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Л. И. Богатикова

CROSS-CULTURAL COMMUNICATION
Invitations. Speaking Without Words

МЕЖКУЛЬТУРНАЯ КОММУНИКАЦИЯ
Приглашение. Невербальное общение

Практическое пособие
для студентов специальностей
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1 – 02 03 06-03 «Английский язык, Французский язык»

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в овладении межкультурной компетенцией иноязычного
общения на основе анализа коммуникативного контекста и
ситуаций общения, особенностей коммуникативного поведения
представителя англоязычной лингвокультуры в условиях
межкультурной коммуникации.

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РЕПОЗИТОРИЙ ГГУ ИИ

Введение

Переориентация обучения иностранному языку на коммуникативное иноязычное образование ставит перед обучаемым новые цели и задачи и, в частности, направлено на овладение иноязычной культурой общения.

Чтобы понять поведение представителя другой культуры и адекватно отреагировать на него в конкретной ситуации, нужно знать, какое поведение традиционно и общепринято в данной культуре, так как для каждой культуры характерны свои специфические культурные модели социально приемлемого уместного поведения и эффективного для достижения целей общения (взаимодействия). Поэтому для овладения иноязычной культурой общения необходимо развивать межкультурную компетенцию и обучать коммуникативному поведению, начиная с начальной стадии обучения иностранному языку, что и является основной целью данного пособия.

Содержание данного пособия охватывает различные коммуникативные нормы, правила речевого этикета и особенности поведения в различных коммуникативных ситуациях (установления и поддержания коммуникативного контакта, приглашения и совета, выражения соболезнования и комплимента и пр.).

Структура пособия строго выдержана в определенной логической последовательности. Каждый раздел включает вопросы на выяснение различий в коммуникативном поведении представителей разных культур, пояснения культурологических особенностей коммуникативного поведения представителя англоязычной культуры, различные задания и упражнения на определение и исправление ошибок культурологического характера, проблемные задания-загадки культурологического характера, задания на развитие догадки, ассоциативного мышления, речевой тренинг, предполагающий использование невербальных действий (мимики, жестов, поз, улыбки и проч.) в сочетании с вербальными при воспроизведении разговора в определенной ситуации.

Практическое пособие по дискурсивной практике и межкультурной коммуникации адресовано студентам специальностей 1 – 02 03 06 01 «Английский язык. Немецкий язык» 1 – 02 03 06 03 «Английский язык. Французский язык», а также всем, изучающим английский язык и интересующимся проблемами межкультурной коммуникации.

Unit 1 Invitations

Culture Learning Questions

1 How do you usually invite people to your house? On what occasions?

2 What do you usually say if you cannot come? Do you say it directly and give the reason why you can't or do you say that you can come another time?

3 Before you visit someone from your own culture, do you let them know that you're coming or do you just *drop by*? Do you tell them that you're coming, or do you ask them if it is okay to come?

4 How long do you usually stay?

Cultural Note

One way to make the first move is to *extend invitations*. There are different ways of extending invitations: some ways are *more effective* than others. Two main types of invitations are **definite** and **indefinite** invitations.

Definite invitations include a time or date, a place and a *yes / no* question asking if a person can come. For example:

1 *Deena*: "Jim, are you and Claudine free on Saturday night? We'd like to have you over for dinner."

Jim: "Yes. I think we're free. That sounds nice. Let me check with Claudine."

Deena: "If you can, let's make it for 8:00 or 8:30 after the kids are asleep."

Jim: "Good idea."

2 *Piper*: "We're going to the concert tomorrow night and there are still tickets left. Would you and Michael like to join us?"

Deena: "We'd love to."

Piper: "Good. The concert starts at 8:00, so why don't we pick you up at 7:30?"

Deena: "Okay. See you then. Thank."

Indefinite invitations do not include a specific time and place and may not include a *yes / no* question. When people extend indefinite invitations, they do not really know when and if they will get together with the other person. For example:

1 *Rebecca*: "Hi, Belle."

Belle: "Hi, Rebecca."

Rebecca: "We really should get together sometime."
 Belle: "Yeah. We really should."
 Rebecca: "You know my number. Just give me a call."
 Belle: "Okay."

2 Shira: "Listen. I have a lot to talk to you about. I think we should try to have lunch together sometime soon."

Adam: "Okay."
 Shira: "I'll call you."
 Adam: "Sounds good."

3 Brent: "Okay. Good talking to you. Let's get together sometime."

Char: "Sounds good."
 Brent: "I'll call you one of these days and we'll set up a time that's good for both of us."
 Char: "Great. Talk to you soon."
 Brent: "See you soon."
 Char: "Talk to you later."

Sometimes people extend indefinite invitations and don't really want them to become definite. They may say at the end of a conversation, "I've got to go now. Let's get together soon." For some people, this simply means, "I've enjoyed the conversation with you. I hope we can talk again." If this is the case, the person is probably not interested in making the invitation definite. It isn't always easy to know when it is worth trying to change an indefinite invitation to a definite one. To get an idea of how sincere the person is, you could ask, "Do you want to set a date now or would you rather want to do that?" If the person is too busy to be able to plan a time to get together, then it may be that he or she is really not interested in extending a definite invitation.

Phrases and Expressions for Definite and Indefinite Invitations

Definite	Indefinite
"Can you come to my house for dinner Friday night?"	"Let's get together sometime."
"Would you like to go out to dinner and the movies?"	"We really should have lunch soon."
"Are you and your family free to come over Sunday morning?"	"Why don't we get together one of these days?"
"Would you like to spend the weekend with us in the mountains?"	"Let's go out some weekend."
I wonder whether you'd like to... (tentative)	
I wonder whether you'd care to... (formal)	

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Would you care to...? (formal)
 Do you feel like ...ing? (informal, semi-formal)
 What / How about ...ing? (informal, semi-formal)

Invitations are often introduced by a question such as:
 Are you doing anything (special)...? Are you free...?
 Have you got anything (special) on...?
 Have you got any plans for...?
 What are you doing...? (more direct, only among friends)

- e.g. a) - Are you doing anything tomorrow night?
 - No, nothing special. Why?
 - I wondered if you'd like to come round for dinner.
 b) - Have you got any plans for the weekend?
 - Not as far as I can remember.
 - Well, would you like to go to Stratford with us?

When Americans respond to invitations, they usually say either, "Yes, I can come," or "I'm sorry, I won't be able to make it." (come). If a person doesn't know, he or she might say, "I'll let you know as soon as I can." When a person accepts an invitation, to a party, for example, then it means that he or she will go to the party. If a person says, "Yes, I will come," but doesn't come many Americans would be confused and possibly even angry. Most Americans prefer to hear directly, "No, I'm sorry. I won't be able to make it because..."

In many cultures, it is rude to say directly, "No, I can't come." Even if a person knows that he or she cannot accept an invitation, the response might be, "Yes, I'll come." An American might think that the person was not telling the truth. There are many cultures where people do not say "No" directly to another person.

If you can't accept an invitation right away, most Americans would expect you to give a reason for not being to respond. If you don't give a reason, it can seem like you are not interested in getting together with the person who invited you.

Phrases and Expressions for Responding to Invitations

1 Accepting Invitations

"Yes, I'd really like to come. Thanks for inviting me."
 "That sounds nice. I'd be happy to come."
 "Sure, I can come." (informal)
 "Great, I'll be there." (very informal)
 "Sounds good. I'll see you then." (informal)

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"That would be lovely. Thank you."

"(Yes) I'd like / love to very much (more enthusiastic and more informal. Used more by women than by men)

2 Declining Invitations (but showing interest in accepting another time)

"I'm afraid I can't make it that day. Can we make it another time?"

"I'm really sorry. We already have plans for that night. I hope we'll be able to make it another time."

"Wednesday? (for example). That's too bad. I have to go to a meeting that night. Let's try to plan for another day."

"I'd really like to, but that's the day that my brother's going to be in town. Would it be possible to make it another day?"

Some explanation for your refusal is often desirable.

I'm afraid I can't. I've got too much work to do.

I'd like to / love to (very much) but I've promised to go and see some friends tonight.

I wish I could but I've got to stay at home and look after the children.

Thank you, but I'm afraid I've already arranged to play tennis with Helen on Saturday.

3 Declining Invitations (and showing interest in accepting another time)

No. I'm sorry, I'm busy that night. No. I'm not free. Sorry.

Thanks. I already have plans. I can't make it then.

4 Delaying an Answer

"I'm not sure about that day yet. Let me go home and check my calendar. I'll let you know as soon as I can."

"The twenty-fifth? (for example) I think I may have something that day, but I'm not sure. I'll call you tonight and let you know."

