ESSENTIALS IN <u>NONVERBAL COMMUNICATION</u>
<u>IN HUMAN INTERACTION</u> NECESSARY FOR COMPREHENSIVE,
INTRODUCTORY NONVERBAL COMMUNICATION TEXTS

Components	Percentage
Introductory Material	77
Adornment	33
Chronemics	0
Haptics	47
Kinesics	66
Objects and Environment	75
Olfactory	0
Paralanguage	100
Physical Appearance	87
Proxemics	82
General Summary Material	0

Beyond Words: An Introduction to Nonverbal Communication.
1974.
Randall P. Harrison.

This book was designed as an introductory text for a beginning class in nonverbal communication but would be much more effective as a supplementary reader to a more comprehensive text. It is stated in the introduction that the book will cover all areas of nonverbal communication but, to this end, it falls very short. Of the nine major components of nonverbal communication under study, the text focuses on: (1) Paralanguage, (2) Kinesics, (3) Artifacts, and (4) Chronemics. There are also sections on the media, various nonverbal systems and the implications, applications, and complications of nonverbal communication in human interaction.[3]

What is done, is done very well. The content is written in a manner that is easy to read and comprehend. Many visual aids are used with most of these being in the form of cartoons. Each chapter contains a list of "learning tips" (words to know/concepts to learn, etc.) and thought starters, thereby indicating to the student what to expect from the reading. Discussion exercises are also contained in each chapter and most of the chapters are summarized prior to the end of the material.

TABLE III

PERCENTAGES OF ESSENTIALS IN <u>BEYOND WORDS</u> NECESSARY
FOR COMPREHENSIVE, INTRODUCTORY NONVERBAL
COMMUNICATION TEXTS

Components	Percentage
Introductory Material	37
Adornment	33
Chronemics	100
Haptics	23
Kinesics	75
Objects and Environment	25
Olfactory	0
Paralanguage	27
Physical Appearance	12
Proxemics	35
General Summary Material	100

<u>Nonverbal Communication: Readings with Commentary</u>. 1974.
<u>Shirley Weitz</u>.

The overall emphasis of the text is on the place of nonverbal research in the psychological literature in order to indicate how work relating to the study of emotion, cognition, social interaction, and the ethology of human behavior has been enhanced by attention to nonverbal communication. The focus is on the most recent works which indicate significant new trends in this area of research. The selections represent the contemporary perspectives of many of the major authors in the field (Birdwhistell, Dittman, Ekman, Exline, Hall, Kendon, Mehrabian, Scheflen).

A comprehensive introduction to each section is provided which discusses significant theoretical and empirical directions of nonverbal research as well as the rationale for the choice of articles. Among the topics fully covered are the biological and cultural roots of expressive behavior; the recognition of emotion from the face, body, and voice; physiological and cognitive concomitants of nonverbal communication; the regulation of social interaction through paralinguistic, kinesic, and proxemic cues; the relationship between verbal and nonverbal communication; applications in psychotherapy; and new research techniques in all areas.

Weitz selected each article because she feels it is a classic, or a fine representative of its genre. This serves to make the book readable and authoritative while

touching on the major theories and methods in the field in 1974. The book's comprehensiveness is insured by Weitz's (ambitious) commentaries in which she describes and integrates a great deal of research, including much that is not covered in the reprinted articles.

The only real weakness in the book is an undimensional organizational scheme whereby the 22 papers are grouped into the five topic areas. To divide the field along the five channel lines, as Weitz has done, is an obvious, but not necessarily the best, way to organize the material. The reader can be led to believe that the five topic areas overlap much less than they actually do and that such distinctions are inherently meaningful. This false impression is further compounded by the fact that, following a short general introduction, the commentary on each of the five sections is printed at the section's beginning. The reader who, therefore, expects to find topical discreteness is surprised to find that, for example, Birdwhistell's paper on body movement and gestures also touches on paralanguage, facial expressions, head movements, and multichannel redundancy. Weitz, herself, subverts the scheme by including in the topical commentaries, observations and facts that are equally relevant to other topics. Based on this, some other organizational scheme might allow for less crossing of topical boundaries and, might too, have more intrinsic interest.

