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ABSTRACT

Nonverbal communication in the classroom can produce subtle nonverbal influences, particularly in the affective domain. In Suggestopedia, double-planeness (the role of the environment and the personality of the teacher) is considered an important factor in learning. Suggestopedic teachers are trained to use nonverbal gestures in their presentation of the lesson material and pantomime to suggest the meaning of new words in an unknown language. Positive facial expressions, eye contact, and body movement are used to project self-confidence and competence. Verbal and nonverbal behaviors are harmonized so that students receive the same positive message of support and encouragement on both the conscious and unconscious level. Voice qualities of the teacher and environmental factors are also emphasized in the suggestopedic method. Number of students, seating arrangement, wall colors, physical distance between teacher and student(s), and lighting are all considered. Suggestopedia incorporates the main elements of modern, Western nonverbal communication theory, although there is no evidence that its developer, Georgi Lozanov, was influenced by it at the institute in Sofia, Bulgaria. Areas which have a bearing on Lozanov's Suggestopedia and which are discussed are: paralanguage, kinesics, proxemics, environment, and oculesics. (Contains 28 notes and references.) (Author/NAV)

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Abstract

Nonverbal communication plays an important role in education. In the classroom, subtle nonverbal influences can have dramatic results, particularly in the affective domain. In Suggestopedia, double-planeness (the role of the environment and the personality of the teacher) is considered to be an important factor in learning.

Research in nonverbal communication can be divided into the following areas: 1) kinesics or body motion; 2) physical characteristics; 3) oculesics (the study of messages sent by the eyes); 4) haptics or touching behavior; 5) paralanguage or vocalics; 6) proxemics (the study of social and personal space); 7) artifacts; 8) the environment. Those categories which have a bearing on Suggestopedia are 1, 3, 5, 6 and 8.

Suggestopedic teachers are trained to use gestures in their presentation of the lesson material and pantomime to suggest the meaning of new words in the foreign language. They use positive facial expressions and eye contact as well as body movement to project self-confidence and competence. While playing a high-status role, they also radiate warmth and spontaneity as well as concern and liking for their students. Verbal and nonverbal behaviors are harmonized so that students receive the same positive message of support and encouragement at both the conscious and unconscious levels.

Great importance is attached in Suggestopedia to the voice qualities of the teacher. He/she is expected to vary the pitch, loudness and tempo of his/her speech in the manner of a well-trained actor. "Immediacy" is communicated through positive emotions and laughter. Several tones of voice are used in the formal presentation of the new lesson material. During the passive concert session, a soft, soothing persuasive tone is achieved for the artistic reading of the lesson-text over baroque music.

Careful attention was paid at the Institute of Suggestology to environmental factors in learning. Classrooms were small but pleasant and attractive, with windows that opened out onto a rose garden. Pale colors and soft lighting were utilized. Various kinds of music were used to create pleasant sounds - in particular, soft and slow-moving music during the original passive (or relaxation) session. The number of students was restricted to twelve per class and teachers were able to move freely in the classroom and to interact with all class members. The students, when seated, were arranged in an "ideal" circular or horseshoe arrangement with the instructor, as the dominant figure, at the head. The two proxemic cues that signal communication "immediacy" were also used in language classes at the Institute of Suggestology, viz. body orientation of the teacher; close physical distance between instructor and students.

There is no evidence that Lozanov was influenced by Western (and, in particular, American) research in nonverbal communication; nonetheless, Suggestopedia incorporates the main elements of this "modern" area of research.

Research in Nonverbal Communication and its Relationship to Pedagogy and Suggestopedia

W. Jane Bancroft

The term "nonverbal" is commonly used to describe all events of human communication that transcend spoken or written words. According to Mark Knapp,[1] nonverbal communication should not be studied as an isolated unit but as an inseparable part of the total communication process. (Nonverbal communication may serve to repeat, contradict, substitute for, complement [or elaborate on], accent [or emphasize] or regulate verbal communication). However, nonverbal communication is important because of the role it plays in the total communication system, the tremendous quantity of information cues it gives in any particular situation and because of its use in such fundamental areas of our daily life as politics, medicine, the arts, advertising, television ("the medium is the message"), education, job interviews, courtship. It has been said, for example, that when we receive contradictory messages on the verbal and nonverbal levels, we are more likely to trust and believe in the nonverbal message. It is assumed that nonverbal signals are more spontaneous, harder to fake and less apt to be manipulated. (It has also been speculated that those who prefer nonverbal cues over verbal ones show a right-brain dominance). Estimates have it that, in a normal two-person conversation, the verbal components carry less than 35 percent of the social meaning of the situation; more than 65 percent of the social meaning is carried on the nonverbal level.

Learning has a cognitive domain, an affective domain and a psychomotor domain. The cognitive domain of learning deals with the attainment of knowledge and the acquisition of intellectual and analytical abilities and skills. The affective domain is concerned with teaching effects which have some "emotional overtone": student likes

and dislikes, attitudes, values, beliefs, appreciations and interests. (The third domain, the psychomotor domain, emphasizes muscular or motor skill and is mainly concerned with the student's ability to reproduce a neuromuscular coordination task). In most learning environments, attention is usually focused on the cognitive domain. The affective domain, centered around the creation of positive feelings, is, however, very important in the media age. The nonverbal as well as the verbal messages that teachers employ have an important effect on students' liking for the teacher, the subject matter and the discipline area.

Subtle nonverbal influences in the classroom can sometimes have dramatic results. According to Rosenthal in Pygmalion in the Classroom, "by what she said, by how and when she said it, by her facial expressions, postures, and perhaps by her touch, the teacher may have communicated to the children of the experimental group that she expected improved intellectual performance."[2] Expectations can be transmitted nonverbally. According to Neill, enthusiastic instructors use more marked nonverbal signals, such as gestures and range of intonation, than would be normal in informal social interaction. (They also tend to give much more intense listening signals). [3] Andersen found that half of the variation in student liking for teachers was associated with the kind of nonverbal communication the teachers employed.[4] Teachers who use positive gestures, eye contact and smiles produce interpersonal closeness, reduce psychological distance and have a positive impact on student performance.[5]

Most research on the subject of nonverbal communication dates from the 1960's and 1970's; however, there are some important predecessors in this area. Darwin's The Expression of Emotion in Man and Animals (1872) has been highly influential in the modern study of facial expressions; Kretschmer's Physique and Character (1925)

and Sheldon's The Variations of Human Physique (1940) laid the foundation for work on body types; Efron's Gesture and Environment (1941) introduced innovative ways of studying body language, set forth the important role of culture in shaping many of our gestures and constructed a framework for classifying nonverbal behaviors which influences researchers today. Anthropologists Ray Birdwhistell (Introduction to Kinesics [1952]) and Edward Hall (The Silent Language [1959]) founded research programs in kinesics and proxemics, respectively. Psychiatrist Jurgen Ruesch and photographer Weldon Kees authored the first book to use the term nonverbal communication in its title in 1956 with Nonverbal Communication: Notes on the Visual Perception of Human Relations. The decades of the 1960's and 1970's witnessed important contributions from many scholars, including Mehrabian and Rosenthal, Sommer and Trager. In 1969 Ekman and Friesen presented an important theoretical framework for the origins, usage and coding of nonverbal behavior. The 1970's began with a journalist's account of nonverbal study (Fast with Body Language) and there soon followed a steady stream of books and magazine articles that attempted to make nonverbal findings understandable for a popular audience (Knapp, pp. iii-iv).