"I won't know if I'll be sure then until I talk to my cousins who are going to be in town (for example). Let me call you after I talk to them."

Visiting. In the U.S. it is usually not acceptable to invite yourself to someone's house. You can make a suggestion to get together, but you usually do not say, "Can I come to your house?" "When can I visit you?" or "I'm planning to come this weekend."

People from other cultures never call each other before visiting and if they are busy when their friends come and visit they will stop what they are doing and will spend time with their friends. Besides, people from other cultures will never tell their friends who have come to visit them that they have things to do and can only spend an hour (for example) with them as they think that it would be rude. They will spend as much time with

their friends as they wanted to spend with them. But it is not the case with Americans and English.

Phrases and Expressions for Visiting

Letting another person know that you'd like to get together for a visit:

"I'd like to get together with you sometime. When is it a good time for you?" (wait for an answer) "Would you like to come to my house or should we meet somewhere else?"

"Are you free any time in the next couple of weeks to get together? We could meet at my house, if you want."

"Are you interested in getting together for a visit sometime soon?"

Dropping by, explaining, apologizing:

"Excuse me for dropping by without calling first. I happened to be in your neighbourhood. I'll only stay a few minutes."

"I know I should have called first. Please let me know if I'm interrupting anything. I won't stay long."

"I just dropped by to say a quick 'Hi'. I know you're busy, but I was in the neighbourhood. Don't let me interrupt what you're doing."

Knowing when to leave:

"Please let me know what your plans are for the rest of the day. I don't want to overstay my welcome."

"Let me know when you would like us to leave. We don't want to interrupt your plans." (This can be said to someone you know fairly well).

"There are probably cultural differences as to how long visits are. How long do people here usually stay during visits like these?"

Note: You can also ask before you visit, "How long do people in this culture usually stay for visits?"

Cross-Cultural Interaction

1 Make up invitations, using one of the given forms, and one phrase from each of the columns below. The invitations may be addressed to any person (your friend, fellow-student, co-worker, relative, etc.) who either accepts or declines the invitation:

go to the cinema	tonight
come to my birthday party	sometime
have lunch with me	after work
go for a walk	tomorrow afternoon
come and see my videoclips	on Sunday

go on a boat trip
go and see "Swan Lake"
go skiing to the mountains with me
spend the weekend with us

next Saturday
at the weekend
on Friday
one day next week

2 Decline the following invitations tactfully, giving a reason:

- 1) Would you like to come to tea on Sunday?
- 2) Do you feel like going on a camping trip?
- 3) I wonder whether you'd like to go to the exhibition of modern art?
- 4) How about going to the beach this afternoon?
- 5) Would you like to go to a football match with me on Saturday?
- 6) I've got two tickets for a Beethoven concert tomorrow. Would you like to go with me?
- 7) I wonder whether you'd like to spend Christmas with us.
- 8) My sister is giving a piano recital on Friday. Perhaps you'd like to go with me?
- 9) What about going to the Internet cafe?
- 10) Would you like to go to a discotheque with us on Saturday?

3 a) Read each of the short conversations below and say if they are definite or indefinite:

For example:

Jon: "It's been a long time since we've gotten together. Let's get together soon."

Noga: "I'd like that, but February is impossible and March is pretty busy too."

Jon: "Well, let's decide in April."

(Definite / Indefinite)

1) *Michael:* "Hi, Mel. Did I tell you that we're having a party Friday night? Do you think you can come?"

Mel: "I'll check with Beite and let you know."

2) *Judi:* "I hope we can get together before I go to Texas next month. Give me a call and we'll try to figure out a date."

Sarah: "Okay. You'll be hearing from me."

3) *Benji:* "Are you free to come over to our house for dinner next Tuesday night? I want you to see our new house."

Hana: "Sure. What time would you like us to come?"

4) *Kenzo:* "Let's have lunch sometime soon."

Jim: "You choose a day."

Kenzo: "Okay. I'll let you know."

4 Work in pairs. Make up dialogues, using the questions to introduce an invitation.

For example: Are you doing anything tonight? (go and see a movie)

Student A: Are you doing anything tonight?

Student B: No, nothing special. Why? (or: No, I don't think so / No, nothing in particular)

Student A: I wondered if you'd like to go and see a movie with me?

Student B: Thank you. That would be very nice (B's response to the invitation may also be varied).

1) Are you doing anything special on Sunday? (go for a drive in the country)

2) Have you got anything on tomorrow night? (go out to dinner)

3) What are you doing at the weekend? (go windsurfing)

4) Have you got any plans for Christmas? (come and spend it with us)

5) Are you doing anything on Saturday afternoon? (go to the Matisse exhibition)

5 Study the following conversation between two businessmen and note how the invitation becomes definite. Act it out in pairs.

Jim: "Let's get together soon."

Taka: "I'd like that."

Jim: "Good. I'll give you a call and we'll find a day that's good for both of us."

Taka: "I've got my date book with me. How about if we set a date now?"

Jim: "Uh, sure. I'm free any day next week at noon."

Taka: "I've got meetings every day but Wednesday. Let's make it next Wednesday."

Jim: "Sounds fine. Next Wednesday at noon."

Taka: "See you then."

6 Study the following conversation and complete the chart with expressions for inviting, accepting and refusing from the conversation, then act it out.

Kathy: "Hello?"

Ron: "Kathy? Uh, this is Ron, you know, from your history class?"

Kathy: "Oh, hi!"

Ron: "Listen, I was wondering...um, were you planning to go to Ali's party Saturday?"

Kathy: "Hmm. I haven't really thought about it yet."

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Ron: "Well, would you like to go?"

Kathy: "You mean, with you?"

Ron: "Yeah."

Kathy: "Well, sure, Ron, I'd love to go. / Well thanks, Ron, but I just remembered that I'm busy that night."

Inviting	Accepting	Refusing (with an excuse)

7 In pairs, have conversations in which you make small talk and extend invitations. For each situation, one student will extend an indefinite invitation. The second student will change it to a definite one.

- Two friends in the cafeteria at work.
- A man and a woman at a party.
- An English teacher and one of his or her students.
- Your choice.

8 In pairs, have conversations in which you invite / are invited and accept the invitation, or refuse the invitation and offer an excuse.

- A groupmate A invites another groupmate to a foreign-language film. The film is very popular, but it is in a language that neither understands.
- Your friend invites you to dinner at an expensive restaurant to celebrate his/her birthday.
- Your co-worker invites you to a holiday part at his parents' house. You have never met the parents.

9 Culture puzzles:

a) Read the situation and choose the appropriate explanation or explanations. There may be more than one possible answer.

Situation: An American, Diane, invited her Japanese friend, Michiko, to come to her house one afternoon. Michiko couldn't come and said, "No, I can't come. Please invite me again to your house." Diane was surprised by what Michiko said.

Why do you think Diane was surprised?

1) Diane thought that Michiko didn't want to come to her house because of the way she said, "No, I can't come." She couldn't understand why Michiko added, "invite me again" when it seemed she didn't want to visit her.

2) When Michiko said that she couldn't come, Diane thought Michiko would invite her to her house. She was waiting for Michiko to say, "Why don't you come to my house in a couple of days?"

3) Diane thought Michiko was rude not to explain why she couldn't come and to invite herself so directly for another visit.

b) This culture puzzle describes a situation involving Jim, from the U.S., and Magid, from an Arab country. Discuss the situations and answers, give your own reactions and compare cross-cultural similarities and differences. Read the situation and choose the appropriate explanation or explanations. There may be more than one possible answer.

Situation: After a busy week, Jim was looking forward to spending Saturday reading and relaxing by himself. He had been very busy at work during the week and had worked overtime hours. Saturday came and Jim had just sat down in his most comfortable chair. Just as he started to read, the doorbell rang. He answered the door and to his surprise, his former co-worker, Magid, was standing at the door. They had been good friends at work, but had lost contact after Magid left. It had been several months since they saw each other.

How do you think Jim felt?

a) Jim probably had mixed feelings (two emotions at the same time) when he saw Magid. He was happy to see him, but disappointed that he couldn't spend the time alone.

b) Jim was a little bit upset at Magid for dropping by.

c) Jim was so happy to see Magid that he forgot about wanting to spend the day by himself.

Now read the situation from Magid's point of view.

Situation: One Saturday morning, Magid was at home and didn't have much to do. He had been thinking about his friend, Jim, who he used to work with. It had been a long time since they had seen each other and Magid felt bad about this. He had told Jim that he would come and visit him, but several months had passed and he just hadn't found the time. He remembered that Jim had told him, "Come and visit when you get the chance. I want to stay in touch with you." So this Saturday morning seemed like a good time to visit. He went to Jim's house and rang the doorbell. When Jim first answered the door, he didn't look completely happy to see Magid. Then, after a few seconds, he smiled and said, "Hi, Magid. Come on in."

