

Our empirical results show that users perceive the execution difficulty of single stroke gestures consistently, and execution difficulty is highly correlated with gesture production time.

Back to previous page in Safari, Mail, and other apps that support swipe for Back Close to the bottom edge
Back to previous page in Safari, Mail, and other apps that support swipe for Back Back to previous page in Safari, Mail, and other apps that support swipe for Back Two views of recent apps: Eliminating one of these two design variants would go a long way to reducing user errors and increasing the learnability of the gestures: Swiping horizontally on the bottom edge flips through the recent apps left, but swiping a little above the edge moves to the previous page in Safari right. Two very different results from two almost identical gestures. Are the many swipes problematic? We documented swipe ambiguity when we analyzed the usability of the first iPad apps. There, a horizontal swipe could turn the page or move the carousel depending on where the user swiped. Swipe ambiguity means that users have to learn multiple meanings associated with essentially the same action swipe “ which makes the memory retrieval of that gesture more effortful and slower. Swipe ambiguity was present in all iOS versions since iOS 7. It was perhaps the most irritating on web pages that contained embedded carousels, where a horizontal swipe could mean Back or could move the carousel. Is swipe ambiguity likely to be a deal breaker on the iPhone X? Although it will cause annoyance, the new types of swipe ambiguity are unlikely to be as problematic as the already existent Safari ambiguity mentioned above. On a random website that they have not seen before, in order to avoid swipe ambiguity users have to realize the potential problem and plan their movement accordingly. Now that you know about it, you may suffer less than normal users when encountering swipe ambiguity. On the iPhone X, most of the new swipe ambiguities involve basic functionalities of the phone. Users will have countless opportunities to discover swipe ambiguity, practice avoiding it, and learn how to execute the different swipes correctly eventually. On individual sites, user suffering is just misery that reduces mastery without redeeming goodness. The new meanings associated with some of the swipes will also cause some difficulty. Using the same gesture in different ways on different iPhones means that, if you upgraded your older iPhone to an iPhone X, you will have to unlearn the behaviors you were used to and create new associations. Again, this is likely to cause problems in the beginning, as people will be transitioning to the new device, but is not a fatal flaw. Ultimately, the number of repetitions will be high enough that people will overcome the initial difficulty and learn the new meanings for swipe. However, I pity those owning both an iPad and an iPhone X “ they will have to put up with the different meanings of the gestures on the different iOS devices. A Visual Signifier Saves the Day One of the big problems with using gestures for interface actions is that they are invisible and people have trouble remembering them and remembering to use them. When Windows 8 first came out, it relied heavily on gestures to enable access to interface functionalities. We tested it and it was a huge usability failure. Microsoft made changes that resulted in more usable subsequent versions. I feared so, but one simple design element saves the day: These actions are enhancements or accelerators “ nice for power users, but regular users can survive quite well without them. The line at the bottom of the screen serves as a visual reminder to use the swipe gesture to go back home. However, in some situations e. The home line is sometimes hard to see because it blends in with screen content. It is also not always present “ for example, it is not displayed on the home screen. Logically, it makes sense to not show it there: Except that the home line is a reminder not only of how to get home, but also of how to access the list of recent apps. Plus, going home can serve as an escape hatch: When nothing else worked, pressing the Home button offered a concrete, physical way out. Normally, pressing the Home button will exit it. But the home line is not there to remind them of that option. Instead, Apple added a different visible UI element “ a small Done button in the top left corner of the screen. Users of older iPhone models will be confused at first, likely not noticing the Done button and getting no clue as to how to dismiss the view. The little bar could have served as a reminder that, in the absence of a Home button, you are supposed to swipe. People are unlikely to notice it and may have difficulty exiting this mode when they land into it. A visible home line on the home screen could have prevented that confusion.