Weitz says, "The various areas of nonverbal research [that is, her five topic areas] have mainly developed independently of each other."[4] That may be, but probably only in the superficial sense that different researchers tend to concentrate their energies on particular nonverbal channels. However, the same methodological, conceptual distinctions, as well as some of the basic research questions are not channel specific.

The text is not suitable for a contemporary, introductory course but would make an excellent supplement to an advanced or graduate class because it requires a basic understanding of the field of nonverbal communication in order to comprehend the material.

TABLE IV

PERCENTAGES OF ESSENTIALS IN <u>NONVERBAL COMMUNICATION:</u>
<u>READINGS AND COMMENTARY</u> NECESSARY FOR
COMPREHENSIVE, INTRODUCTORY
NONVERBAL COMMUNICATION
TEXTS

Components	Percentage
Introductory Material	22
Adornment	0
Chronemics	0
Haptics	0
Kinesics	91
Objects and Environment	0
Olfactory	0
Paralanguage	72
Physical Appearance	0
Proxemics	100
General Summary Material	25

<u>With Words Unspoken</u>. 1976.
Lawrence Rosenfeld and Jean Civikly.

The purpose of this text is to help individuals under-
stand the complexities of human relationships. It was
designed to make the students experience the different
aspects of nonverbal behavior in relation to themselves and
the other people with whom they interact. To this end,
many experiential exercises and activities are provided to
help promote growth and understanding in the realm of non-
verbal communication. The authors strive to make the
experience of using the text meaningful to the reader and
definitely succeed in accomplishing this goal.

The authors deal with nonverbal communication in
relation to oneself, others, the environment, and the non-
verbal experience itself. The material is presented in an
energetic and thoughtful manner that relates directly to
the function of nonverbal communication in everyday life.[5]

This book would be a good choice for the main text
in a beginning, introductory nonverbal course. The
material is well organized, well written, substantive,
definitive, and fun to read. The main orientation is
toward the nonverbal aspects of interpersonal communica-
tion.

The major drawback is that many of the sources cited
in the text are outdated and were outdated when the text
was initially written. The credibility of the text would be
enhanced if the results of more recent studies were used.

TABLE V

PERCENTAGES OF ESSENTIALS IN <u>WITH WORDS UNSPOKEN</u>
NECESSARY FOR COMPREHENSIVE, INTRODUCTORY
NONVERBAL COMMUNICATION TEXTS

Components	Percentage
Introductory Material	62
Adornment	83
Chronemics	100
Haptics	88
Kinesics	83
Objects and Environment	83
Olfactory	80
Paralanguage	72
Physical Appearance	93
Proxemics	100
General Summary Material	25

Nonverbal Communication Systems. 1976.
Dale G. Leathers.

Leathers states the text was written to satisfy the
following criteria: (1) a course in nonverbal communication
could be designed to parallel the treatment of the subject
matter in the text; (2) the text will be designed to pro-
mote students' active involvement in testing and developing
their own capacity to communicate nonverbally; (3) the text
will clearly delineate and analyze the functional capacity
of the different systems comprising nonverbal communication;
(4) the text will provide an integrated treatment of the
functional relationships between, and among, the nonverbal
communication systems and the interaction of these systems
with verbal communication; (5) the text will be extensively
and creatively illustrated to facilitate extensive examina-
tion of nonverbal communication behaviors. To this end,
the author has succeeded in accomplishing his original
goal.

The students are provided with practical and accurate
tests to determine their encoding and decoding capacity in
relation to facial communication, vocalic communication,
and tactile communication. An answer is provided to the
often asked question, "Which communication system has the
greatest potential to exchange specific types of meanings
accurately and efficiently?" The chapters on the invisible
communication systems (tactile, olfactory, telepathic)
delineate a set of important communicative functions which

have probably never been treated in the same depth, or in the same way, in a single volume. The potential to achieve specific communicative objectives is rated for the first time in this text (one of the unique aspects of the text).

The content covers the areas of: kinesics, proxemics, physical appearance, paralanguage, haptics, olfactory, and telepathic communication. It could be used to satisfy a considerable range of needs. In addition to being an excellent choice for the main text in a beginning or advanced course in nonverbal communication, it would also prove useful in interpersonal communication, public speaking (with justifiable emphasis on kinesic, spatial, vocal, and other dimensions of the nonverbal process), small group, and communication theory.