It is unlikely that Georgi Lozanov and his staff at the Institute of Suggestology in Sofia were influenced by Western (and, in particular, American) research in the area of nonverbal communication. However, it is interesting to note that, in the 1960's and early 1970's, Suggestology and Suggestopedia incorporated elements of this "modern" area of research. In his pronouncements on Suggestology and Suggestopedia, Lozanov has insisted, from the beginning, that double-planeness is an important factor in therapy as well as in education. Verbal and nonverbal cues should be harmonized. The teacher's (or therapist's) body language and tone(s) of voice are instrumental in the educational (or therapeutic) process as is the physical and social environment. The teacher (or therapist) should have the confidence and the artistic

presentation skills of the trained actor. Attention should be paid to classroom design (wall colors, seating arrangements, windows, etc.) as it has a definite influence on student participation, performance and learning in the classroom. (So, too, does the "social environment" consisting of the staff of the educational institution).

According to Mark Knapp in Essentials of Nonverbal Communication (pp. 4-11; p. 21), the theoretical writings and research on nonverbal communication can be divided into the following seven areas: 1) kinesics or body motion; 2) physical characteristics (including physique or body shape, general attractiveness, clothing);[6] 3) touching behavior or haptics (tactile communication is probably the most basic or primitive - as well as the most effective - form of communication); [7] 4) paralanguage (including voice qualities and vocalizations); 5) proxemics (the study of the use and perception of social and personal space); 6) artifacts (including the use of objects such as jewelry and cosmetics and other decorations that may serve as nonverbal stimuli); 7) the environment or environmental factors within which the interaction occurs. An eighth category, oculesics, or the study of messages sent by the eyes, is another important area for nonverbal communication. The categories which have a bearing on Lozanov's Suggestopedia are: (1), (4), (5) and (7), viz. kinesics, paralanguage, proxemics and the environment, as well as (8) oculesics. Appropriate aspects of these categories are discussed below.

Kinesics

Kinesics is communication that occurs via body movement. Body motion, or kinesic behavior, typically includes gestures, posture, movements of the head and body, facial expressions (e.g., smiles), eye behavior (including direction and length of gaze). In 1969 Ekman and Friesen developed a system for classifying nonverbal behavioral

acts.[8] These categories include emblems, illustrators, affect displays, regulators and adaptors.

i) Emblems. These are stylized nonverbal acts or signs that have a direct or specific verbal translation or dictionary definition, usually consisting of a word or two or a phrase. They are usually produced with the hands but they may also be produced by the face. Emblems are frequently used when verbal channels are blocked (or fail). There is general agreement among members of a culture or subculture on the verbal translation" of these signals. (The gestures used to represent "A-OK" or "Peace" [also known as the victory] sign are examples of emblems for a large part of our culture). Culture-specific emblems appear to be learned very much the way language vocabulary is learned and they are usually performed with awareness and with an intent to communicate a specifiable message.

Because they originate within cultures, emblems may cause particular difficulties for the international traveler (and the foreign language student). The meaning the traveler has for a gesture may not be shared by the citizens of the host country. If one is to travel successfully and/or be truly competent in communication in a foreign language, one needs to learn the gestures (especially emblems) of the foreign country or culture.[9] Generally speaking, however, as Neill points out (p. 69), emblems are not much used in teaching. Nevertheless, they may pose a problem in language classes, for example, those classes where English is being taught as a second language to students of various cultures whose emblematic gestures are very different from those used by the anglophone instructor (Neill, p. 134).

ii) Illustrators. These are nonverbal acts or signs that are intimately linked to spoken discourse and serve to illustrate (or amplify on) what is being said verbally. Illustrators are done primarily with the hands but they can also be done with the head,

the face and the total body. Patterns of illustration appear to be learned in the family which, in turn, reflects the larger social or cultural pattern. (Mediterranean peoples, for example, use more illustrative gestures than do Anglo-Saxons). In all, six major types of illustrators have been identified: deictic movements (or pointers), pictographs, ideographs, spatial movements, kinetographs and batons. The pointer simply points to some present object in the sense of "I want that one." The pictograph draws a picture of the referent in the air. (According to Neill [p. 69], pantomiming, which is frequently used in the classroom, is allied to pictographs; it involves demonstrating an action with a standardized imaginary object). The spatials show size or depict a spatial relationship. The kinetographs recreate some bodily action. The batons are movements which accentuate or punctuate; they beat out the tempo of the verbal statement (e.g., "I really [gesture] mean it [gesture]"). [10] Ideographs trace the flow of an idea. They tend to be rolling or flowing movements that help the receiver see the connection between ideas or the direction in which a line of thought is moving.

Many factors can alter the frequency with which illustrators are displayed. More illustrators are used, for example, in face-to-face communication than over an intercom; more illustrators are used in "difficult" communication situations when words fail or when the potential receiver is unable to comprehend the intended message. Individuals who are excited and enthusiastic display more illustrators than do those who are not. Effective teachers who are involved with their ideas and who play a theatrical role in the classroom use a great many illustrative gestures (Neill, p. 153).

iii) Affect Displays. These are nonverbal signs or sign patterns that display affective or emotional states. The face is the primary source of affect (i.e., it is considered the primary site for communication of emotional states); however, the body can also be read for global judgments of emotion. Affect displays can repeat,

augment, contradict, or be unrelated to verbal affective statements. Affect displays are often not intended to communicate (i.e., they are involuntary) but they can be intentional.

Certain display rules - cultural and professional - are learned regarding facial expressions, although these rules are not always present at a conscious level of awareness when we use them. Another important aspect of our facial expressions is that we do not always portray "pure" or single emotional states in which, for example, all the parts of our face show one given emotion. Instead, the face conveys multiple emotions, which are called "affect blends." An individual can also display "partials" - expressions in which only one portion of the face is activated. Our face also conveys what have been called "micromomentary facial expressions" or "micro-facials" (Knapp, p. 166). It is thought that these micromomentary expressions (which can be observed on slow motion film) reveal actual emotional states but are condensed in time because of repressive processes.

Although the face is capable of making hundreds of distinct movements and communicating many emotional states, those that have been uncovered by virtually every researcher since 1940 (and which are called primary affect displays) are: fear, surprise, anger, disgust, happiness, sadness and interest. In addition to information about specific emotions, people also seem to judge facial expressions primarily along the following dimensions: pleasant/unpleasant; active/passive; and intense/controlled.