Login with Zero Interaction Cost For previous iPhone versions, the Home button doubled as a fingerprint-authentication sensor. It worked quite well and saved people from the misery of typing passwords on a small soft keyboard. To my surprise, FaceID works comparably well. It does encounter some difficulties when the user is grabbing the phone and not directly looking at it, in the dark, or when the face is covered by goggles or a face mask, but seems to work quite well in most practical situations. In fact, FaceID is a little closer to that holy grail of usability – zero interaction cost. Well, technically, they should swipe up to get to the application view. But things changed with the iPhone 5, when a new screen size was introduced. After that, it became common for different iPhones to have different screen dimensions. Later, with the iPhone 6S another difference came around: The newest iPhone, the iPhone X, makes the iPhone ecosystem even more heterogeneous. Now, there are multiple types of iPhones – some with Home buttons, some without somewhat like selling some Macs with a one-button mouse and others with a two-button mouse. The same page will look quite different on these devices. And the aspect ratio of the screen is different for the iPhone X compared with the other iPhones. An iOS app not optimized for iPhone X will get black horizontal bars at the top and bottom of the screen. Second, they will have to remember more gestures and their corresponding outcomes. They will make mistakes in the very beginning, but after enough experience, they will eventually become as proficient as they were with their old devices. Last but not least, designers have to worry about this new form factor and about how their app will look on this device. However, the question is not so much whether there are any costs, but whether the costs of this design are outweighed by the benefits. In this case, there is one potentially huge usability benefit: Screen real estate is very expensive on mobile, so every additional millimeter has a positive impact on the user experience. That extra space might mean less scrolling and higher chances of actually seeing relevant content. But less often than reading content in an app or on the web. Right now, the extra space may not seem that generous – if you compare the visible area on an iPhone 8 Plus and on an iPhone X, you can see at best one extra line of text. Yet using a gesture instead of a visible button has the potential to open up more user-experience improvements in the designs to come – from Apple and from others. In general, any innovation and the replacement of the status quo has a cost. Users are change-averse, and rightly so – they have to spend the time and effort to learn to use the new UI and give up on an old UI in which they were proficient and effective. Most companies have a hard time pushing innovative UIs. Many desktop apps will keep two versions of the interface available at the same time – the new and the old – to prevent complaints and allow people to be as productive as they need to be. But companies with strong brands and with many users can actually push design or technology advances more easily – because the perceived value of using the brand is so high, it can compensate for the initial usability hurdles. Once users of that brand adopt the innovation, chances are that it will become mainstream and that products from other brands could benefit from it too. Learn more about swipe ambiguity, gesture use, and designing for mobile in the fourth edition of our mobile usability report.

Chapter 2 : Body Language - Communication Skills From calendrierdelascience.com

The remaining half of the gesture set (the right 15 gestures (e)) was designed to be unfamiliar to our participants, which enabled us to collect their subjective perceptions of articulation difficulty on the first encounter with a new geometric shape (e.g., the "four curlicue" or the "stroke-through" gestures).