TABLE VI

PERCENTAGES OF ESSENTIALS IN <u>NONVERBAL COMMUNICATION</u>
<u>SYSTEMS</u> NECESSARY FOR COMPREHENSIVE, INTRODUCTORY
NONVERBAL COMMUNICATION TEXTS

Components	Percentage
Introductory Material	67
Adornment	67
Chronemics	0
Haptics	94
Kinesics	83
Objects and Environment	83
Olfactory	80
Paralanguage	100
Physical Appearance	93
Proxemics	100
General Summary Material	100

<u>The Unspoken Dialogue: An Introduction to Nonverbal Com-</u>
<u>munication</u>. 1978.
Judee Burgoon and Thomas Saine.

The authors feel that by studying the different areas
of nonverbal communication independently, they would be
taking a fragmented approach to the subject. It is felt
that this would be a misrepresentation of the subject and
would cause the reader to miss much of the actual meaning
of nonverbal communication. The book is directed toward
focusing on ways in which such behaviors combine to fulfill
certain communicative functions. Thus, the text takes a
functional as well as a definitive approach to the study of
nonverbal communication and investigates information trans-
fer, persuasion, decision making, cohesion, social
solidarity, and impression formation.

The focus is not on dissecting each nonverbal com-
ponent separately, but on revealing how the codes interact
to satisfy important communicative functions. Burgoon and
Saine are convinced this is the most coherent way of
viewing nonverbal communication while providing an approach
that most closely parallels the perspective of many other
communication courses. Additionally, they feel that one of
the difficulties in studying and teaching nonverbal communi-
cation is that concepts and research findings range from
the very simple to highly sophisticated and complex variable
relationships, thereby making it difficult to keep a text
on one level. To counter this problem, they have let the

nonverbal literature dictate the level of the book because
they do not want to force simplicity on relatively sophis-
ticated concepts. Some chapters are, therefore, more
demanding than others, owing to the necessity of developing
an appreciation for the complexity of the ideas presented.

The authors have cited what they feel are relevant
and seminal works in each area of investigation. For the
more advanced students, the book attempts to raise impor-
tant issues regarding the testability of ideas. It acquaints
both beginning and advanced students with basic theories
that provide insight into the research methodologies used
to study nonverbal communication. The text would be an
excellent tool for use in both beginning and advanced
courses, in fact, of all the texts analyzed, this has been
chosen as the best, most comprehensive text currently being
used. It presents the essential information about the non-
verbal components in section 1 and then illustrates the
function of the components in section 2. The text is
exceptionally well written, well organized, substantive,
definitive, well illustrated, and factual.[7]

TABLE VII

PERCENTAGES OF ESSENTIALS IN <u>THE UNSPOKEN DIALOGUE</u>
NECESSARY FOR COMPREHENSIVE, INTRODUCTORY
NONVERBAL COMMUNICATION TEXTS

Components	Percentage
Introductory Material	88
Adornment	100
Chronemics	100
Haptics	64
Kinesics	100
Objects and Environment	100
Olfactory	0
Paralanguage	81
Physical Appearance	100
Proxemics	100
General Summary Material	100

<u>Moving Bodies: Nonverbal Communication in Social Relation-</u>
<u>ships</u>. 1978.
Marianne LaFrance and Clara Mayo.

This text differs markedly from most other books on
the topic. Instead of being primarily descriptive, the
text develops a conceptual framework that allows for expla-
nation and interpretation of the material. Rather than
taking the nonverbal components one at a time and treating
each of them in separate chapters, the book brings the
various channels together and integrates them to provide a
more realistic assessment of the ways in which communication
processes naturally operate. The authors have presented a
thorough accounting of the relevant work of many disciplines.

The text is organized into three major sections. The
first deals with what nonverbal clues tell about the psy-
chology of the individual and includes chapters on emotional
expression, personality, and psychotherapy. The second
section addresses the question of what information nonverbal
behavior provides about the relationship between, and
among, people. This contains chapters on attraction,
aggression, status, and influence. The last section looks
at the role nonverbal processes play in larger systems of
communication. These chapters deal with the integration of
verbal and nonverbal modes and with the ways in which non-
verbal behavior cues social memberships, i.e., age, sex,
and culture.