The face is a multimessage system which can communicate information regarding one's emotional state(s) and personality as well as interest and responsiveness during interaction It is a particularly important means of communication in the classroom. One of the most powerful (and most positive) cues is the smile on the face. A smile may temper a message that may otherwise be interpreted as extremely negative. A smile is one of the primary ways by which affiliativeness is communicated

and may produce positive therapeutic effects in relationships. A teacher who smiles frequently communicates "immediacy" (i.e., warmth, spontaneity and enthusiasm)[11] and, since smiles are reciprocal behaviors, invites smiles in return. Students at all levels are sensitive to smiles as a sign of positive interest and concern.

iv) Regulators. These are nonverbal acts or signs that maintain and regulate the give and take of speaking and listening between two or more interactants. They tell the speaker to continue, repeat, elaborate, hurry up, become more interesting; they give the other person a chance to talk; and so on. Familiar regulators associated with turn-taking include head nods, hand movements and eye behavior. Some of the behaviors associated with greetings and leave-takings may be regulators to the extent that they indicate the initiation or termination of face-to-face communication. Regulators seem to be on the periphery of our awareness and are generally difficult to inhibit. While they have an involuntary nature when we use them personally, we are very much aware of these signals when they are sent by others.

Head nodding is a kinesic behavior that communicates "immediacy," especially when head nods are used by a listener to respond to a speaker (Andersen, p. 105). It is believed that, in both primates and human beings, head nods originated as ritual bowing gestures which signal submission and approachability. Research indicates that head nods are approval-seeking behaviors and tend to be used to increase communication and friendliness. Head nods are used by effective classroom teachers to communicate warmth, spontaneity and enthusiasm and to provide reinforcement to students. These nods provide a student with feedback that the teacher is listening to, and understanding his/her communication.

v) Adaptors. Adaptors are nonverbal markers that originated in the satisfaction of self needs, such as eating, cleansing oneself, rubbing tired eyes. Adaptors are not

intended for use in communication as such but they may be seen when a person is alone or they may be triggered by verbal behavior in a given situation associated with conditions that occurred when the adaptive habit was first learned. (For the observer, the adaptor may have sign value; it may be an informative indicator of the performer's inner state).

Ekman and Friesen have identified three types of adaptors: self-, object- and alter-directed. Self-adaptors refer to manipulations of one's own body, such as holding and rubbing. These self-adaptors will often increase as a person's anxiety level increases. Alter-adaptors are learned in conjunction with our early experiences with interpersonal relations - giving to, and taking from another, attacking or protecting, establishing closeness or withdrawing. Ekman believes that many of the restless movements of the hands and feet, which have typically been considered indicators of anxiety, may be residues of adaptors necessary for flight from the interaction. Object-adaptors involve the manipulation of objects and may be derived from the performance of some instrumental task - such as writing with a pencil. (We are probably most aware of the object-adaptors as these behaviors are often learned later in life). Other researchers have combined self and object adaptors into one category called "body-focused movements" (Knapp, p. 134). There may be a close link between body-touching and preoccupation with oneself, reduction of communicative intent, withdrawal from interaction and a possible impoverishment of symbolic activity. (Teachers who use too many adaptors convey tenseness and uncertainty).

Some of the investigations of body movements and posture have examined various communication outcomes rather than specific types of nonverbal behavior. These outcomes or communicative goals include: 1) attitudes of liking/disliking; 2) status and power; 3) deception.

According to Mehrabian, liking is distinguished from disliking and positive attitudes

from negative attitudes toward another or others by more forward lean, a closer proximity, more eye gaze, more openness of arms and body, more direct body orientation, more touching, more postural relaxation and more positive facial and vocal expressions. [12] Insofar as kinesics is concerned, postural relaxation and open body positions communicate increased warmth or immediacy. Folding one's arms and holding one's legs tightly together communicate defensiveness and coldness. The use of an arms-akimbo (hands on hips) position by a standing communicator is indicative of dislike. Teachers who are tense and anxious and who maintain closed body positions are perceived as cold, unfriendly and not very responsive; they communicate negative attitudes to their students. Andersen found that more "immediate" college teachers demonstrate more relaxed body positions (p. 106).

Other investigators have explored similar liking/disliking behaviors under the labels of warm/cold. Warmth indicators include a shift of posture toward the other person, a smile, direct eye contact and hands remaining still. A "cold" person looked around the room, slumped, drummed fingers and did not smile. Warmth cues were effective in increasing verbal output from the other person.

Kinesic "immediacy" is also communicated through more gestural activity. Rosenfeld found that smiles, head-nodding and a generally higher level of gestural activity characterized approval seekers.[13] Mehrabian found that more hand and arm gestures per minute were a part of communicating greater affiliation with others. [14] Andersen (p. 106) found that more "immediate" college teachers employed more overall body movement. (As reported in Neill [p. 33], uncertain teachers communicate their uncertainty to the class by "movements of escape," i.e., agitated, jerky movements, as opposed to the smooth movements of the confident individual). Some researchers believe that people who have very similar attitudes will share a common

interaction posture, whereas noncongruent postures may reflect attitudinal or relationship distance. Therapists have reported the use of posture matching to promote greater client-therapist rapport. It has been shown that posture sharing (the extent to which teachers and students assume symmetrical body positions) has a positive effect on student-teacher rapport (Andersen, p. 106). Generally speaking, we do communicate interpersonal attitudes of liking and disliking, warmth and coldness, persuasion and affiliation, through our body movements. Properly used gestures (especially expansive ones) communicate interest and warmth in interpersonal interactions, therapy and teaching. Gestures not only help the teacher to illustrate ideas but also convey more enthusiasm for his/her subject area.

Mehrabian's work provides us with information concerning the role of status in kinesic communication (Knapp, p. 138). Generally speaking, high-status or dominant persons are associated with less eye gaze, postural relaxation, greater voice loudness, more frequent use of arms-akimbo, dress ornamentation with power symbols, greater territorial access, more expansive movements and postures and greater height and more distance. Teachers should be aware of research in this area and, while they should not strive to be too "authoritarian," they must, as Lozanov states, play the dominant or leadership role in the classroom.

An increasing number of researchers are asking which nonverbal cues give a person away when he or she is trying to deceive someone. Investigators have found a variety of nonverbal behaviors associated with liars as compared to truthful communicators. According to these studies (Knapp, p. 140), liars will have a higher pitch, less gaze duration and longer adaptor duration, fewer illustrators (less enthusiasm), more hand-shrug emblems (uncertainty), more adaptors (especially face play adaptors) and less nodding, more speech errors, a slower speaking rate and less immediate positions relative to their partners. While one would hope that no teachers

would fit into the "liar" category, teacher credibility can obviously be enhanced if the above-mentioned non-verbal behaviors associated with deception are avoided.

Ekman and Friesen developed a theoretical framework regarding the manifestation of nonverbal signals relating to deception. [15] Considering sending capacity, internal feedback and external feedback, the face ranks highest; hands are next and feet/legs are last. The availability of leakage and deception clues reverses this pattern - the feet/legs being a good source of leakage and deception clues; the hands are next and the face is the poorest source. (Neill [p. 150] reports research suggesting that deceivers show more vocal signs of stress than bodily signs of nervousness). Obviously, a failure to perform nonverbal acts that ordinarily accompany verbal acts is a "negative" sign. Nonverbal signals may contradict speech and leak information that the teacher is uncertain, has low expectations for, or limited interest in a particular student. Teachers who wish to have a positive impact on their students should follow Lozanov's advice and consciously create a harmony between the verbal and nonverbal elements of their presentations in the classroom. Because of a lack of conscious awareness, emotions which a teacher would prefer to remain hidden may be revealed by "nonverbal leakage" (Neill, p. 8).