How do you think Magid felt?

a) Magid was probably offended.

b) Magid understood that Jim wanted to be by himself that day.

c) Magid understood that Jim was a little bit upset that he had just dropped by without calling him.

Now continue reading about what happened during the visit.

Situation: Jim asked Magid to come into his home. The two of them drank coffee and talked about what they had been doing since Magid left the company. Magid stayed about three hours and then said, "I'd better go home now." Jim got up and walked Magid to the door. They said goodbye to each other and Jim thanked Magid for coming. As they left each other, they both felt a little uncomfortable.

Why do you think Magid was a little uncomfortable?

- Magid thought that Jim should have asked him to stay longer.
- Magid thought that he didn't stay long enough.
- Magid couldn't understand why Jim thanked him for coming.

Why do you think Jim was uncomfortable?

- Jim thought that Magid should have stayed longer. Three hours was too short a visit.
- Jim thought that Magid should have apologized for visiting without calling first.
- Jim thought that Magid had stayed too long and that he should have said something like, "Let me know if you're busy or if I'm interrupting your plans."

10 Culture puzzle. Read the story and choose the appropriate explanation.

The Missing Person

Freddy Xenos, a Xenrovian student, sounded very upset on the phone.

"Why don't you come by the office?" Elliot said. "You can tell me about your problem, and we can discuss it."

Freddy didn't hesitate before he said, "Yes, that's a good idea. May I come over today?"

"Just a second," Elliot said. "Let me check my appointment book." A few seconds later, he said, "Yes, today is good. Why don't we meet at 2:30? Is it okay with you, or do you have any classes?"

"No, I don't have classes," Freddy said. "We started vacation last week; 2:30 is fine. I'll see you then."

Freddy arrived at the Holmes Detective Agency at 2:35. He apologized for his lateness.

In Elliot's office, Freddy began to explain his problem.

"I want you to find a missing person," he said. "I've been worried about this guy for *days*."

"All right," Elliot said. "Why don't you tell me something about him? How long has he been missing? Is this person a relative? And of course I'll need a photograph of him."

"Well, first of all, his name is Michael North, and he's been missing for about a week." Freddy thought for a second. "Yes, that's right. I haven't seen him for seven or eight days. He's not a relative. He's a friend; we take a computer class together two days a week. He doesn't have any family members here; they all live in Arizona. Hmmm, let's see. What else did you ask me?"

"For a photograph."

"Oh! I don't have one."

"Well, we'll have to do without it, I guess. Why don't you give me a description?"

"Yes, of course. He's tall, thin, wears glasses, and has brown hair. He's a little bald, too."

Elliot took note as Freddy spoke. "Why are you worried about him?" he asked.

"Well, he's been very depressed for months – unhappy about school and his job. Although his family is very rich, he works part-time as a bartender while he goes to school and studies computers. I'm worried because he lives alone and is often lonely."

Freddy looked a little uncomfortable. "To be honest," he said, "I was afraid that maybe Michael killed himself because of his depression."

a) Did you understand the story? Answer these questions about it:

- Why was Freddy able to meet with Elliot at 2:30 that day?
- Why did Freddy apologize to Elliot?
- Why was Freddy worried about his friend Michael North?
- When was the last time that Freddy saw Michael?
- What was Michael North depressed about?
- What was Freddy afraid of?

II

Elliot was curious. "Killed himself? You said that you were afraid of this – not that you *are* afraid of it."

"That's right," Freddy said. "I thought that he committed suicide, but now I think that he probably didn't. I went to check his apartment yesterday; the manager let me go in. Michael wasn't there, and everything was in order. Now I'm worried about something else."

"What's that?"

"I suspect that someone kidnapped him. I see it often on American TV. Criminals 'steal' a person from a wealthy family. Then they send a note that says, 'We'll give you back your son only if you give us \$1,000,000.'"

"You mean ransom money," Elliot said.

"Yes. That's right, Ransom."
 "Well," Elliot said, "possibly someone kidnapped him. Has anyone received a ransom note?"
 "I don't know," Freddy said miserably. "His family in Arizona doesn't seem to be answering the phone. Where is he? I don't understand."
 "Have you checked his work place?"
 "Yes. I went to the restaurant. He quit his job a week ago."
 "Hmmm," Elliot said. "Why don't you tell me about your last conversation with him?"
 "It was a short one," Freddy said. "I saw him at school for a few minutes one day. I said, 'Why don't we get together for lunch some day next week?' And he said, 'Yes, that sounds like a good idea; I'll call you.' However, he never called me, and I haven't seen him since then. When I studied at the International Language School last semester, I learned that yes means 'yes' to Americans, so I became worried when he didn't call."
 Elliot smiled, "Why don't we go downstairs and have some tea? I think you need to relax."
 Freddy shook his head. "How can I relax while my friend is missing?"
 "Come on downstairs," Elliot said more firmly. Over a good, hot cup of tea, I'll tell you where your friend is."

b) Can you figure it out? Answer these questions about the second half of the story.

- 1 At first, Freddy was afraid that his friend killed himself. Why did he think that this was possible?
- 2 Why did Freddy change his mind about this?
- 3 Where did Freddy get his idea about kidnapping?
- 4 When Freddy and Michael spoke with each other at school, what did Freddy say? What was Michael's answer?
- 5 Why did Freddy become worried?

c) Find sentences that begin with *Why don't you...?* or *Why don't we...?* Tell whether each is an invitation, a suggestion, or a polite command.

d) Can you solve the mystery? Look at these sentences from the story and answer the questions:

- 1 In the story, Elliot said to Freddy, "Why don't you come by the office?" Freddy replied, "Yes, that's a good idea. May I come over today?" When Freddy said *yes* to Elliot's suggestion, do you think he really meant *yes*, *no*, or *maybe*? Why do you think this?

2 Freddy said to Michael, "Why don't we get together for lunch some day next week?" Michael answered, "Yes, that sounds like a good idea. I'll call you." When Michael said *yes* to Freddy's suggestion, do you think he really meant *yes*, *no*, or *maybe*? Why do you think this?

e) Use the cultural information to answer these questions:

- 1 Why didn't Freddy and Michael have classes on the day Freddy went to Elliot's office?
- 2 Elliot smiled and suggested some tea at the end of the story. He didn't seem very worried. Why not?
- 3 What probably happened to Freddy?
- 4 Do people in your culture sometimes say *yes* when they don't mean it because they want to be polite and friendly? If so, is the custom similar to the American custom or different from it?
- 5 How do people in your country politely say *no* to a suggestion or invitation?
- 6 Have you ever had a conversation with an American that was similar to Freddy's conversation with Michael? If so, did it seem unusual to you?

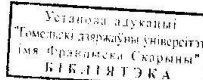
Unit 2 Nonverbal Communication: Speaking Without Words

Culture Learning Questions

- 1 Can you think of what culture hides in the area of non-verbal communication?
- 2 What are some of the ways that people communicate without using words?
- 3 Do you depend much on the nonverbal language to communicate?
- 4 Is most of your meaning conveyed through verbal communication?
- 5 From your observations of Americans / English, do you think that they "talk" a lot with their hands? Have you noticed differences among Americans / English from various ethnic groups?

Cultural Note

Nonverbal communication expresses meaning or feeling without words. Universal emotions, such as happiness, fear, and sadness, are expressed in a similar nonverbal way throughout the world. There are, however, nonverbal differences across cultures that may be a source of confusion for foreigners. In many cultures, such as the Arab and Iranian cultures, people express grief openly. They mourn out loud, while people



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from other cultures (e.g. China and Japan) are more subdued. In Asian cultures, the general belief is that it is unacceptable to show emotion openly (whether sadness, happiness, or pain).

Feelings of friendship exist everywhere in the world, but their expressions vary. It is acceptable in some countries for men to embrace and for women to hold hands; in other countries, these displays of affection are discouraged or prohibited.

As with verbal communication, what is considered usual or polite behaviour in one culture may be seen as unusual or impolite in another. One culture may determine that snapping fingers to call a waiter is appropriate, whereas another may consider this gesture rude. We are often not aware of how gestures, facial expressions, eye contact, and the use of conversational distance affect communication. To interpret another culture's style of communication, it is necessary to study the "silent language" of that culture.

Facial Expressiveness

Culture Learning Questions

1) What types of nonverbal communication do you think are universal? For example, do you think the smile, eye contact, or facial expressions have the same functions across cultures?