The text could serve as a supplementary reader for
courses in interpersonal communication, group communication,

social psychology, and linguistics, as well as the main
text in a beginning or advanced course in nonverbal communi-
cation.[8]

TABLE VIII

PERCENTAGES OF ESSENTIALS IN <u>MOVING BODIES: NONVERBAL
COMMUNICATION IN SOCIAL RELATIONSHIPS</u> NECESSARY FOR
COMPREHENSIVE, INTRODUCTORY NONVERBAL
COMMUNICATION TEXTS

Components	Percentage
Introductory Material	48
Adornment	0
Chronemics	0
Haptics	58
Kinesics	83
Objects and Environment	25
Olfactory	0
Paralanguage	81
Physical Appearance	18
Proxemics	94
General Summary Material	0

Essentials of Nonverbal Communication.   1980.
Mark L. Knapp.

The text presents the reader with information the
author feels is essential for developing a basic under-
standing of nonverbal behavior. It was designed to serve
as an update on the latest findings of the research con-
ducted since publication of Knapp's last book, Nonverbal
Communication in Human Interaction, published in 1972.
Knapp contends the material presented will serve to dispel
the myths commonly associated with nonverbal communication,
i.e., (1) Isolation Myth, (2) Key to Success Myth, and
(3) Single Meaning Myth.

The Isolation Myth is where the nonverbal system is
viewed as an entity distinct and isolated from the total
system of human communication. Although the book focuses
almost exclusively on the separate nonverbal processes, the
reader is reminded they are inextricably bound up with
verbal and contextual aspects of communication. The Key
to Success Myth argues that an understanding of nonverbal
communication is somehow a magic elixir for success in all
interpersonal relations. Knapp states that understanding
nonverbal communication is only a part of understanding
the communication process and only a part of the skills
needed to become an effective communicator. The Single
Meaning Myth is based on the assumption that when a par-
ticular nonverbal signal is observed, it can be confidently

associated with a particular behavior or emotion. Knapp
contends that nonverbal behavior, like verbal, may have
many meanings depending on the social context of the com-
munication and the current feelings of the communicator.

In addition to being an excellent text for use as
the main text in a nonverbal communication course, Knapp
declares the book was written so that it could also be
used as a supplementary reader to enhance the material in
many other courses.[9]

TABLE IX

PERCENTAGES OF ESSENTIALS IN <u>ESSENTIALS OF NONVERBAL</u>
<u>COMMUNICATION</u> NECESSARY FOR COMPREHENSIVE,
INTRODUCTORY NONVERBAL
COMMUNICATION TEXTS

Components	Percentage
Introductory Material	92
Adornment	83
Chronemics	0
Haptics	70
Kinesics	83
Objects and Environment	83
Olfactory	0
Paralanguage	27
Physical Appearance	100
Proxemics	0
General Summary Material	100

IMPLICATIONS FOR FURTHER STUDY

As can be seen in Table **X**, olfactory (smell) and chronemics (time) are the two nonverbal components which are contained in the fewest number of texts. For some reason, most authors do not include these two essential components in their work when they set out to write a comprehensive, introductory nonverbal communication text-book. This is a major oversight.

TABLE X

PERCENTAGES OF THE ESSENTIAL COMPONENTS CONTAINED IN ALL THE NONVERBAL COMMUNICATION TEXTS

Components	Percentage
Introductory Material	58
Adornment	44.33
Chronemics	33.33
Haptics	60
Kinesics	73
Objects and Environment	64
Olfactory	17.77
Paralanguage	62
Physical Appearance	55
Proxemics	67
General Summary Material	50

Olfactory communication, along with the visual stim-
ulus, has an enormous amount of impact on first impressions
as well as subsequent encounters. Madison Avenue, the seat
of advertising in the United States, has inculcated Ameri-
can society with the notion that all natural body odors are
offensive, therefore they should be eliminated or covered
up via the various products designed for this purpose.
People have been socialized into believing that the only
inoffensive odors are those that have been artificially
manufactured to emulate various facets of the natural
environment, i.e., flowers, fruits, trees, fresh air etc.
Each product that an individual purchases for use on their
body (shaving cream, deodorant, oil, aftershave/cologne/
perfume, mouthwash, powder) contains an aroma which is
designed to satisfy a need and to convey a message. **Adver-
tisers** assert that by using their product, a person will
be perceived as more attractive and more appealing, thereby
increasing the individual's likelihood for obtaining sexual
gratification.