Oculesics.

The study of messages sent by the eyes is called oculesics. Throughout history we have been preoccupied with the eye and its effects on human behavior. We associate eye movements with a wide range of human emotions, from modesty and naiveté to wonder and terror. Our fascination with the eye has led to the exploration of almost every conceivable feature of the eyes (size, color, position) and the surrounding parts (eyebrows, rings, wrinkles). One important area of research (and one that relates to

pedagogy) is concerned with eye contact (mutual glances, visual interaction, gazing or the line of regard).

Gaze refers to an individual's looking behavior, which may or may not be at the other person, whereas mutual gaze refers to a situation in which the two interactants are looking at each other, usually in the region of the face. Gazing and mutual gazing can be reliably assessed. What should be considered "normal" gazing patterns will vary according to the background and personalities of the participants, the topic, the other person's gazing patterns, objects of mutual interest in the environment, and so on. According to Knapp (pp. 185 ff), gazing involves regulating the flow of communication; monitoring feedback concerning others' reactions; expressing emotions; communicating the nature of the interpersonal relationship.

Gazing and mutual gazing is often indicative of the nature of the relationship between two interactants. Relationships characterized by different status levels may be reflected in the eye patterns. With all other variables held relatively constant, it has been found that gazing and mutual gazing is moderate with a very high-status addressee, maximized with a moderately high-status addressee, and minimal with a very low-status addressee (Knapp, pp. 188-89). Gaze is related to dominance in adults of both sexes (Neill, p. 39). We make more eye contact when we look at something rewarding to us. Eye contact communicates interested and friendly involvement with another/others.

Generally speaking, we seem to gaze more at people we like. According to Mehrabian's experiments (as reported in Nonverbal Communication and Knapp [p. 189]), increased gazing is associated with increased liking. Therapist warmth is related to more glances at patients. Extroverts seem to gaze more frequently than introverts and for longer periods of time, particularly when they are talking. A person who is trying to be persuasive will generally look more. We gaze more when we are

interested in someone else's reaction and when we are interpersonally involved. Listeners seem to judge speakers with more gaze as more persuasive, truthful, sincere and credible. Gaze in an experiment affected audience ratings on the following characteristics: skilled, informed, experienced and honest, friendly and kind. It has been found that speakers rated as sincere had an average of 63.4 percent eye gaze whereas those who were rated insincere had an average of 20.8 percent (Knapp, p. 194).

Eye contact, then, is an invitation to communicate and a powerful "immediacy" cue. True "communicators" spend a large percentage of time looking at one another in both interpersonal and teaching contexts. Numerous researchers have shown eye contact and gaze to be an important component of "immediacy." (For example, Argyle found that perceptions of intimacy were, in part, a function of increased eye contact).[16] Eye contact performs an important monitoring function which communicates to others that one is "taking account of them," is available for, or open to communication and/or is really involved in the discussion, once it begins.

Andersen (p. 107) has found eye contact to be an important part of teacher "immediacy." As reported in Neill (p. 70), excessive blinking is seen as a signal of uncertainty in a speaker. Avoiding the gaze of the "audience" by constantly looking at one's notes conveys a lack of enthusiasm and a lack of competence. Teachers who use more eye contact can not only more easily monitor and regulate their classes (gaze is a feature of dominant behavior), they can also communicate more warmth and involvement to their students. (Absence of visual attention is perceived as unwillingness to become involved; fixing the gaze on one or two individuals at the expense of others may be interpreted as favoritism). Greater eye contact increases the opportunity for communication to occur and enables the teacher to respond to the

many nonverbal behaviors of students (such as eye-closing, for example, a sign that the student is closing off incoming stimuli). Teachers should position themselves so that they can and do establish eye contact with every student in the class. It is probable that "immediacy" cannot be successfully communicated by a teacher in the absence of eye contact.

Paralanguage or Vocalics

Paralanguage (i.e., the language alongside of language) deals with how something is said, as opposed to what is said; vocalics deals with the nonverbal elements of the human voice. When people talk, they communicate verbally or linguistically, through words, and nonverbally or nonlinguistically, through the way in which the words are spoken. Paralanguage or vocalics encompasses the range of nonverbal vocal cues surrounding common speech behavior. According to Trager,[17] paralanguage has the following components: a) voice qualities (including such things as pitch range, rhythm, tempo, articulation, resonance); b) vocalizations (including vocal characterizers, vocal qualifiers and vocal segregates). Vocal characterizers comprise such elements as laughing, crying, sighing, yawning, coughing, groaning, yelling, whispering; vocal qualifiers include intensity (over loud to over soft), pitch height (over high to over low) and extent (extreme drawl to extreme clipping); vocal segregates are related to the somewhat broader category of speech nonfluencies and include such things as "uh-huh," "um, " "ah," and variants thereof. Work on such topics as silent pauses and intruding sounds would also be included in this category.

Numerous research efforts have been aimed at determining whether certain personality traits are expressed in one's voice and whether others are sensitive to these cues. Studies of content-free speech indicate that the voice alone can carry

information about the speaker and his/her emotions and that emotional meanings can be communicated accurately by vocal expression. (For example, affection can be conveyed by a soft, low, resonant voice speaking at a slow rate, with a regular rhythm, steady and slight inflection and slurred enunciation [Knapp, p. 217]). Speakers vary in their ability to produce expressed emotion. Some people are more conscious of, and have more control over their expressive behavior. Individuals who have a high degree of self-monitoring behavior are better able to express emotions intentionally in both vocal and facial channels (Knapp, p. 215).

In addition to its role in personality and emotional judgments, the voice also seems to play a part in retention and attitude change, which has been primarily studied in the public speaking situation. Typical prescriptions for use of the voice in delivering a public speech include: 1) use variety in volume, rate, pitch and articulation; 2) decisions concerning loud-soft, fast-slow, high-low or precise-sloppy should be based on what is appropriate for a given audience in a given situation; 3) excessive nonfluencies are to be avoided. (Nonfluencies and hesitations are likely to be interpreted by a listener as symptoms of stress and uncertainty and overuse may reduce the speaker's credibility, appearance of competence and effectiveness).

It is clear that we can communicate various attitudes with our voice alone - for example, friendliness, hostility, superiority, submissiveness. Mehrabian and Williams[18] conducted a series of studies on the nonverbal correlates of intended and perceived persuasiveness. Extracting only findings on vocal cues, the following seem to be associated with both increasing intent to persuade and enhancing the persuasiveness of a communication: more intonation, more speech volume, higher speech rate and less halting speech. A speaker's perceived credibility may profoundly affect his or her persuasive impact.

Vocalic communication is an important nonverbal element in the classroom. According to Neill (p. 74), effective teachers use more varied and more animated intonation than ineffective teachers who use more neutral intonation. In a series of studies it has been shown that interpersonal liking is in large part a function of vocal cues (as well as facial cues), rather than verbal ones. Voices which are expressive, enthusiastic and varied (particularly in pitch and tempo) seem to convey the greatest "immediacy."