2) What facial expressions do people use while communicating in your culture? Do they differ in office cultures?

Cultural Note

Facial expressiveness carry meaning that is determined by situations and relationships. For instance, in American culture the *smile* is typically an expression of pleasure. Yet it also has other functions. A woman's smile at a police officer does not carry the same meaning as the smile she gives to a young child. A smile may show affection, convey politeness, or disguise true feelings. It also is a source of confusion across cultures. For example, many people in Russia and Belarus consider smiling at strangers in public to be unusual and even suspicious behaviour. Yet many Americans smile freely at strangers in public places. Some Russians believe that Americans smile in the wrong places; some Americans believe that Russians don't smile enough. In Southeast Asian cultures, a smile is frequently used to cover emotional pain or embarrassment. Vietnamese people may tell the sad story of how they had to leave their country but end the story with a smile.

Our faces reveal emotions and attitudes, but we should not attempt to "read" people from another culture as we would "read" someone from our own culture. The degree of facial expressiveness one exhibits varies among

individuals and cultures. The fact that members of one culture do not express their emotions as openly as do members of another does not mean they do not experience emotions. Rather, there are cultural restraints on the amount of nonverbal expressiveness permitted. For example, in public and in formal situations many Japanese do not show their emotions as freely as Americans do. More privately and with friends, Japanese and Americans seem to show their emotions similarly.

In fact it is difficult to generalize about Americans and facial expressiveness because of individual and ethnic differences in the United States. People from certain ethnic backgrounds in the United States tend to be more facially expressive than others. The key is to try not to judge people whose ways of showing emotion are different. If we judge according to our own cultural norms, we may make the mistake of "reading" the other person incorrectly.

1) The facial expression of *happiness* (while introduction and greetings, at the first meeting or other situations) can be as follows:

Eyes – the lower eyelids are slightly risen. The wrinkles are formed under the eyes and in the corners of the eyes, so called "crow's paws".

Mouth – the mouth is stretching when the corners of the lips rise up. The lips smile broadly (the upper lip lifts up and the teeth are shown). The wrinkles are formed from the corners of the mouth to the nose.

Cheeks – the cheeks are plump and lift up. As a result, the eyes get narrow and the wrinkles are formed in the corners of the eyes.

2) The facial expression of *astonishment* (when meeting people, hearing surprising news and other situations):

Eyes – the eyes are widely opened. You can see whites of the eyes.

Mouth – the jaw is letting down, the muscles of the face are weakened. The mouth is opened.

The eyebrows – the eyebrows are bent and rushed up.

The forehead – the wrinkles are formed across the forehead.

3) The facial expression of *fear* can be as follows:

Eyes – the upper eyelids are lifted up and opened widely, so the whites of the eyes are seen. The lower eyelids are lifted up and strained.

Mouth – the lips are tensely drawn off back of the opened mouth.

The eyebrows – the eyebrows are lifted up, coincided and curved.

The forehead – the wrinkles are formed across the forehead.

4) The facial expression of *sorrow* is:

Eyes – the tears can be seen in the eyes.

Mouth – the corners of the mouth are let down. The lips may tremble.

The eyebrows – the internal edges of the eyebrows can lift up. As a result a triangle is made. The wrinkles are formed under the triangle.

The forehead – there are wrinkles on the forehead.
 It is very important to express your feeling sincerely because the loss of the dearly-beloved person is the feeling that injures people very heavily.
 5) The facial expression of *anger* can be as follows:
Eyes – the eyes are narrowed. The glance is fixed.
Mouth – the lips are closely compressed together. They form a straight line. The lips may be intently opened.
The eyebrows – as a result of reaction of the facial muscles the eyebrows are pulled down and turned down. The vertical wrinkles are formed at the bridge of the nose. *Nose* – the nostrils may dilate.

Cross-Cultural Interaction

1 *Pantomime ideas and emotions to the rest of the class. Think of sentences or phrases to illustrate nonverbally. For example:*

I'm mad!
 This is delicious!
 Your baby is beautiful!
 Please leave.

2 *Reproduce the following dialogue using happy face expression:*

☺ – символ разметки для «счастья»

- Oh, Mr. Bradford. It's nice to meet you. I am glad you are in Moscow. How are you?
 - Very well, thank you. And what about you?
 - I'm well, too. Thank you. Is your wife in Moscow, too?
 - No, she is in London with our children.
 - And is this a picture of your family, Mr Bradford?
 - That's right. This woman is my wife and these are my sons and my daughter.
 - Your children are nice and your wife is very nice, too.
 - Thank you.

3 *Arrange nonverbal signs and reproduce them in combination with the verbal aspect:*

☺ – happiness

a) - Hi, Mike. This is my friend, Ted Brown.
 - Hello, Ted. Pleased to meet you.
 - Hello. Nice to meet you.

b) A: Did you hear the news? Professor Bradley had to go out of town suddenly. All his classes are cancelled this week.
 B: Cancelled? Oh wow!

c) *Kathy:* Hello?

Ron: Kathy? This is Ron, you know, from your history class.

Kathy: Oh, hi!

Ron: Listen, I was wondering ... um, were you planning to go to

Ali's party Saturday?

Kathy: Hmm, I haven't really thought about it.

Ron: Well, would you like to go?

Kathy: You mean, with you?

Ron: Yeah.

4 *Reproduce the following dialogue using the necessary mimicry:*

Символы для разметки: ☺ – улыбка, ? – удивление.

- There is a visitor to see you. Mr. Brown. He hasn't an appointment.

- I'm very busy, Betsy. Tell him to come on Tuesday.

- But he says he is your friend. His name is Mr. Jones.

- My God! Is he a dark, smiling man?

- Yes.

- See him in. It's William Jones from New York!

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5 React with surprise to the following statements:

- 1) It was revealed yesterday that Luciano Pavarotti has invited Nikolay Baskov to do a concert with him.
- 2) A TOP secret government report today that Britain is slowly sinking into the sea.
- 3) The members of the United Nations predicted that Chinese will be the world language by the middle of the next century.
- 4) Application for classes and registration at the University are now possible online.
- 5) They say that busses and trolleybuses will have no drivers as they will run automatically in our city.
- 6) The global population will be more than 8 billion by the year 2025.
- 7) In some cities there are the so-called sick buildings, i.e. buildings that create their own indoor pollution.
- 8) In future some energy will flow from modern-day windmills, but much of it will be generated in our own homes.

6 Reproduce the following dialogue using fearful face expression:

Символы для разметки: Ω – счастье, вежливость; ? – удивление; \ominus – страх

- Hello, it's me. You haven't phoned me for weeks. I was getting a bit nervous of you.
- Sorry, Mum. I'm fine. In fact, I'm feeling very proud of myself at the moment.
- Proud? Why?
- I had my first scuba-diving lesson last week.
- Weren't you afraid of being under water?
- Yes, I was absolutely terrified at first. But then I was O.K. In fact, I'm quite pleased with myself.
- Do you think you're going to be good at it?
- I hope so.

- Good! Well, I'm glad you weren't disappointed with your first lesson.
- Disappointed? No, it was a great experience.
- Anyway, I'm pleased to hear you're well. I'll speak to you again soon. Bye.

7 Reproduce the following messages of sympathy using sorrowful face expression:

Ω - rope

- I extend to you my deepest sympathy.
- I was saddened by the news of the loss of your devoted husband (wife). My heart is heavy.
- His sudden passing was a great blow to those who knew him / her.
- We pause in our activities this evening to pay a richly deserved tribute to the memory of a devoted and highly esteemed officer of our organization Allan Pove, who yesterday passed to his eternal reward.
- I could not hold back my tears when I read in the newspaper of the passing of my close friend.

8 Arrange nonverbal signs and reproduce them in combination with the verbal aspect (expressing sympathy and consolation):

- His many friends, the organization and I will miss him. His passing grieves me beyond measure.
- We feel a keen sense of loss in his passing. It is difficult adequately to express our grief.
- There is little I can say that will comfort you at this hour.
- Don't take it to heart. Better luck next time!
- Take it easy. Forget it. Things will come right.

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- Don't worry / Not to worry. You'll pass the exam with flying colours.
- Pay no attention. Never mind what he says.
- Don't start moping! Things will take a turn for the better.
- Put it out of your mind / heart. Everything will come out all right.

9 Roleplay the following dialogues in pairs using given nonverbal signs:

● - angry, ◊ - a studied smile, ☹ - crpax

Betsy, I need Mr. Bredford's letter badly. It is in a blue envelope. I can't find it.

- Isn't there a blue envelope under the papers on your desk?

- Oh, yes. I'm sorry. Betsy.

2) Gentleman (pushes a lady in the market): Sorry, my fault.