Other aspects, such as atypical eating, are also common but are not essential for diagnosis. Noted autistic Temple Grandin described her inability to understand the social communication of neurotypicals, or people with normal neural development, as leaving her feeling "like an anthropologist on Mars". Autistic infants show less attention to social stimuli, smile and look at others less often, and respond less to their own name. Autistic toddlers differ more strikingly from social norms; for example, they have less eye contact and turn-taking, and do not have the ability to use simple movements to express themselves, such as pointing at things. However, they do form attachments to their primary caregivers. Making and maintaining friendships often proves to be difficult for those with autism. For them, the quality of friendships, not the number of friends, predicts how lonely they feel. Functional friendships, such as those resulting in invitations to parties, may affect the quality of life more deeply. The limited data suggest that, in children with intellectual disability, autism is associated with aggression, destruction of property, and tantrums. In the second and third years, children with autism have less frequent and less diverse babbling, consonants, words, and word combinations; their gestures are less often integrated with words. Both autistic groups performed worse than controls at complex language tasks such as figurative language, comprehension and inference. As people are often sized up initially from their basic language skills, these studies suggest that people speaking to autistic individuals are more likely to overestimate what their audience comprehends. Repetitive movements, such as hand flapping, head rolling, or body rocking. Time-consuming behaviors intended to reduce anxiety that an individual feels compelled to perform repeatedly or according to rigid rules, such as placing objects in a specific order, checking things, or hand washing. Resistance to change; for example, insisting that the furniture not be moved or refusing to be interrupted. Unvarying pattern of daily activities, such as an unchanging menu or a dressing ritual. This is closely associated with sameness and an independent validation has suggested combining the two factors. Interests or fixations that are abnormal in theme or intensity of focus, such as preoccupation with a single television program, toy, or game. Behaviors such as eye-poking, skin-picking, hand-biting and head-banging. Autistic individuals may have symptoms that are independent of the diagnosis, but that can affect the individual or the family. Selectivity is the most common problem, although eating rituals and food refusal also occur; [53] this does not appear to result in malnutrition. Although some children with autism also have gastrointestinal symptoms, there is a lack of published rigorous data to support the theory that children with autism have more or different gastrointestinal symptoms than usual; [54] studies report conflicting results, and the relationship between gastrointestinal problems and ASD is unclear. However, they reported lower levels of closeness and intimacy than siblings of children with Down syndrome; siblings of individuals with ASD have greater risk of negative well-being and poorer sibling relationships as adults. Typically, autism cannot be traced to a Mendelian single-gene mutation or to a single chromosome abnormality, and none of the genetic syndromes associated with ASDs have been shown to selectively cause ASD. Some such as the MMR vaccine have been completely disproven. This has led to unsupported theories blaming vaccine "overload", a vaccine preservative, or the MMR vaccine for causing autism. How autism occurs is not well understood. Its mechanism can be divided into two areas: It is not known whether early overgrowth occurs in all children with autism. It seems to be most prominent in brain areas underlying the development of higher cognitive specialization. An excess of neurons that causes local overconnectivity in key brain regions. Children with autism have been found by researchers to have inflammation of both the peripheral and central immune systems as indicated by increased levels of pro-inflammatory cytokines and significant activation of microglia. The MNS operates when an animal performs an action or observes another animal perform the same action. In people with autism the two networks are not negatively correlated in time, suggesting an imbalance in toggling between the two networks,

possibly reflecting a disturbance of self-referential thought. Hypo-connectivity seems to dominate, especially for interhemispheric and cortico-cortical functional connectivity. The first category focuses on deficits in social cognition. An extension, the extreme male brain theory, hypothesizes that autism is an extreme case of the male brain, defined psychometrically as individuals in whom systemizing is better than empathizing. In his review, Kenworthy states that "the claim of executive dysfunction as a causal factor in autism is controversial", however, "it is clear that executive dysfunction plays a role in the social and cognitive deficits observed in individuals with autism". One strength of this theory is predicting special talents and peaks in performance in autistic people. These deficits are present in early childhood, typically before age three, and lead to clinically significant functional impairment. The disturbance must not be better accounted for by Rett syndrome, intellectual disability or global developmental delay. Two are commonly used in autism research: If warranted, diagnosis and evaluations are conducted with help from ASD specialists, observing and assessing cognitive, communication, family, and other factors using standardized tools, and taking into account any associated medical conditions. Girls are often diagnosed later than boys. The increasing popularity of drug treatment options and the expansion of benefits has given providers incentives to diagnose ASD, resulting in some overdiagnosis of children with uncertain symptoms. Conversely, the cost of screening and diagnosis and the challenge of obtaining payment can inhibit or delay diagnosis. In this article, autism refers to the classic autistic disorder; in clinical practice, though, autism, ASD, and PDD are often used interchangeably. Autism can also be divided into syndromal and non-syndromal autism; the syndromal autism is associated with severe or profound intellectual disability or a congenital syndrome with physical symptoms, such as tuberous sclerosis. The validity of this distinction remains controversial; it is possible that regressive autism is a specific subtype, [14] [41] [1] [] or that there is a continuum of behaviors between autism with and without regression. Delay in referral for such testing may delay early diagnosis and treatment and affect the long-term outcome". No gesturing pointing, waving, etc. No single words by 16 months. No two-word spontaneous, not just echolalic phrases by 24 months. Any loss of any language or social skills, at any age. The United States Preventive Services Task Force in found it was unclear if screening was beneficial or harmful among children in whom there is no concerns. In contrast, in the UK, children whose families or doctors recognize possible signs of autism are screened. It is not known which approach is more effective. Autism therapies A three-year-old with autism points to fish in an aquarium, as part of an experiment on the effect of intensive shared-attention training on language development. In general, higher IQs are correlated with greater responsiveness to treatment and improved treatment outcomes. Studies of interventions have methodological problems that prevent definitive conclusions about efficacy. Despite the recent development of parent training models, these interventions have demonstrated effectiveness in numerous studies, being evaluated as a probable efficacious mode of treatment.