Another vocalic behavior which communicates interpersonal "immediacy" is laughing. Considerable literature exists indicating that this vocal characterizer operates physiologically as a tension reducer and contributes to relaxation, especially during tense interactions. An early study by Barr (1929), which examined the qualities of good and poor social science teachers, found that "good" teachers engaged more often in laughter, including laughing along with the class (Andersen, p. 104). According to Neill (p. 90), effective teachers use a mixture of self-deprecating and pupil-directed humor. (Self-directed humor on its own is seen as weakness, pupil-directed humor alone as stern and/or sarcastic). It seems that teachers who are more willing to laugh with their students communicate more warmth and spontaneity to the class.

Vocal cues frequently play a major role in determining responses in human communication situations in general and in the classroom in particular. Vocal cues not only concern how something is said; frequently (like other nonverbal cues) they *are* what is said. Teachers should pay heed to Lozanov's advice: there should be a harmony between the vocal message and the verbal message.

Environmental Factors

This category concerns those elements that impinge on the human relationship but

are not directly a part of it. Environmental factors include the furniture, architectural style, interior decorating, lighting conditions, colors, temperature, additional noises or music and the like, within which the interaction occurs. Variations in arrangements, materials, shapes, or surfaces of objects in the interacting environment can be extremely influential in our lives and in the outcome of an interpersonal relationship (as well as of a teaching situation).

Mehrabian argues (like Lozanov) that we react emotionally to our surroundings and that the nature of our emotional reactions can be accounted for in terms of how arousing (i.e., stimulated, active and alert) the environment made us feel, how pleasurable (or satisfied) we felt and how dominant (or submissive) we are made to feel. [19] Environments that are novel, surprising, crowded and complex will probably produce feelings of higher arousal. Knapp (pp. 54-55) proposes the following framework for classifying perceptions of interaction environments: perceptions of formality (the greater the formality, the greater are the chances that the communication behavior will be less relaxed and more superficial, hesitant and stylized); perceptions of warmth (environments that make us feel psychologically warm encourage us to linger, to feel relaxed and to feel comfortable); perceptions of privacy (enclosed environments usually suggest greater privacy and make for close speaking distances and more personal messages); perceptions of familiarity (in unfamiliar environments we are typically cautious, deliberate and conventional in our responses); perceptions of constraint (part of our total reaction to an environment is based on our perception of whether - and how easily - we can leave it); perceptions of distance (our responses within a given environment will be influenced by how close or how far away we must conduct our communication with another or others). Generally speaking, more intimate communication is associated with informal, unconstrained, private, familiar,

close and warm environments.

Each environment is made up of three major components: 1) the natural environment - geography, location, atmospheric conditions; 2) the presence or absence of other people; and 3) architectural and design features, including movable objects. Insofar as the natural environment is concerned, temperature fluctuations and changes in humidity and barometric pressure have an impact on groups and individuals. According to scientific investigations, monotonous weather is more apt to affect one's spirits; seasonally one does one's best mental work in late winter, early spring and fall; and the ideal work temperature should be neither too high nor too low. Classroom temperature should be maintained between 66 degrees F. and 72 degrees F., according to Todd-Mancillas, in order to assure optimal performance when students are engaged in mental and physical activities. During winter months, classroom humidity should not fall below 30% or rise above 50%, as humidity levels either above or below this range are associated with student illness and absenteeism. [20] Serious effort should be made to provide air conditioning in the classroom during the summer months.

Other people can be perceived as part of the environment and will have an effect on one's behavior. These people may be regarded as "active" or "passive" participants, depending on the degree to which they are perceived as "involved" in one's conversation (by speaking or listening). The presence of others may increase our motivation to "look good" in what we say and do, which may either be detrimental (information-distorting) or beneficial. (Lozanov, as has been mentioned, emphasizes the importance of the social environment, as well as the physical one).

Insofar as architectural and design features are concerned, a greater sense of well-being and energy has been found in rooms that are well appointed or beautiful (as

opposed to neutral or ugly).[21] Well-decorated, attractive classrooms convey warmth and excitement to students whereas a drab, depressing classroom suppresses student enthusiasm and spontaneity. To facilitate positive classroom interactions, educators should select and arrange in an esthetically pleasing fashion furnishings and other artifacts which lend a pleasant ambiance to the learning environment. The presence of plants and art objects, as well as an appearance of neatness and the attractive arrangement of furniture, have an impact on students' comfort level and performance. Students, where appropriate, should also be encouraged to contribute "art work" to the classroom (Todd-Mancillas, pp. 90-91).

Studies have provided evidence on the impact of visual-esthetic surroundings on the nature of human interaction in the following areas: color, sound, lighting, movable objects, structure and design.

Color. Findings from environmental research suggest that colors, in conjunction with other factors, influence moods and behavior. Although optimal use of color probably varies as a function of context and individual preference, according to Mehrabian,[22] the most pleasant (and relaxing) hues are: blue and green and the most arousing hues are red, orange and yellow. There is a body of educational and design literature which suggests that carefully planned color schemes have an influence on scholastic achievement. For younger students, classrooms should be painted warm colors, including yellow, peach and pink, while for older students (secondary school age and older), classrooms should be painted cooler colors, including blue and blue-green (Todd-Mancillas, p. 85). Rosenfeld summarizes research done by Ketcham (in 1958) establishing empirical support for the proposition that learning is affected by variations in color of classroom environments.[23] Children's I.Q scores can be dramatically affected by variations in classroom color

(those playing in warm, bright colored rooms experience an IQ gain while the reverse is true for children playing in white, black or brown rooms). In addition, students feel more pride when attending schools with refurbished color schemes. Todd-Mancillas suggests that, when it is not possible to repaint classrooms, every effort should be made by teachers to incorporate color variations in the actual learning and testing materials (p. 86).

Sound. The types of sounds and their intensity also affect interpersonal behavior. We react very differently to the drone of several people's voices, the overpowering sound emanating from a construction site or the soothing or stimulating sound of music. A large enclosed space - such an open classroom - creates a relatively hostile acoustic environment for the purposes of teaching (Neill, p. 122), although carpeting can reduce the noise of impact from students' feet, the movement of furniture, etc. and partitions can attenuate noise levels. According to Mehrabian,[24] music can have a strong and immediate effect on arousal level and pleasure. Generally speaking, the more pleasant the music, the more likely we are to engage in "approaching" rather than "avoiding" behavior. According to Todd-Mancillas, playing soothing music is one means of generating positive emotions and cooperative behavior. The effect of slow, simple, soft and familiar-sounding music is to lower our arousal levels while maintaining pleasure and eliciting an easygoing and satisfying feeling. Since there is a positive correlation between soothing music and the heightening of pleasant interactions, music helps to establish suitable class moods and counteract class boredom (Todd-Mancillas, pp. 82- 83).