Lady: Sorry!

Gentleman: No, no, it's my fault.

Lady: If you are so sorry, better help me to gather the apples! They got scattered all around!

3) Mike: Let me tell you Millie, I am not to blame for it.

Millie: But you are! You asked me to come and then your mother said you went away! Imagine how I felt!

Mike: But listen to me...

Millie: I won't.

10 Reproduce the following dialogues using angry facial expression:

1) Mother: What's all the noise?

Tommy: Mummy, we wanted to teach the hen to swim...

Mother: Oh! And what did you do?

Tommy: I pushed some of her chickens into the pond... Why didn't she jump after them?

Mother: What a shame, Tommy!

2) Ann: I won't speak about yesterdays' quarrel, Fred.

Fred: You are not supposed to speak about the quarrel, you are supposed to apologize.

Ann: How so? And who's to blame for it?

Fred: You see! You want to quarrel again!

3) Businessman's wife: It's Saturday tomorrow, thank God!

Businessman: And what are you going to do on Sunday?

Businessman's wife: Have a rest! And... you know... we've got tickets to the theatre!

Husband: There's no Sunday for me! And no theatre!

Wife: It's a shame!

Husband: It'll be a shame if no one takes care of money.

Eye contact

Culture Learning Questions

1 What is polite eye contact in your country? Is it similar to eye contact in the United States?

2 In your country, what does it mean if the listener looks away during a conversation? What does it mean if the speaker looks away?

3 In your country, is the custom of eye contact the same for men, women and children? If not, what are the differences?

4 Do you feel comfortable with the American customs of eye contact and handshakes? Why or why not?

Cultural Note

Eye contact is important because insufficient or excessive eye contact can create communication barriers. In relationships, it serves to show intimacy, attention, and influence. As with facial expressions, there are no specific rules governing eye behaviour in the United States, except that it is considered rude to stare, especially at strangers in the United States,

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however, such as on the West Coast and in the South, it is quite common to glance at strangers when passing them. For example, for two strangers walking toward each other to make eye contact, smile, and perhaps even say, "Hi," before immediately looking away. This type of contact doesn't mean much; it is simply a way of acknowledging another person's presence. In general, Americans make less eye contact with strangers in big cities than in small towns. People would be less likely to make eye contact in bus stations, for example, than in more comfortable settings such as a university student center.

Patterns of eye contact are different across cultures. Some Americans feel uncomfortable with the "gaze" that is sometimes associated with Arab or Indian communication patterns. For Americans, this style of eye contact is too intense. Yet too little eye contact may also be viewed negatively, because it may convey a lack of interest, inattention, or even mistrust. The relationship between the lack of eye contact and mistrust in the American culture is stated directly in the expression, "Never trust a person who doesn't look you in the eyes." In contrast, in many other parts of the world (especially in Asian countries), a person's lack of eye contact toward an authority figure signifies respect and deference.

In the United States and Canada it's very important to look a person directly in the eyes when you're having a conversation with him or her. If you look down or to the side when the other person is *talking*, that person will think that you're not interested in what he or she is saying. This, of course, is not polite. If you look down or to the side when you are *talking*, you might appear to be hiding something; that is, it might seem that you aren't honest. However, people who are speaking will sometimes look away for a few seconds when they are *thinking* or *trying to find the right word*. But they always turn immediately back to look the listener directly in the eyes. These social "rules" are the same for two men, two women, a man and a woman, or an adult and a child.

Cross-Cultural Interaction

1 In pairs, carry on conversations using different types of eye contact: 1) minimal eye contact; 2) gazing; and 3) your natural style of eye contact.

- a) Woman: You're not thinking about buying that, are you?
 Man: Why not? What's wrong with it?
 Woman: Well, brown and black don't go together.
 Man: Well, if I wear it with my other suit?

- b) Teen girl: You colored your hair.
 Teen boy: Yeah, I finally did it.
 Girl: You look so... different.
 Boy: What do you mean, "different"?

Discuss

- 1) Did the variations in eye contact affect your conversation?
 2) Have you had any experiences where people have used different types of eye contact?

2 Study the following information about kinds of glances, their interpretation, recommended actions and try to do it yourself.

It is interesting to know

The glance and the attended actions	The interpretation	You should
The head is lifted and the look is upwards.	Wait a minute, I think.	Suspend the contact.
The motion of the head and light inclination of the head.	I haven't understood you, repeat again.	Strengthen the contact.
The smile, the light inclination of the head.	I understand you I can't add anything.	Continue the contact.
Rhythmical nodding of the head.	Clear, I've understood what you need.	Continue the contact.
Fixed, reversed glance at the eyes of the interlocutor.	I want to override you.	Act in accordance with the circumstances.
The aside glance.	Disregard.	Get away from the contact.
Direct one's eyes to the floor.	Fear and wish to get away.	Get away from the contact.

3 Choose the pictures of different people with different patterns of eye contact and try to interpret them.

4 Act out the following dialogues using different patterns of eye contact and their interpretation (See ex. 2 It is interesting to know):

- a) Linda (долгий неподвижный взгляд в глаза собеседнику): Phil, if you don't go to the market to buy potatoes I won't cook soup.

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Phil (взгляд в сторону): I don't care. I don't like soup. Your soup.
Linda (движение головой и нахмуренные брови): Thank you, Phil.
For all my efforts... You are ungrateful!
Phil (взгляд в пол): So what!

b) *Teacher (долгий неподвижный взгляд):* Well, well! What do you say now?

Edna (взгляд в сторону): Excuse us.
Felix (взгляд в пол): It was wrong of us to do so.
George (улыбка, легкий наклон головы): I'm awfully sorry.
Jet (движение головой и нахмуренные брови): I don't know what to say.
Teacher (улыбка, легкий наклон головы): If so, then we'll forget it.

c) *Mr. Carter (взгляд искоса, поднятые брови, улыбка):* Doris, what shall we buy John for his birthday? He is no kid now.

Mrs. Carter (ритмичное кивание головы): No. That's the problem. I can't think of anything at all.

Mr. Carter (взгляд искоса, улыбка): Why don't we buy him a picture?

Mrs. Carter (подъем головы, взгляд вверх): Oh, what a fine idea. He's been keen on art since his teenage.

5 Arrange nonverbal signs (eye contact) and reproduce them in combination with the verbal aspect:

Ted Brown: Can we have a chat?
Don Harris: Sure. What about? Is there a problem? Aren't you happy here?

Ted: Yes. But I would like to know what plans you have for me. I feel I've made good progress here over the last six months. What do you think?

Don: I agree. We're very happy with what you have done. Of course, you did make a few mistakes, but generally I see you as an important part of the team.

Ted: That's good to hear, but...
Don: Let's be open here. Edward. Are we talking about salary?

Ted: It's not just a problem of money. Don. I want to look at the whole package. It's salary, performance-related bonus, a company charge card, an expense account, a car, and more responsible position.

Don: I think we should sit down, don't you? Ted, if you insist on the car then I can't offer you such a large salary increase, and we'll have to find some compromise on the performance-related bonus.

Ted: I think I am worth the salary.

Don: I'm prepared to offer you a larger bonus, but if you accept that, then you have to accept a smaller salary increase.

Ted: Could you be more precise?

Don: If you accept a fifteen percent increase in salary, then I can add an extra five percent on that bonus figure. That represents a forty percent increase next year, if you make your targets.

Ted: Okay, if you make that a seventeen percent salary increase, I think we can reach the agreement.

Gestures and Body Positioning

Culture Learning Questions

1 What gestures and facial expressions do people use while communicating in your culture? Do they differ in other cultures?

2 Do people shake hands in your country? If so, are handshakes similar to (or different from) handshakes in the United States?

3 In your country, do men and women shake hands in the same way or differently?

Cultural Note

Gestures are specific body movement that carry meaning. Hand motions alone can convey many meanings: "Come here", "Go away", "It's OK" and "That's expensive" are just a few examples. For example, beckoning people to come with the palm up is common in the United States. This same gesture in the Philippines, Korea, and parts of Latin America as well as other countries is considered rude. In some countries, only an animal would be beckoned with the palm up.

As children, we imitate and learn to use these nonverbal movements to accompany or replace words. When travelling to another country, foreign visitors soon learn that not all gestures are universal. For example, the "O.K." gesture in the American culture is a symbol for money in Japan. This same gesture is obscene in some Latin American countries. (This is why the editors of a Brazilian newspaper enjoyed publishing a picture of a former American president giving the "O.K." symbol with both hands!)

Many American business executives enjoy relaxing with their feet up on their desks. But to show a person from Saudi Arabia or Thailand the sole of one's foot is extremely insulting, because the foot is considered the dirtiest part of the body.