The implications of this form of nonverbal communica-
tion are far reaching and are very pervasive in American
society as well as in many other cultures. To neglect or
ignore this form of communication when studying nonverbal
communication is a serious omission that should be **rectified.**

Chronemics is another form of nonverbal communication
that should not be overlooked. Time, it is safe to say,

controls or affects the life of almost every individual in the United States. It's impact cannot, and should not, be ignored. There is not one facet of American society that is not directly affected by the passage, or use, of time. It can be a major problem in a relationship if both people have different perceptions of how time should be used or structured. In the work place, a person lives by the clock. Most companies have rigid rules governing individuals with regard to time. Learning, and abiding by, these rules is an important responsibility of all employees. Time determines when people arise and when they go to bed. People learn at an early age what is expected of them in terms of time. A life is divided into one year increments that are celebrated as they pass. Additionally, the passage of time determines, to a large extent, what responsibilities society places on the shoulders of its members. The perception and use of time is, therefore, one of the major threads that binds American society and its people together.

Chapter 7--Notes

[1]Haig Bosmajian, <u>The Rhetoric of Nonverbal Communica-</u><u>tion: Readings</u> (Glenview, IL: Scott, Foresman and Co., 1971), pp. iv-vi, viii-xii.

[2]Mark L. Knapp, <u>Nonverbal Communication in Human</u> <u>Interaction</u> (New York: Holt, Rinehart and Winston, 1972), pp. v-vi.

[3]Randall P. Harrison, <u>Beyond Words: An Introduction</u> <u>to Nonverbal Communication</u> (Englewood Cliffs, N.J.: Prentice-Hall Inc., 1974), p. ix.

[4]Shirley Weitz, <u>Nonverbal Communication: Readings</u> <u>with Commentary</u> (New York: Oxford University Press, 1974), pp. 3-7.

[5]Lawrence Rosenfeld and Jean Civikly, <u>With Words</u> <u>Unspoken</u> (New York: Holt, Rinehart and Winston, 1976), p. vii.

[6]Dale G. Leathers, <u>Nonverbal Communication Systems</u> (Boston: Allyn and Bacon Inc., 1976), pp. ix-xii.

[7]Judee Burgoon and Thomas Saine, <u>The Unspoken Dia-</u><u>logue: An Introduction to Nonverbal Communication</u> (Boston: Houghton Mifflin, 1976), pp. xi-xii.

[8]Marianne LaFrance and Clara Mayo, <u>Moving Bodies:</u> <u>Nonverbal Communication in Social Relationships</u> (Monterey, CA: West Publishing Co., 1978), pp. vi-vii.

[9]Knapp, <u>Essentials of Nonverbal Communication</u> (New York: Holt, Rinehart and Winston, 1980), pp. iii-v.

CHAPTER VIII

SUMMARY OF THE TEXT SELECTED AS THE MOST
COMPREHENSIVE, THOROUGH ONE EVALUATED

In reading, reviewing, and evaluating the nine texts
on nonverbal communication which comprise the basis of
this study, one has emerged as the overall leader. <u>The
Unspoken Dialogue: An Introduction to Nonverbal Communica-
tion</u> by Judee Burgoon and Thomas Saine is a unique text in
that it focuses on the communicative effects of nonverbal
behavior rather than on the separate components of this
form of communication. Burgoon and Saine both feel that
studying the various components of this form of communica-
tion independently is a piecemeal approach because the
human body is not an amalgamation of unrelated parts.
When viewed as such, a great deal of the meaning related
to nonverbal communication is, consequently, missing. The
text takes a descriptive and then a functional approach to
the study of nonverbal communication and concentrates on
the ways in which behaviors combine to fulfill various
communicative functions.

Rather than having each nonverbal code studied or
reviewed independently, the text suggests how the codes
intertwine and interact to satisfy important nonverbal

functions. The authors feel that this is the most coherent way of viewing these areas of nonverbal communication.

Concepts and research findings range from the simple to highly complex, thus the authors have let the literature dictate the level of the book rather than trying to simplify sophisticated, intricate concepts. Some chapters are, therefore, more demanding than others, making the text useful to both beginning and advanced courses alike.