Lighting. Lighting also helps to structure our perceptions of an environment and these perceptions may very well influence the types of messages we send. If we enter a room that has dim lighting, we may talk more softly and presume that more personal

communication will take place. Bright lights, on the other hand, are more apt to be arousing, add to initial discomfort in interacting with strangers and thus lead to less intimate interaction. Whenever possible, in the classroom, ordinary reduced-spectrum fluorescent lighting should be avoided and either incandescent or full-spectrum fluorescent lighting used instead (Todd-Mancillas, p. 87). In the atmosphere of fluorescent lighting, children experience significantly greater nervous fatigue, eye strain, anxiety, irritability, lapses of attention, hyperactivity and decreased classroom performance. Many educators have expressed the belief that natural light sources are preferable to artificial light sources and that all classrooms should have windows, preferably ones that open. In any event, static lighting systems which disallow modification of light intensity or hues, regardless of the weather conditions or the classroom activity, and which make for marked contrasts between lit and unlit areas, are to be avoided; individuals seek maximum control over their physical environment and when they are prevented from exercising this control, there is frequently a diminishing quality of their work and interpersonal relationships (Todd-Mancillas, p. 88). Lighting in the classroom, as in the best restaurants, should be adjusted to minimize jarring harshness and to communicate a sense of comfort.

Movable Objects. Since the arrangement of certain objects in our environment can help structure the communication that takes place in that environment, we often try to manipulate objects in order to bring about certain types of responses. Desks seem to be an important object in the analysis of interpersonal communication. The presence or absence of a desk in a doctor's office may significantly alter the patient's state of easiness. Student-teacher relationships are also affected by desk placement. Most classrooms have a desk separating the students and their teachers. Several studies suggest that such physical barriers can become psychological barriers as well. Mehrabian and others have labeled environments which separate communicators as

sociofugal and environments which bring communicators together as sociopetal (Andersen, p. 108). (Sociofugal classrooms include fixed seating in rows, teachers hidden behind podiums and hard chairs for students). "Unbarricaded" professors have been rated by students as more willing to encourage the development of different student viewpoints, as ready to give individual attention to students who need it and as less likely to show undue favoritism. Teachers who want to convey warmth and "immediacy" must ascertain if the classroom has physical (or psychological) barriers which reduce communication.

Structure and Design. Architecture can also have an affect, whether positive or negative, on human interaction. Like office buildings and dormitories, classrooms tend to be constructed from a standard plan: they are rectangular in shape with straight rows of chairs. Most classroom seats are permanently attached to the floor for reasons of tidiness and ease of maintenance. Most classrooms have some type of partition (usually a desk) that separates the teacher from the students. Overall classroom structure and design can have a definite impact on student-teacher behavior.

Traditional row and column arrangements are appropriate in those instances where listening and note taking are the preferred instructional activities. [25] Modular arrangements are appropriate for facilitating multiple small group interactions, such as those that occur when students are divided into several small groups and all are working independently toward the resolution of a given problem (Todd-Mancillas, pp. 79-80). Sommer found that the odds of a student participating in class discussion are slightly greater for small classes. In seminar rooms, most participation comes from students who are seated directly opposite the instructor. In straight-row rooms, the following observations have been made: 1) students within eye contac range of the instructor

participated more; 2) there was a tendency for more participation to occur in the center sections of each row and for participation to decrease from the front row to the back (this tendency, however, was not evident when interested students sat in locations other than those that provided maximum visual contact with the instructor); 3) participation decreased as class size increased.[26] It has been found that high verbalizers tend to select seats in the zone of participation more than low or moderate verbalizers (Knapp, pp. 67ff). (As reported in Neill [p. 113], high verbalizers are also likely to be the most dominant individuals and central seats in university classes are the most strongly defended if someone else takes them during a break; the central group of students is also more committed to learning).

Since spatial distance, proximity and setting can have a great impact on human interaction and communication, teachers should consider arrangements that reduce the number of students who are seated behind other students. For purposes of encouraging discussion among the greatest number of students, a circular or horseshoe arrangement is preferred, with the instructor at the head. This arrangement fosters interaction among the students but maintains the instructor as a moderator in control.[27] Insofar as group interaction is concerned, the more visual information one has about other group participants, the more likely one is to engage in verbal exchanges with them (Todd-Mancillas, p. 80). Teachers should also move around the classroom to establish contact with *all* of their students. Environment influences our behavior but we can also alter environments to serve our own communication goals.

Proxemics

Proxemics is generally considered to be the study of our use and perception of social and personal space. Under this heading, we find a body of work called small-

group ecology which is concerned with how people use and respond to spatial relationships in formal and informal group settings. Such studies deal with seating and spatial arrangements related to leadership, communication flow and the task at hand. The influence of architectural features on residential living units and on communities is also of concern to those who study human proxemic behavior. On a broader level, some attention has been given to spatial relationships in crowds and densely populated situations. Our personal space orientation is sometimes studied in the context of conversational distance and how it varies according to sex, status, roles, cultural orientation, and so forth. The term "territoriality" is frequently used in the study of proxemics to denote the human tendency to stake out personal territory - or untouchable space - much as do animals and birds in the wild.

Our use of space (our own and others') can dramatically affect our ability to achieve certain desired communication goals. In The Hidden Dimension, Edward Hall identified three types of space: fixed-feature space, the type created by immovable walls and objects; semifixed-feature space, created by large objects such as chairs and tables; informal space, the bubble of personal space individuals carry with them as they move from interaction to interaction.[28] He further classified informal space into four subcategories: intimate, casual-personal, social-consultative and public. Intimate distances (at least for Americans) range from actual physical contact to about 18 inches; casual-personal extends from 18 inches to 4 feet; social-consultative (for impersonal business) ranges from 4 to 12 feet; and public distance covers the area from 12 feet to the limits of visibility or hearing. Spatial relationships in cultures other than American, with different needs and different norms, may, however, produce different distances for interacting.

Distance is said to be based on the balance of approach and avoidance forces.

Factors modifying the distances we choose include: 1) age and sex; 2) cultural and ethnic background; 3) topic or subject matter (pleasant topics attract); 4) setting for the interaction (lighting, temperature, noise and available space affect interaction distance); 5) physical characteristics of one's interaction partner; 6) attitudinal and emotional orientation (subjects choose closer distances when interacting with a "friendly" person); 7) characteristics of the interpersonal relationship (as status is associated with greater space or distance in our culture, those with higher status have more and better space and greater freedom to move about); 8) personality characteristics (closer distances are seen when people have a high self-concept, high affiliative needs, are low on authoritarianism and are "self-directed") (Knapp, pp.82 ff).

In addition to studying human spatial behavior in overcrowded situations and in conversation, some researchers have examined such questions in the context of meetings or small groups - particularly with regard to seating patterns. The study of seating behavior and spatial arrangements in small groups (as mentioned above) is known as small-group ecology.

It seems to be a cultural norm that leaders are expected to be found at the head or end of the table. Inversely, one's position in a group is an important factor in leadership emergence. (Spatial position determines the flow of communication which, in turn, determines leadership emergence). Cooperation seems to elicit a preponderance of side-by-side choices in seating. Spatial orientation and seating selection are influenced by age and sex; motivation (as motivation for contact and conversation increases, persons want to sit closer to, or have more eye contact with another/others); introversion/extroversion (extroverts choose to "sit opposite" and disregard positions which would put them at an angle; introverts generally choose positions that keep them at a distance, both visually and physically) (Knapp, pp. 90 ff). It is clear that our perceptions and use of space contribute extensively to communication outcomes.

Distances and seats chosen in small groups do not seem to be accidental. Seating will vary with the topic at hand, the nature of the relationship between the parties and certain personality variables.