It's also important in the United States to have a handshake that is *firm (strong)*. This is especially important in the business world. A handshake

shouldn't be so strong that it hurts the other person, but it should be firm. Many Americans believe that a *weak* (gentle, soft) handshake means that the person also has a weak character and is not honest. Americans believe that a firm and brief handshake is a sign of confidence, whereas a loose handshake signifies a lack of character or strength.

Different gestures are distinguished. Gestures of *open-heartedness* are an evidence of sincerity and wish to speak frankly.

The gesture "opened arms" consists of stretching out one's hands with their palms up. This gesture demonstrates the wish to meet the needs and to establish communication with the interlocutor.

The gesture "unfasten the coat" is also a sign of sincerity. Sincere and friendly people often unbutton their jacket and even take it off in your presence. The experience shows that it is easier to reach the agreement when the interlocutors are in unbuttoned jackets. A person who changes his opinion usually unclenches his hands and unbuttons his jacket.

Gestures of *suspiciousness* or *latency* are an evidence of distrust, doubt of your rightness and wish to conceal something and keep something from you. In such cases the interlocutor mechanically rubs his forehead, temples, chin; tries to cover the mouth with the hand. But more often he tries not to see you in the face (the person looks aside).

The other sign of secretiveness is non-coordination of gestures. For example, if a person rubs his forehead or temples and at the same time smiles it means that he tries to hide his secretiveness with the help of an artificial smile. Body language comprises different gestures of business communication:

1) *Gestures of establishing the contact between the interlocutor and the audience:*

a) The arms are bent and stretched forward. The quick up and down movements are made. It is used for introduction and fixing the spoken information in the memory of the listeners.

b) The right arm is bent and pulled ahead. The fingers are moved apart. This gesture is showing the contact with each interlocutor in the room.

2) *Gesture of subdivision.* The right arm is bent and turned up, the hand is opened and turned ahead. The arm makes rhythmical up and down movements.

3) *Gesture of attracting attention.* The fingers are crooked. It is used to make the words more earnest.

4) *Expressing the request of support.* Both arms are bent and pulled ahead with the palms up.

5) *Gesture of calming the audience.* Both arms are bent and pulled ahead with palms down. The up and down rhythmical actions are made.

It's used in order to relieve the tension of the audience.

6) *Gesture of expressing one's own point of view.* Both arms are bent and pulled ahead on the breast level with the palms inside (the imitation of embracing of somebody).

7) *Gesture of agreement (O.K.)* The right arm is bent and risen on the breast level. The tips of the thumb and forefinger adjoin. As a result the ring is formed. The rest fingers are pulled apart.

Cross-Cultural Interaction

1 *Read the description of gestures in the cultural note and try to imitate them / show them.*

2 *Act out the following situations, practicing the gestures:*

- 1) You can't hear your friend's voice.
- 2) You want a child to come to your side.
- 3) Your friend has just walked into the class to take an important examination. Wish him or her good luck.
- 4) Somebody has asked you a question, and you don't know the answer.
- 5) You want to tell your friend that the lecture is boring.
- 6) You signal to your friend that the person on the phone is talking too much.
- 7) You are ready to enter the restaurant when you notice that a simple dinner costs almost \$25.

3 *Act out the following dialogues using the necessary mimicry and gestures:*

At the airport

- Excuse me... Are you Mr. Cartwright?
- Yes.
- I'm Vladimir Safonov from TST systems. How do you do (*жест открытости*)?
- How do you do (*жест подозрительности*)?
- Have I kept you waiting (*жест открытости*)?
- Oh, no... the plane has just arrived. Thank you for coming to meet me (*жест подозрительности*).
- Not at all (*жест открытости*). Did you have a good trip?
- Yes, thank you (*жест подозрительности*). I was airsick a bit, but now I'm O.K.

At the office

- I'd like you to meet Mr. Pospelov, our Director general.

- Nice to meet you (*жест открытости*). Mr. Pospelov.
- So am I (*жест подозрительности*). Have you ever been to Kiev (*жест подозрительности*), Mr. Wright?
- No, it's my first (*жест открытости*) visit to Kiev.
- What are your first (*жест подозрительности*) impressions of Kiev?
- I like (*жест открытости*) Kiev, it's a very beautiful city and quite different from London.
- I hope you'll enjoy (*жест подозрительности*) your visit, Mr. Wright.

Discovery of America

Caroline: Do you know who (*жест открытости*) exactly discovered America?

Blanche: Christopher Columbus (*жест подозрительности*), of course. Everybody knows it.

Caroline: You are mistaken (*жест открытости*).

Blanche: Really (*жест подозрительности*)?

Caroline: It was Life Erickson (*жест открытости*), the son of Erik the Red. As far back as in 1003.

Blanche: How strange! Are you sure (*жест подозрительности*)?

4 Act out the following dialogues using the necessary mimicry, gestures, intonation:

a) Mr. Black would like to know something about Mr. Brown (Mr. Brown's life) and he would like to ask a lot of questions. Answer for Mr. Brown... (Use the necessary mimicry, gestures, intonation).

- Have you ever been to St. Petersburg?

- ... (a lot of times).

- Have you ever seen white nights?

- ... (once).

- Have you ever taken your children there?

- ... (not yet). But I am...

- How long have you lived in Moscow?

- ... (always).

- Is Tbilisi as big as Moscow?

- ... (never).

b) Now Mr. Brown is asking Mr. Black. Answer for him.

- What do you think of John Grisham's latest book?

- I'm sorry but I... yet.

- Do you like the new film with Jack Nickolson?

- I'm sorry but I... yet.
- What can you say about Nikolay Baskov's new album?
- I'm sorry but I... yet.
- Are you going to visit an exhibition of French drawings in the Pushkin Museum?
- ... already.
- Will you write your telephone number for me?
- ... already.

5 The following dialogues are in the wrong order. Rearrange them to make a natural flow of conversation. Then roleplay them using the necessary mimicry and gestures.

a) - Really? What did you expect?
- No, I've been to the States before, but this is the first time in Atlanta.

- So, what do you think of Atlanta?

- Fine, I'll see what I can arrange.

- Well, it's not what I expected.

- There is a part like that. You must let me show you around.

- Well, I suppose I thought it would be more traditional.

- That would be interesting.

- Is this your first trip over here?

b) - I'm sure. I hope to get back here again.

- That's a pity. There's a lot to see.

- Good. Are you here on business then?

- Are you staying long?

- Really? That's interesting. What line are you in?

- No, just a couple of days.

- Yes, we're thinking of setting up an office here.

c) - That would be nice.

- That's interesting. My son is an editor for the local paper.

- I believe you're in journalism.

- Really? I expect I'll meet him. Yes, that's right. On the editorial side.

- Yes, what about coming round for a drink? I could introduce you to him.

d) - Scotland. This time of year it's pretty cold.

- A bit warmer than back home.
- Well, if you do come across, you should visit us.
- Oh, so where do you come from?
- Yes, that's right. The best time to visit is in summer.
I can imagine. I've never been there but people tell me it's very beautiful.

How do you find the weather here?
- Maybe I'll get across next year.

6 Reproduce the following monologues acting as many movements and mime as you can. Speak a bit louder than usually. Pay attention to the voice. Roleplay the monologue.

Gesture 5. Let's have a run through. We must get this right. First, we have the introduction and the agenda.

Gesture 1a. Second, I talk about the background. Company growth, staffing levels, return on investment, turnover, and pretax profit. Third, Mike, you talk about the product range.

Gesture 1b. Mr. Goodwill may want to discuss certain products. So be ready for that. At the end of the presentation I will ask Mr. Goodwill if he has any questions. Now let's start.

Gesture 7. Everything is ready and rehearsed.

Presentation

Gesture 6 (opened arms). Once again, welcome to Transnational Systems. We're very honoured to have the opportunity of making this presentation to you, Mr. Goodwill.

Gesture 3. In the next hour and a half, we hope to show you that:

1) Transnational Systems has the right product range for today's market place, and ambitious plans for the future.

2) That our market share in Europe is growing at a steady rate.

3) That our marketing strategy in the US is very successful.

Gesture 3. And lastly, 4) That we can be a major player in Far Eastern markets.

Gesture 3. B: First of all, some background information on Transnational Systems.

Gesture 1. As you know, the company was started over forty years ago by Mr. Harris Senior. In those early days, the company's core business was model railways and cars.

Gesture (unfasten the coat). C: Now, let's move from the general to the specific. I'm going to talk about two of our products. Friendly Boy and Mad Tiger are two products that use the same mechanism. It is a simple mechanism.