The following list is a summary of the reasons why this text was deemed the best, most comprehensive, and useful one evaluated:

1. The material is from a functional-behavioral viewpoint that examines the impact of nonverbal behavior on the total communication process.

2. The material is comprehensive, factually accurate, objective, and up to date.

3. All the information sources are well documented, both in the chapters and in the bibliographies.

4. The material in the text is appropriate for both beginning and advanced nonverbal communication classes.

5. The vocabulary can be easily understood by both beginning and advanced students.

6. The material is both stimulating and pertinent and will have wide appeal among many disciplines. It is presented as clearly and simply as possible with many examples to aid students in the conceptualization of the subject matter.

7. The content of each chapter is clearly outlined with major titles and subtitles.

8. The transitions from chapter to chapter and point to point are excellent. The same format is used in each chapter.

9. A sensitivity quiz which tests a student's awareness of specific components of nonverbal communication is located at the beginning of each chapter.

10. A list of new, esoteric terms and phrases that the material will cover is located at the beginning of each chapter.

11. Mini-exercises are contained in each chapter.

12. Each chapter contains a brief summary of the material covered.

13. Lists of additional readings relating to the different components of nonverbal communication covered in the material are provided at the end of each chapter.

14. Visual aids are used extensively throughout the entire text. These are in the form of pictures, drawings, charts, graphs, and tables. They supplement the text very well.

15. Last, and equally important, the text is enjoyable reading that will not intimidate or discourage students and should prove to be a useful, welcome addition to any library.

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APPENDIX

GENERAL EVALUATION SCALE FOR NONVERBAL TEXTS

GENERAL EVALUATION SCALE FOR NONVERBAL TEXTS

Text:

Author:

	YES	NO	NA

I. Purpose

    A. Does the author accomplish the overall purpose of the text? — — —

    B. Is the purpose accomplished in good literary style? — — —

II. Author

    A. Is there pertinent, factual information about the educational background, profession, and qualifications of the author? — — —

III. Authenticity

    A. Is the material factually accurate and objective in its presentation? — — —

    B. Is the material up-to-date? — — —

    C. Are the information sources well documented? — — —

IV. Appropriateness

    A. Does the material promote the educational goals and objectives of the curriculum? — — —

    B. Is the material appropriate to the level of instruction intended? — — —

    C. Is the interest level appropriate to the user? — — —

        1. Will the material stimulate the curiosity of the user? — — —

        2. Will the material appeal to many students? — — —

YES NO NA

V. **Content**

    A. Is the content of the material well
       presented by providing adequate scope,
       range, depth, and continuity?   ___ ___ ___

    B. Is the material well organized and
       well balanced?   ___ ___ ___

    C. Is the material presented as clearly
       and simply as possible for the level
       intended?   ___ ___ ___

    D. Does the material aid conceptualiza-
       tion of the subject matter?   ___ ___ ___

    E. Does the material achieve its stated
       purpose?   ___ ___ ___

    F. Are the transitions from one point to
       another, or one section to another,
       smooth and clear?   ___ ___ ___