Chapter 3 : Autism - Wikipedia

Our empirical results show that users perceive the execution difficulty of single stroke gestures consistently, and execution difficulty is highly correlated with gesture production time. We use these results to design two simple rules for estimating execution difficulty: establishing the relative.

Limited Use of Gestures What are gestures? Gestures are actions or body movements we use to share a message to others. This nonverbal method of communicating is important because it signals that a child understands that he can convey his idea to you by doing something. Why are gestures important for language development? Gestures are an important marker for language development and a precursor to words. Typically developing toddlers begin to use gestures just before they learn to talk. For instance, you may hear him grunt as he raises his arms to be picked up. Speech-language pathologists think about gesture use as an early part of expressive language development. Signs of Difficulty with Gestures Babies who are typically developing begin to use gestures between 9 and 10 months and add on average two new gestures every month. Experts, namely speech-language pathologist Dr. Amy Wetherby, tell us that a child should be using at least 16 gestures by 16 months. Many times this difficulty is linked to limited engagement and interaction with others. Children with cognitive delays also have a hard time learning to use gestures. A child with motor and muscle tone issues, such as cerebral palsy, will likely have difficulty using gestures because any kind of physical movement is challenging. First, model gestures yourself. The easiest way to remind yourself to do this is to talk with your hands! Get those little hands moving with lots of intentional practice! Clap when something exciting is happening and to cheer successes. Play games and sing songs that involve familiar hand motions. Recommendations for Parents The most important recommendation I can make for parents of a child who is struggling with understanding and using gestures is to pursue professional assistance. Begin by discussing the concerns with your pediatrician or another healthcare professional. If your doctor dismisses your concerns, get another opinion! Early intervention is especially critical for a child who is not trying to communicate by using gestures. In early toddlerhood and throughout the preschool years, I believe that specialized developmental therapy services are critical. Assistance when the child is young can be highly successful for significantly improving, and in some cases, even eliminating these problems. Keep watching for additional posts in this series! Laura Product Recommendations from teachmetotalk. My best resources for parents include: Parents who use this method rave about how quickly they noticed changes in their toddler once they implemented these methods. The DVD is filled with video clips of children with a wide range of abilities from 12 months to 3 years. There are specific activities for teaching gestures and a great chart to use to help parents remember to include gestures in every day routines. Part One entails a comprehensive look at the diagnostic criteria for autism so it takes some of the guesswork out of this process. Part Two is all about intervention. Taking Theory to the Floor. In this comprehensive hour course on DVD, all areas of language development social, receptive, expressive, and intelligibility are addressed. Need a coupon code? Sign up in the green banner.

Chapter 4 : Gesture Difficulty - Yosra Rezik

Estimating the Perceived Difficulty of Pen Gestures 91 matrices. Ashbrook and Starner's MAGIC tool [2] introduces gesture goodness as a metric. In an evaluation, this seemingly abstract metric was.