At least two proxemic cues are thought to signal warmth and spontaneity during communication and create a positive atmosphere in the classroom: a) reduced or closer physical distance between teacher and students; b) body angle of the teacher in the classroom. Since researchers have found that communicators stand closer to people they like than to those they dislike, closer distances result in more positive attitudes and establish greater teacher/student contact and closeness in the classroom. Many teachers, according to Andersen (pp. 101-102), fail to establish much interpersonal closeness with a class because they remain physically remote. Standing at the front of the room or sitting behind a desk are all too common forms of teacher behavior. In these "remote" positions, it is quite difficult for a teacher to develop a close relationship with a class, even if the teacher wants to develop such a relationship. Nervous, insecure teachers establish their "territory" around their desk whereas confident teachers use the entire room and frequently move among their students. As reported in Neill (p. 111), "itinerant" teachers are viewed as more encouraging and more supportive of students' ideas.

The second proxemic behavior that signals closeness and warmth is body angle or body orientation. More "immediacy" is communicated when two or more interactants face one another (Andersen, p. 102). Many teachers do not fully face their class when teaching. They hide behind desks, podiums and tables and often continuously write on the blackboard, with their backs to the students. Not only does this behavior reduce the direct contact between teachers and their classes, it also removes any visual communication between the teacher and the class members. In this situation, the teacher cannot see behavior problems, fails to receive any nonverbal communication

from the students and cannot field questions or comments. Experienced teachers learn to do most of their blackboard work before the class begins and spend the largest amount of their teaching time facing their "audience."

According to Mark Knapp (pp. 231 ff), the ability to send and receive (encode and decode) nonverbal cues accurately is essential for developing social and professional competence. Effective senders of nonverbal signals are outgoing, active and popular. According to research findings, individual teachers (among other professionals) who were rated "excellent" at their jobs did well on the PONS instrument (the Profile of Nonverbal Sensitivity, developed by Robert Rosenthal, which measures nonverbal decoding ability). Much of the ability we have in sending and receiving nonverbal signals is derived from motivation, attitude, observation and experience.

It is well established in the study of interpersonal communication that nonverbal behaviors can communicate feelings of warmth and positive emotions (Andersen, p. 110). Of the three domains of learning, nonverbal "immediacy" behaviors have their most powerful impact on affective learning. (However, since affective learning influences cognitive achievement, the skilled use of nonverbal communication probably has positive effects on cognitive learning as well [Andersen, p. 113]).

Students feel more positively disposed towards teachers who are skilled in the positive use of nonverbal communication.. In fact, half of the variance in college student liking for an instructor could be accounted for by "immediacy" behaviors of the teacher (Andersen, p. 110). A study of college student preferences indicated that responding warmly to students was a major characteristic of an ideal teacher. In contrast, college students responded very negatively to a formal, "nonimmediate" instructor. Across many grade levels, it has been observed that creating a friendly atmosphere is one of the most important elements in establishing good teacher-student relationships.

Immediate teachers (i.e., those who are warm, spontaneous and friendly) also produce a more positive student attitude toward the course, the subject matter and the educational institution. (As reported in Neill [p. 158], a nonverbally positive teacher is regarded by students as more effective). College students are more likely to enrol voluntarily in future classes in the same subject area when the instructor is "immediate." (On the other hand, researchers found a greater percentage of students interested in dropping a class after a session with an instructor who was formal and "nonimmediate" [Andersen, p. 112]).

Teacher immediacy is also associated with more class participation. A variety of experimental studies have consistently supported the finding that subjects in conditions with more "immediate" interactants are more likely to engage in greater amounts of verbal interaction. When college students were given a description of an instructor, 56 percent of the students initiated interaction with the instructor when the latter was described as warm, while only 32 percent initiated interaction when the instructor was described as cold (Andersen, pp. 111-12).

Students are also more likely to engage in continued reading and studying when the teacher is "immediate." A strong relationship has been reported for secondary school students between affiliative behaviors of teachers and self-initiated work by students. A friendlier teacher is more persuasive. Andersen (p. 112) found that students of more "immediate" teachers are more willing to engage in the communication strategies suggested in the course.

While some researchers suggest that a genuinely warm, positive attitude towards students is probably a prerequisite for a teacher to communicate immediacy successfully, others have found that teachers who were trained to be more enthusiastic did, indeed, develop more enthusiastic attitudes towards teaching (Andersen, p. 114). Since teacher immediacy behaviors have the potential to make

the teacher and the learning environment more attractive to the student, questions have been raised concerning the role of nonverbal factors in the selection process for admission to teacher's college and the place of courses on nonverbal communication in the teacher-training curriculum.

Are nonverbally skilled teachers "born" or are their skills "made"? (Neill, pp. 147 ff). It seems likely, according to Neill (p. 164), that teaching skills (including nonverbal ones) are acquired interactively, with both pre-existing talents and course experience contributing to the total effect. Nonverbal skills may be acquired (or improved upon) by observation and imitation of model-teachers, by self-observation and/or by specific training or instruction. Direct training approaches which focus on specific behaviors are considered more effective than indirect training, which aims to change more general personality attributes. According to Neill (p. 157), effective direct training courses in nonverbal communication contain at least two of the following four elements: presentation of theory, training in discriminating nonverbal signals, modelling of the skills involved and practice of the new skills with feedback.

Conclusion: Nonverbal Communication in Suggestopedia

It appears, from reading Lozanov's writings, that the staff at the Institute of Suggestology was never directly involved, as such, in research into nonverbal communication and its role in the classroom. However, suggestopedic language classes incorporate many of the elements discussed in this paper. Most probably, Lozanov, his program planners and carefully selected language teachers intuitively understood the important role of nonverbal elements in communication and in the teaching process.

Insofar as kinesics or body movement is concerned, teachers at the Institute of Suggestology were trained to use gestures in their presentation of the lesson material

and pantomime to suggest the meaning of new words in the foreign language. Through positive facial expressions, eye contact, as well as expansive gestures, they projected self-confidence and competence. While playing and maintaining a dominant (or high-status) role, they also radiated warmth and spontaneity as well as concern and liking for their students. Their verbal and nonverbal behaviors were synchronized or harmonized so that students received the same positive message of support and encouragement at both the conscious and unconscious levels.

Great importance was (and still is) attached in Suggestopedia to the voice qualities (as well as the accent) of the teacher. Student teachers had their lessons recorded at the Institute of Suggestology in the late 1960's and early 1970's and recordings were subsequently listened to by the student teacher and his/her supervisor. In the presentation of the lesson, the teacher was expected to vary the pitch, loudness and tempo of his/her speech, in the manner of a well-trained actor. "Immediacy" was communicated through positive emotions and laughter. During the original "active" session, the teacher had to use three tones of voice correctly in the presentation of the new language material; during the original "passive" session, the voice had to be positioned correctly so that a soft, soothing persuasive tone was achieved for the artistic reading of the lesson-text over a background of baroque music. (In the second version of Suggestopedia, several tones of voice are also used for the presentation of material during the concert session[s]).