    G. Does the text present information not
       otherwise available?   ___ ___ ___

    H. Does the material give a new dimension
       to the subject?   ___ ___ ___

    I. Are the sources, purposes, and points
       of view readily identifiable?   ___ ___ ___

VI. **Technical Quality**

    A. Is the text hardcover?   ___ ___ ___

    B. Is the text softcover?   ___ ___ ___

    C. Is the typography clear and easy to
       read?   ___ ___ ___

    D. Are the page layouts well designed?   ___ ___ ___

    E. Is the pagination definite and clear? ___ ___ ___

       1. Is there a table of contents?   ___ ___ ___

       2. Is there an outline listing the
          contents of each chapter?   ___ ___ ___

	YES	NO	NA

a. Is this at the beginning of
    each chapter? ___ ___ ___

b. Is this in the table of con-
    tents? ___ ___ ___

3. Are the major titles and subtitles
    of each section delineated in each
    chapter? ___ ___ ___

4. Is there a list of priorities at
    the beginning of each chapter? ___ ___ ___

5. Are internal summaries and reviews
    provided where appropriate? ___ ___ ___

6. Is there a list of related exer-
    cises or activities contained in
    each chapter? ___ ___ ___

7. Is there a list of additional
    readings in each chapter? ___ ___ ___

8. Does the text contain an appen-
    dix? ___ ___ ___

a. Is the appended material
    useful? ___ ___ ___

9. Does the text contain a glossary? ___ ___ ___

a. Is it at the end of each
    chapter? ___ ___ ___

b. Is it at the end of the text? ___ ___ ___

10. Does the text contain a subject
     index? ___ ___ ___

11. Does the text contain an author
     index? ___ ___ ___

12. Does the text contain a bibliog-
     raphy? ___ ___ ___

a. Is it at the end of each
    chapter? ___ ___ ___

b. Is it at the end of the
    text? ___ ___ ___

	YES	NO	NA

13. Are the chapters footnoted or endnoted? ___ ___ ___

G. Are visual aids used? ___ ___ ___

   1. Do they contribute to the development of the text? ___ ___ ___

   2. Is the art of photographic quality of the visual aid acceptable (sharpness, composition, color)? ___ ___ ___

   3. Is there a good balance between artistic technique and educational need? ___ ___ ___

   4. Are the captions readable? ___ ___ ___

   5. Are the captions a good interpretation of the material, yet not distracting? ___ ___ ___

   6. Are the illustrations and captions suitable for teaching and learning purposes? ___ ___ ___

   7. Are the visual aids located properly for greatest usefulness? ___ ___ ___

   8. Are the visual aids adequate in number? ___ ___ ___

   9. Is the content of the visual aid well organized and well balanced? ___ ___ ___

  10. Is explanatory material provided? ___ ___ ___

SPECIFIC EVALUATION FORM FOR NONVERBAL TEXTS

I. Introductory Material ___ ___ ___

A. Definition of nonverbal communication ___ ___ ___

B. Issues involved in defining and classifying nonverbal communication ___ ___ ___

   1. Environmental ___ ___ ___

	YES	NO	NA
2. Cultural	—	—	—
3. Contextual	—	—	—
C. Relationship between sending and receiving skills	—	—	—
D. Developing sending and receiving skills	—	—	—
E. Components of nonverbal communication mentioned in the text	—	—	—
1. Adornment	—	—	—
2. Chronemics	—	—	—
3. Haptics	—	—	—
4. Kinesics	—	—	—
5. Objects and Environment	—	—	—
6. Olfactory	—	—	—
7. Paralanguage	—	—	—
8. Physical Appearance	—	—	—
9. Proxemics	—	—	—
F. Definition of the functions of non-verbal communication	—	—	—
1. Accentuation	—	—	—
2. Complementation	—	—	—
3. Contradiction	—	—	—
4. Redundancy	—	—	—
5. Regulation	—	—	—
6. Substitution	—	—	—
G. Relationship between verbal and nonverbal communication	—	—	—

		YES	NO	NA

H. Brief history of the study of nonverbal communication (optional)   — — —

II. **Adornment**   — — —

    A. Definition of adornment   — — —

    B. Communicative effects of clothes   — — —

    C. Communicative effects of accessories   — — —

    D. Communicative effects of cosmetics   — — —

    E. Cultural differences   — — —

    F. Gender differences   — — —

III. **Chronemics**   — — —

    A. Definition of chronemics   — — —

    B. Communicative function of chronemics   — — —

    C. American concept of time   — — —

    D. Effects of time orientations   — — —

        1. Psychological   — — —

        2. Biological   — — —

        3. Cultural   — — —

IV. **Haptics**   — — —

    A. Definition of haptics   — — —

    B. Communicative function of haptics   — — —

    C. Tactile communication and human development   — — —

    D. Different types of touching behavior   — — —

        1. Functional-professional   — — —

        2. Social-polite   — — —

        3. Friendship-warmth   — — —

        4. Love-intimacy   — — —

		YES	NO	NA
5.	Sexual arousal*	—	—	—
E.	Needs for human touch	—	—	—
1.	Biological	—	—	—
2.	Psychological	—	—	—
3.	Sociological	—	—	—
F.	The skin as a communication system	—	—	—
G.	Touch norms and the reason for norms	—	—	—
H.	Gender differences	—	—	—
I.	Cultural differences	—	—	—
V.	**Kinesics**	—	—	—
A.	Definition of kinesics	—	—	—
B.	Communicative function of kinesics	—	—	—
C.	Kinesic channels	—	—	—
1.	Whole head	—	—	—
2.	Whole body	—	—	—
3.	Face only	—	—	—
4.	Eyes and eyebrows only	—	—	—
5.	Hands and arms	—	—	—
6.	Legs and feet	—	—	—
7.	Dyad (whole body with another person)	—	—	—
D.	Gender differences	—	—	—
E.	Cultural differences	—	—	—

*Mark L. Knapp, Essentials of Nonverbal Communication (New York: Holt, Rinehart and Winston, 1980), pp. 153-155.