Abstract Purpose Compare gesture use in infants with autism to infants with other developmental disabilities DD or typical development TD. Parents provided home videotapes of children in infancy. Staff compiled video samples for two age intervals and months, and coded samples for frequency of social interaction SI, behavior regulation BR, and joint attention JA gestures. Among infants able to use gestures, infants with autism used fewer BR gestures than those with TD at months, and fewer JA gestures than infants with other DD or TD at months. **Conclusions** Differences in gesture use in infancy have implications for early autism screening, assessment, and intervention. **Introduction** Autism is a neurodevelopmental disorder defined by impairments in social and communication development, as well as stereotyped patterns of behaviors and interests American Psychiatric Association, Current understanding of autism indicates that individuals display variable symptoms of autism to differing degrees, which has led to the conceptualization of autism as a spectrum disorder. Recent prevalence estimates from a large, multisite study suggest that as many as 1 in every 88 children in the United States have an autism spectrum disorder ASD; Centers for Disease Control, Thus, better evidence related to developmental characteristics of infants later diagnosed with autism is needed not only to increase our foundational knowledge of the emergence of autism, but also to meet the public health goal of improving the accuracy of early autism screening tools. A promising area of investigation is the use of gestures in children with autism compared to children with typical development TD or with other developmental disabilities DD. The study of the development and use of gestures has theoretical and clinical implications for both researchers and practitioners, as gestures are one of the most consistent early indicators of intentionality. For the purposes of this research, gestures are behaviors involving intentional movements interpretable by others as being for the purpose of communicating meaning. These gestural functions and forms develop during the early years of life, with the 9 to 18 month age range marking a crucial time for emergence and refinement Crais et al. The focus of the current study is on the development and use of gestures for these three different functions in this age range. Classifying gestures into these categories depends on the perceived communicative purpose of each gesture rather than its form; for example, giving objects and pointing are two gesture forms that might serve different purposes requesting or joint attention, and their intent must be interpreted within the specific context of each communicative act. The earliest emerging gestures are ones used for protesting, a type of BR, Crais et al. For example, Crais et al. The first gestures used for JA functions emerged, on average, slightly later, between 9 and 9. However, the forms and functions of gestures interact with one another over the course of development. For example, although giving to share attention emerged at a mean age of just over 9 months, giving objects to request did not emerge until a mean age of almost 12 months among the infants in this study. In general, however, the available literature suggests that some gestures used for each of these three communicative functions are seen in most TD children by 12 months of age, and that increasingly more varied forms of gestures are used to communicate for each function between 12 and 18 months of age. In terms of frequency of communicative acts not restricted to gestures to communicate for different functions, Wetherby et al. Gesture use in preschool and older children with autism Both function and quantity are important considerations when characterizing gesture use in children with and without disabilities. Additionally, despite social deficits being a central feature of autism, children with autism do not appear to have the same degree of difficulty in their use of gestures for SI e. Thus, a distinct pattern of gesture use is established by preschool age among children with autism, characterized by relatively low frequencies of communicative gestures overall, and a particularly low occurrence of gestures used for the function of JA. The earlier developmental trajectories leading to this pattern of gesture use, however, are not as well understood. **Gesture development in infants and toddlers with autism** The findings on gesture development in infants and toddlers with autism correspond in some ways to findings with older children; however, some inconsistencies in results related to very young children indicate gaps in knowledge about the

earliest phases of gesture development. Compared with TD infants, infants with autism have been found to demonstrate deficits in gesture use by the end of the first year of life, including their inventory of gestures Mitchell et al. For example, Osterling and Dawson coded behaviors in the categories of social, affective, joint attention, and communication. Gestures other than JA gestures were included in the communication category along with nongesture behaviors such as babbling and word use. Either way, no children with autism in the study exhibited pointing. Thus, their coding system makes it difficult to draw conclusions about the early development of gestures for different functions across groups of infants. In a prospective study of siblings of children with autism, Mitchell et al. They found marginally significant results for JA gestures, with affected siblings using fewer than the other two groups, and significant results for BR gestures with the affected siblings again using fewer than the other two groups. This study did not include a comparison group of children with other DD. Thus, gestural differences exhibited by infants with autism are salient in comparison to infants with TD; however, the extent to which infants with autism differ from infants with other DD in gesture use at the end of the first year is less clear. One retrospective parent report study Watson et al. Thus, infants with autism and infants with other DD may have differing trajectories of gesture development, such that they are not consistently distinguished from one another in gesture use at 12 months, but differ in gesture use by the time they reach preschool age. On the other hand, these prior studies are limited by a failure to consider an array of possible gestures for the three major functions of BR, SI and JA. More findings are available on the use of gestures for different functions by infants with and without autism in the second half of the second year of life. Infants with autism communicated less often for all three functions than infants with TD, but only diverged significantly from infants with other DD in communicating less for JA. In a different analysis of the same infants, Shumway and Wetherby found that infants with autism produced a greater proportion of their communication for SI and BR than infants with TD, and differed from infants with both other DD and TD by showing a smaller proportion of communication for JA. Taken together, these studies suggest that infants with autism diverge more clearly from infants with other DD during the latter half of the second year of life in their use of JA. Moreover, despite the robustness of findings evidencing relative strengths in BR gestures versus weaknesses in JA gestures in children with autism by early preschool age, we know little about the earlier developmental trajectories of the three primary functions of gesture use among infants with autism. Further research specifically examining trajectories of gesture development for different communicative functions from the end of the first year into the second year could clarify the course of early social-communicative development in infants with autism as compared to those with other DD Saint-Georges et al. Clearer understanding of these trajectories has clinical implications for early screening and assessment of infants with autism, and interventions to best facilitate social-communicative development in this population.