Gesture 7. And this diagram here shows how well the mechanism works with the design of the product. Our toys represent the very latest achievement in technology.

Gesture 2. D: ...So this slide here shows a total net income from the previous year. The blue represents income from those products in the low volume, low margin category.

Gesture (opened arms). F: Thank you for your very interesting presentation.

Gesture 6. I would like to tell you one or two things about our operation. As we know, we specialize on electronic games. We have a very large market share in the Far East. We manufacture computerized games for young children. Some games are for adults. This game,

Gesture 7. for example, is the number one bestseller in Japan. The office workers love it. We know the market responds well to any kind of hi-tech executive toy. Your toys can succeed in the same market.

7 Culture puzzle. Read the story and choose the appropriate explanation.

The Case of the Stolen Fashion Designs

I

Sharon Holmes – a famous detective – was sitting in her office one morning when a short, bald man walked in.

She greeted him and introduced herself.

"Hello, Ms. Holmes, I'm Bob Brass," the man said as he shook hands with Sharon. "I need your help".

"Please sit down and tell me your problem, Mr Brass," Sharon said.

Bob Brass looked miserable, in other words, he appeared to be tired, tense, and unhappy. There were dark circles under his eyes, and his hands were shaking.

"I'm a fashion designer. Well, if you can find the thief who is stealing my designs, I'll give you any outfit you want from my factory. I'm afraid that it's one of my employees – someone who works in my office or factory. This spy – the man or woman who is stealing my secrets – is working for a clothing company in the country of Xenrovia."

Bob Brass said. "The thief is taking my designs before I can put them into the stores. Then he, or she, gives them to the Xenrovia company, and they make the outfits. They use cheap material and sew too quickly, so the quality of the outfits is very poor. This company is selling my designs all over the world, and I'm losing money fast. If you can't find this spy, I'll soon be bankrupt, that is I'll be so poor that I'll have to go out of business."

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Can you figure it out? Discuss the following questions:

- 1 What kind of work does Sharon Holmes do?
- 2 Who was Bob Brass? Why was he worried about his business?
- 3 Who did Bob Brass think the thief was?
- 4 In your opinion, how will Sharon try to find the spy from the Xenrovia company?

II

The next day Sharon Holmes went to work at Brass Designs, Inc. She hoped to find the spy quickly. Bob Brass introduced her to his employees and said that she was a new artist.

Sharon was glad that she took an art class each semester at the local college. She wasn't a very good artist, but at least she could pretend for a few days to be one: that is, she could act like an artist, and the other employees would believe her.

Every day for the next week, Sharon worked with the other employees. She took coffee breaks with them and had lunch with them. But she couldn't find any clues to lead her to the spy. Nothing unusual happened.

Everyone seemed very friendly. Bill Hanson – the business manager – was especially nice to her. He said "hi" several times a day and once brought Sharon some fresh fruit from his garden. Alice Lower – the secretary – said "Good morning" as Sharon walked in each day and helped her find the right materials – that is, pencils, pens, ink, and paper – that she needed for her drawings. And one of the artists, Eve Sumner, greeted Sharon every morning with a big smile and a handshake.

After two weeks at Bob Brass Designs, Sharon began to worry. She still didn't know the answer: *Who was the spy?* She almost didn't want to find the spy because she liked everyone there.

At about noon one day, she turned to Eve, at the next desk.

"I'm going to lunch now, Eve," Sharon said. "Would you like to come with me?"

Eve shook her head. "Sorry, I can't. I'm having lunch with my sister. She lives in Thomasville – a small town in the Midwest – and she's visiting me for a few days. Maybe Friday, instead?"

"Sure," Sharon said.

"Oh, here she is now," Eve said.

Eve went over to her sister and greeted her with a hug. She kissed her on both cheeks. Then she introduced her to Bill Hanson, Alice Lower, and Sharon. They all talked for a few minutes before they went to lunch.

Sharon suddenly realized something. She ran to Bob Brass's office.

"Bob," she said, "are any of your employees from another country?"

"No," he answered. "Their application forms say they were all born in this country. Why do you ask?"

"Well," she said, "someone is lying. One person is from another country – Xenrovia. This person is the spy, and now I know who it is!"

b) Can you figure it out? Discuss the following questions and then do the role-play of the situation based on the given story:

- 1 Why did Sharon go to work at Brass Designs, Inc.? Did the employees there know that she was a detective?
- 2 Who were three of the employees at Brass Designs, Inc.? In what ways were they friendly to Sharon?
- 3 Why couldn't Eve Sumner go to lunch one day with Sharon?
- 4 Why did Sharon run to Bob Brass's office?

c) Can you solve the mystery? Use the cultural note.

- 1 How did Sharon Holmes and Bob Brass greet each other when they met for the first time at Sharon's office?
- 2 How did Bill Hanson greet Sharon each day? How did Alice greet her each day?
- 3 How did Eve Sumner greet Sharon each morning? How did Eve greet her sister?
- 4 Bob Brass thought that none of his employees was from another country, but Sharon knew that someone – the spy – was lying. Who was lying?
- 5 How did Sharon know that this person was the Xenrovia spy?

Conversational Distance

Culture Learning Questions

- 1 In your culture, how close do you stand to people when you are talking to them? Demonstrate the distance.
- 2 Do you think this space differs across cultures?

Cultural Note

Unconsciously, we all keep a comfortable distance around us when we interact with other people. This distance has had several names over the years, including "personal space," "interpersonal distance," "comfort zone," and "body bubble." This space between us and another person forms invisible walls that define how comfortable we feel at various distances from other people.

The amount of space changes depending on the nature of the relationship. For example, we are usually more comfortable standing closer

to family members than to strangers. Cultural styles are important. Latin Americans and Arabs tend to stand closer than Americans do when talking.

For Americans, the usual distance in social conversation ranges from about an arm's length to four feet. Less space in the American culture may be associated with either greater intimacy or aggressive behaviour. The common practice of saying, "Excuse me," for the slightest accidental touching of another person reveals how uncomfortable Americans are if people get too close. Thus, a person whose "space" has been intruded upon by another may feel threatened and react defensively. In cultures where close physical contact is acceptable and even desirable, Americans may be perceived as cold and distant.

Culture does not always determine the message of nonverbal communication. The individual's personality, the context, and the relationship also influence its meaning. However, like verbal language, nonverbal language is linked to a person's cultural background. People are generally comfortable with others who have "body language" similar to their own. One research study demonstrated that when British graduate students imitated some Arab patterns of nonverbal behaviour (making increased eye contact, smiling and directly gazing their Arab partners), the Arabs felt that these students were more likeable and trustworthy than most of the other British students.

When one person's nonverbal language matches that of another, there is increased comfort. In nonverbal communication across cultures there are similarities and differences. Whether we choose to emphasize the former or the latter, the "silent language" is much louder than it first appears.

The Anglo-American male rarely touches or embraces other males. Distance is usually greater between men in the Anglo-American culture than between men, for example, in the Mexican-American culture.

There are four categories of informal use of space among white, professional-class Americans:

<i>For intimate friends</i>	From actual physical contact to 18 inches
<i>For friends and personal conversation</i>	18 inches to 4 feet
<i>For impersonal conversation</i>	4 feet to 12 feet
<i>For public speaking</i>	12 feet or more

During the farewell stage of a conversation, Americans will often move gradually from each other and decrease eye contact.

Cross-Cultural Interaction

1 Act out the following dialogues using the necessary mimicry, gestures and distance:

a) *Jeff*: Come in!

Anna: Am I interrupting?

Jeff: No, I was just checking my e-mail. What's up?

Anna: I need your advice. My composition teacher said that from now on, all our writing has to be typed.

Jeff: So what's the problem?

Anna: Well, you know, I don't own a computer, and I really don't feel like spending all that money just to do word processing.

Jeff: Well, if all you need is word processing, you should just buy a typewriter. But I'd think about getting a computer if I were you. Then you use e-mail to keep in touch with your family and your friends back in Italy...

b) *Harris*: There certainly are. First of all, clothes. For example, you can buy Levi's jeans especially designed for middle-aged men. Another example would be, uh, expensive electronic gadgets like hand-held computers...And let's not forget the food industry. Think about light beer and all the fat-free products you can buy now. All of these were created because the baby boomers are getting older and they're worried about getting fat.

Host: How about new industries?

Harris: New industries. OK, uh, diet centers, tanning salons, health spas, gyms... all these are relatively new. I mean they didn't even exist 20 years ago. You see, boomers are very concerned about staying attractive and healthy. They spend incredible amounts of money on physical fitness and beauty.

Host: We're just about out of time here...uh, Dr. Harris, are you a baby boomer?