Careful attention was paid at the Institute of Suggestology to environmental factors in learning. Classrooms were small but pleasant and attractive, with windows that opened out onto a rose garden. Pale colors and soft lighting were utilized. (In the second version of Suggestopedia, flowers were added to the classroom and the walls were covered with photographs, maps and souvenirs, as well as attractive wall posters which incorporated in their designs linguistic elements to be learned). Various kinds of

music were used to create pleasant sounds - in particular, soft and slow-moving music during the original " passive" (or relaxation) session. The number of students was restricted to twelve per class and teachers were able to move freely in the classroom and to interact with all class members. The students, when seated, were arranged in a circular or horseshoe arrangement, with the instructor at the head. (As mentioned earlier, this arrangement is ideal for fostering student interaction while maintaining the instructor as a "dominant" figure). The two proxemic cues that signal warmth and spontaneity (or "immediacy") during communication were (are) also used in suggestopedic language classes: viz. close physical distance between instructor and students; body orientation of the teacher facing the class.

Insofar as teacher training is concerned, candidate teachers were trained one-on-one at the Institute of Suggestology in the late 1960's and early 1970's, not in nonverbal communication as the term is understood in North America and Western Europe, but in psychology, acting and the art of suggestion, i.e., those disciplines of which nonverbal communication is a natural part. And even if it was not labelled as such, teacher-candidates were trained in the practice of nonverbal communication in the classroom - under the guidance of those considered to be master suggestopedic teachers.

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Notes

[1]Mark L. Knapp, Essentials of Nonverbal Communication (New York: Holt, Rinehart and Winston, 1980), p. 21. All succeeding references to this work will be indicated, in brackets, in the body of the text.

[2]Robert Rosenthal, Pygmalion in the Classroom (New York: Holt, Rinehart and Winston, 1968), p. 180.

[3]Sean Neill, Classroom Nonverbal Communication (London: Routledge, 1991), p. 79 and p. 87. All succeeding references to this work will be indicated, in brackets, in the body of the text.

[4]Peter Andersen and Janis Andersen, "Nonverbal Immediacy in Instruction," Communication in the Classroom, ed. Larry L. Barker (Englewood Cliffs, N.J: Prentice-Hall, 1982), p. 100. All succeeding references to this article will be indicated, in brackets, in the body of the text.

[5]At the secondary and university levels, videotape-studies suggest effective teachers convey more enthusiasm nonverbally than average or ineffective teachers. It has been found that effective language instructors of university courses made more use of nonverbal signals to focus student attention on important points, to demonstrate or illustrate points they were making and to encourage students by approaching them. Average teachers were more likely to use directing or threatening signals or to show anxious signals (Neill, p. 66).

[6]According to Knapp (p. 98), we initially respond much more favorably to those whom we perceive as physically attractive than to those who are seen as less attractive or ugly. Higher-ranked clothing is associated with an increase in rank, whereas lower-ranked clothing is associated with loss of rank (Knapp, p. 115). According to Lynn Dhority, the teacher's mode of dress is very important; appearance and dress are part of the total nonverbal stimuli that influence interpersonal responses

between teacher and students (The Act Approach [New York: Gordon and Breach, 1992], p. 56).

[7]Touching behavior or tactile communication can - and increasingly does, in today's society - elicit negative or hostile reactions in spite of the continuing popularity of therapeutic methods used to put individuals "in touch" with themselves and others.

[8]Paul Ekman and Wallace V. Friesen, "The Repertoire of Nonverbal Behavior: Categories, Origins, Usage and Coding," Semiotica, 1 (1969), 49-98.

[9]See, in this regard, a short but pioneering work by Laurence Wylie, Beaux Gestes: A Guide to French Body Talk (Cambridge, MA: The Undergraduate Press, 1977).

[10]In general, the maximum intensity of illustrative gestures in English coincides with the stressed syllable; the pattern is different in languages such as French where stress is little used (Neill, p. 141).

[11]Nonverbal immediacy behaviors are approach behaviors which signal availability for communication; immediacy behaviors communicate interpersonal closeness and warmth (Andersen, p. 115).

[12]Albert Mehrabian, Nonverbal Communication (Chicago: Aldine-Atherton, 1972), pp. 16-30.

[13]Howard M. Rosenfeld, "Instrumental Affiliative Functions of Facial and Gestural Expressions," Journal of Personality and Social Psychology, 4 (1966), 65-72. See also: Howard M. Rosenfeld, "Nonverbal Reciprocation of Approval: an Experimental Analysis," Journal of Experimental Social Psychology, 3 (1967), 102-11.

[14]Albert Mehrabian, "Verbal and Nonverbal Interaction of Strangers in a Waiting Situation," Journal of Experimental Research in Personality, 5 (1971), 127-38.

[15]Paul Ekman and Wallace V. Friesen, "Nonverbal Leakage and Clues to Deception," Psychiatry, 32 (1969), 88-106.

[16]Michael Argyle, The Psychology of Interpersonal Behavior (London: Penguin Books, 1967), pp. 105-116.

[17]George L. Trager, "Paralanguage: A First Approximation," Studies in Linguistics, 13 (1958), 1-12.

[18]Albert Mehrabian and Martin Williams, "Nonverbal Concomitants of Perceived and Intended Persuasiveness," Journal of Personality and Social Psychology, 13 (1969), 37-58.

[19]Albert Mehrabian, Public Places and Private Spaces (New York: Basic Books, 1976).

[20]William R. Todd-Mancillas, "Classroom Environments and Nonverbal Behavior," Communication in the Classroom (Englewood Cliffs, N.J: Prentice Hall, 1982), pp. 84-85. All succeeding references to this article will be indicated, in brackets, in the body of the text.

[21]A. H. Maslow and N. L. Mintz, "Effects of Esthetic Surroundings: I. Initial Effects of Three Esthetic Conditions Upon Perceiving 'Energy' and 'Well-Being' in Faces," Journal of Psychology, 41 (1956), 247-54. See also: N. L. MIntz, "Effects of Esthetic Surroundings: II. Prolonged and Repeated Experience in a 'Beautiful' and an 'Ugly' Room," Journal of Psychology, 41 (1956), 459-66.

[22]Albert Mehrabian, Public Places and Private Spaces, p. 90.

[23]Lawrence B. Rosenfeld, "Setting the Stage for Learning," Theory into Practice, 16 (1977), 167-73.

[24]Albert Mehrabian, Public Places and Private Spaces, pp. 49-51.

[25]Robert Sommer, "Classroom Layout," Theory into Practice, 16 (1977), 174-75.

[26]Robert Sommer, Personal Space (Englewood Cliffs, N.J: Prentice-Hall, 1969), pp. 111-19. See also: Robert Sommer, Tight Spaces: Hard Architecture and How to Humanize It (Englewood Cliffs, N.J: Prentice-Hall, 1974), pp. 81-101.

[27]Randall P. Harrison, Beyond Words: An Introduction to Nonverbal Communication (Englewood Cliffs, N.J: Prentice-Hall, 1974), pp. 153-54. The original suggestopedic language class used this arrangement of chairs in the classroom.

[28]Edward T. Hall, The Hidden Dimension (New York: Doubleday & Co., 1966). See also: Edward T. Hall, The Silent Language (New York: Doubleday, 1959).