			YES	NO	NA
VI.		Objects and Environment	—	—	—
	A.	Definition of objects and environment	—	—	—
	B.	Communicative effects of objects (artifacts)	—	—	—
	C.	Communicative effects of environmental features	—	—	—
		1. Size or volume of artifacts	—	—	—
		2. Arrangement of artifacts within an environment	—	—	—
		3. Types of materials in use	—	—	—
		4. Lighting and shading	—	—	—
		5. Color	—	—	—
		6. Temperature	—	—	—
		7. Noise	—	—	—
	D.	Cultural differences	—	—	—
	E.	Gender differences	—	—	—
VII.		Olfactory	—	—	—
	A.	Definition of olfactory communication	—	—	—
	B.	Communicative function of odor	—	—	—
	C.	Types of smells and messages communicated	—	—	—
	D.	Cultural differences	—	—	—
	E.	Gender differences	—	—	—
VIII.		Paralanguage	—	—	—
	A.	Definition of paralanguage	—	—	—
	B.	Communicative function of paralanguage	—	—	—
	C.	Sound attributes which give vocal cues their unique characteristics	—	—	—

	YES	NO	NA

D. Vocal cues in relation to:

    1. Speaker recognition ___ ___ ___

    2. Personality judgments ___ ___ ___

    3. Personal characteristics ___ ___ ___

    4. Judgments of emotion ___ ___ ___

    5. Comprehension and persuasion ___ ___ ___

    6. Hesitations and pauses[*] ___ ___ ___

E. Gender differences ___ ___ ___

F. Cultural differences ___ ___ ___

IX. Physical Appearance ___ ___ ___

A. Definition of physical appearance ___ ___ ___

B. Communicative potential of physical appearance ___ ___ ___

C. Body types ___ ___ ___

    1. Endomorph ___ ___ ___

    2. Mesomorph ___ ___ ___

    3. Ectomorph ___ ___ ___

D. Traits associated with body types ___ ___ ___

E. Indicators of attractiveness ___ ___ ___

    1. General attractiveness ___ ___ ___

    2. Body shape ___ ___ ___

    3. Body color ___ ___ ___

    4. Smell ___ ___ ___

    5. Hair (cranial, facial, body) ___ ___ ___

    6. Clothes and artifacts ___ ___ ___

[*]Ibid., pp. 204-224.

	YES	NO	NA

F. Cultural differences ___ ___ ___

G. Gender differences ___ ___ ___

IX. <u>Proxemics</u> ___ ___ ___

A. Definition of proxemics ___ ___ ___

B. Communicative function of proxemics ___ ___ ___

C. Factors relating to individual space preference ___ ___ ___

    1. Age ___ ___ ___

    2. Sex ___ ___ ___

    3. Ethnic and cultural background ___ ___ ___

    4. Topic or subject matter ___ ___ ___

    5. Setting of the interaction ___ ___ ___

    6. Physical characteristics of the interactants ___ ___ ___

    7. Attitudinal orientation ___ ___ ___

    8. Emotional orientation ___ ___ ___

    9. Characteristics of the interpersonal relationship ___ ___ ___

   10. Personality characteristics[*] ___ ___ ___

D. Territoriality ___ ___ ___

    1. Intimate-Personal space ___ ___ ___

    2. Private space ___ ___ ___

    3. Public space ___ ___ ___

XI. <u>General Summary Material</u> ___ ___ ___

A. Brief review of the material in the chapters in terms of the usage and importance of nonverbal communication ___ ___ ___

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[*]Ibid., pp. 82-86

B.   Characteristics of a skilled nonverbal
     receiver/decoder   ___   ___   ___

C.   Characteristics of a skilled nonverbal
     sender/encoder   ___   ___   ___

D.   Relationship between nonverbal sending
     and receiving skills   ___   ___   ___