Harris: I sure am. I was born in 1953.

Host: And if I may ask you a personal question, what kind of car do you drive?

Harris: A 1998 Toyota Camry. Just what you'd expect from a baby boomer, right?

Host: Right, Dr. Harris, thank you for being with us today.

Harris: You're welcome.

2 Nonverbal clues or behaviour can carry negative meaning in certain situations and positive meaning in others. For instance, when a father stares at his son who has just failed an exam, that stare conveys something negative. However, when a painter stares at a model who is about to be painted, that stare does not have a negative meaning. In this exercise,

indicate whether you feel the nonverbal cues listed are negative or positive. There are four possible relationships given for each one.

<i>Example:</i> yawning	In the classroom	At the party (first meeting)
No eye contact	Student ↓ Teacher ↓	man ↓ woman ↓
Hands on hips	Teacher ↓ student ↓	woman ↓ man ↓
Prolonged silence		
Nodding		
Leaning forward		
Impassive face		
Leaning away		
Crossing arms		

3 Observation task. Working in pairs or in groups of three or four, observe people's use of space, eye contact, touching, and gestures; suggested areas for your observation are listed below. Record your observations in the spaces provided. After the observation, meet with class members and discuss the follow-up questions.

Suggested Areas for Making Observation

restaurants	coffee shops
outdoor seating areas	book shops
bus stops	classrooms
library	elevators

- 1) Use of space
 - a) During greetings and farewells
 - b) Between men and women (sitting and standing)
 - c) Between members of the same sex (sitting and standing)
 - d) Between friends
 - e) Between strangers
- 2) Eye contact and touching
 - a) During greetings and farewells
 - b) Between men and women engaged in conversations
 - c) Between members of the same sex
 - d) Between strangers approaching each other (specifically eye contact)
- 3) Gestures (hand and facial)
 - a) During greetings and farewells
 - b) Between men and women
 - c) Between members of the same sex
 - d) Between strangers

Follow-up

- 1) How close to each other did people stand or sit?
- 2) How much touching took place?
- 3) What did you notice about eye behaviour?
- 4) What gestures did people use?
- 5) Could you tell when a conversation was going to end? If so, how?
- 6) What were the feelings between two people talking? How did each show interest in the other person?
- 7) Could you interpret the social relationships between two people talking (e.g., close friends, students, teacher-student, boyfriend-girlfriend)?

4 Multiple-Choice Questionnaire. Try to guess what an American / English would do. More than one answer may be correct.

- 1) Signaling a waiter is done by:

In your country: _____

In the United States / Great Britain:

 - a) Snapping the fingers.
 - b) Whistling
 - c) Raising one hand briefly.
 - d) Saying, "Waiter," and gesturing to him.
- 2) How do people end conversations nonverbally?

In your country: _____

In the United States / Great Britain:

 - a) They look at their watches.
 - b) They look away from the speaker.
 - c) They back up slowly.
 - d) They stop talking abruptly.
- 3) The best way to get a teacher's attention is to:

In your country: _____

In the United States / Great Britain:

 - a) Snap your fingers.
 - b) Raise your hand until the teacher calls on you.
 - c) Raise your hand and lower it when the teacher notices that you have a question.
 - d) Call out the teacher's name.
- 4) When you are being introduced, what do you do in addition to speaking (e.g., what do you do with your hands?)

In your country: _____

In the United States / Great Britain:

 - a) Shake your hands lightly.
 - b) Shake hands firmly for a few seconds.

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- c) Shake hands until the introduction is completely finished.
 d) Shake hands and then bow.
- 5) When you are being introduced, what kind of eye contact do you use?
 In your country: _____
 In the United States / Great Britain:
 a) Make direct eye contact.
 b) Avoid eye contact.
 c) Make eye contact and then quickly look away.
 d) Make eye contact and then look at the floor.
- 6) Nonverbally, how would you get the attention of a busy secretary in an office?
 In your country: _____
 In the United States / Great Britain:
 a) Stand by the door and wait until the secretary looks at you.
 b) Stand close to the secretary until you are noticed.
 c) Sit down near the secretary and remain silent until you are noticed.
 d) Tap the secretary on the shoulder.
- 7) If a student does not understand a point that a teacher makes in class, it is best to:
 In your country: _____
 In the United States / Great Britain:
 a) Raise a hand and ask for clarification.
 b) Look confused.
 c) Remain silent and ask the teacher after class.
 d) Leave the class.
- 8) How do you motion to a person to come to you?
 In your country: _____
 In the United States / Great Britain:
 a) Extend both arms in front of you and, with your palms up, wave to the person to come.
 b) Roll your eyes in the direction you want the person to come.
 c) Extend one arm in front of you and, with your palm up, wave to the person to come.
 d) Extend one arm in front of you and, with your palm down, wave to the person to come.

5 Try to solve the following puzzle and act out this situation using verbal and nonverbal means:

In a foreign city you are a passenger on a bus crowded with many people. You have to get off at the next stop. You signal the bus driver, and

he slows the bus down, but doesn't stop. You jump off while the bus is still moving past your stop.

6 Make up a dialogue in which each of the two characters has a secret. Do not reveal the secret but make the listener intuit it. For example, the dialogue might be between a husband, who has just lost his job and hasn't worked up the courage to tell his wife, and his wife, who has a lover in the bedroom. **Purpose:** to give two characters individual ways of speaking, and to make dialogue crackle with feelings not directly expressed. **Remember** that in dialogue, as a general rule, every pause must be somehow be shown, either by narration (for example, "she paused") or by some gesture or other break that shows the pause. And remember that gesture is a part of all real dialogue. Sometimes, for instance, we look away instead of answering.

7 Role-playing. Working in pairs make up a dialogue using the following situation. First perform the dialogue in front of the group in your own language. Then perform the same scene in English. The group members will comment on the nonverbal behavior they observe in both scenes.

Situation: A student is entering a professor's office to discuss a problem. After a short conversation, the student leaves the office. (Demonstrate how the student enters the office, greets the professor, discusses the problem, and leaves).

Discuss:

- 1) Did you feel or observe any nonverbal differences when you switched languages?
- 2) Were you more comfortable in one language than in another?
- 3) Do your body movements change when you are speaking a foreign language? If so, how?

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Keys

Ex. 3, p. 10

1 – definite; 2 – indefinite; 3 – definite; 4 – indefinite

Ex. 9, p. 12 Culture puzzle:

- a) No. Diane doesn't have any reason to think that Michiko didn't want to visit. Just because a person says that he or she can't come doesn't mean that he or she doesn't *want* to come.
- b) No. The person who cannot accept an invitation for a particular day does not have to invite the other person.
- c) Yes. Diane thought that the way Michiko asked to be invited again was rude. However, Diane should have understood that Michiko didn't know exactly how to respond in English. Michiko didn't mean to be rude. She simply didn't know the American English way of telling Diane that she was interested in getting together. She didn't realize that people usually give an explanation when they decline an invitation.

Ex. 9, p. 13

How do you think Jim felt?

- a) Yes. Many Americans do like to spend time by themselves and will often plan time that is not shared with others. On the other hand, he was happy to see Magid.
- b) Yes. Most of the time Americans prefer to know that someone is coming to visit, especially if they didn't invite the person for a particular day.
- c) Probably not. Since he had planned a day for himself, he probably didn't forget about it so quickly.

How do you think Magid felt?

- a) Yes. Magid probably was offended because he considered Jim his friend. In Magid's culture, friends would always welcome each other happily into their homes. Jim's reaction was insulting to him. Hospitality is a very important part of Arab culture.
- b) No. Magid had no way of knowing this. In addition, Magid comes from a culture where it might be considered strange for a person to want to be by himself all day long.
- c) Probably not. If Magid had known, he probably would have called first.

Why do you think Magid was a little uncomfortable?

- a) Yes. He thought that Jim wanted him to leave because Jim didn't say anything like, "Please stay. You haven't been very long." In Magid's

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culture, people often invite the guest to stay longer when the guest says that he wants to leave.

b) Yes. Magid thought that he *didn't* stay long enough. For him, three hours was not a long visit.

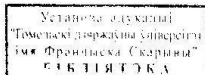
c) No. In Magid's culture, it is usual for people to thank guests for their visit.

Why do you think Jim was uncomfortable?

a) No. Three hours was too long for a visit that was unannounced. Jim probably expected Magid to stay about an hour, or an hour and a half at the most.

b) Yes. Occasionally Americans visit each other without saying that they are coming, but they usually apologize by saying something like, "I'm sorry if I'm disturbing you" or "I am sorry if I'm coming at a bad time."

c) Yes. See a).



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