Framework and purpose of the current study Using retrospective video analysis methodology, this study compares early i. Inclusion of infants with other DD is essential to examine whether patterns of early gesture use in infants with autism are specific indicators of risk for an eventual diagnosis of autism, or are merely more generally indicative of risk for developmental problems. No previous study of which we are aware has included a comparison group of infants with other DD for an in-depth analysis of the use of gesture functions by infants with autism across the 9- to month age range. Examining the communicative functions separately rather than collapsing gestures across functional categories also has both conceptual and practical importance. Conceptually, due to the core social-communication deficits associated with autism and not with other DD , we would expect that gestures founded on social reciprocity and social motivationâ€”that is, SI and JA gesturesâ€” would be used less frequently by infants with autism compared to infants in both other groups. In contrast, we hypothesized that although both infants with autism and infants with other DD might show developmental delays compared to the TD group in their use of BR gestures, they would not differ from one another. Our conceptual model also acknowledges the heterogeneity among children with autism; thus, we assume that some infants with autism will not use gestures for different communicative functions in the age ranges studied, whereas other infants with autism will. We hypothesized, however, that even infants with autism who use communicative gestures will show quantitative differences from children in the other two groups in the early use of gestures for the functions of SI and JA. This study addresses the following

questions: Method Participants The participants were recruited from two different geographic settings i. Infants with significant physical, visual, or hearing impairments, as well as infants with known genetic conditions often associated with autism i. Recruitment and diagnostic screening Participants were recruited through various methods, including: Potential participants were screened to include only those meeting confirmed diagnostic criteria for one of three groups: Trained research staff confirmed autism diagnoses using at least one of the following tools: The CARS, a caregiver-report rating scale used to confirm autism diagnosis, is a reliable and valid measure that was commonly used before the development of current gold standard diagnostic measures, but in more recent studies has continued to demonstrate good concurrent validity with both clinical judgment and the results of the ADOS and ADI-R Kleinman et al. Participants in the other DD group met one of the following criteria: In addition, a CARS score below 25 i. They were also given the CARS to rule out symptoms of autism. The final sample for this study included participants: Ethnicity information was not gathered for all participants due to differences in demographic questionnaires used over the 15 years of data collection; however, ethnicity data that was collected indicated four Hispanic participants, two the AU group, one in the DD group, and one in the TD group.

Chapter 5 : iPhone X: The Rise of Gestures

Signs of Difficulty with Gestures Babies who are typically developing begin to use gestures between 9 and 10 months and add on average two new gestures every month. Experts, namely speech-language pathologist Dr. Amy Wetherby, tell us that a child should be using at least 16 gestures by 16 months.

Ten; I surrender Greece: Up Yours -- twice! You are a well-travelled, well-rounded, broad-thinking person who gets on well with everyone regardless of where they are from. You have a basic awareness that others behave differently to you and, with dedicated practice, you can improve the understanding you currently have. You think everyone thinks like you do. You should never be issued a passport or even be allowed out of the house. You are probably an American. For example, Australians in their sixties will identify the British Two-Fingers-Up gesture as an insult whereas an Australian teenager is more likely to read it as the number two and will recognize the American Middle-Finger-Raised as a main form of insult. American television is the prime reason cultural body language differences are disappearing. Cultural Basics are the Same Almost Everywhere As discussed earlier, facial expressions and smiles register the same meanings to people almost everywhere. Paul Ekman of the University of California, San Francisco, showed photographs of the emotions of happiness, anger, fear, sadness, disgust and surprise to people in 21 different cultures and found that in every case, the majority in each country agreed about the pictures that showed happiness, sadness and disgust. There was agreement by the majority in 20 out of the 21 countries for the surprise expressions, for fear on 19 out of 21 agreed and for anger, 18 out of 21 agreed. The only significant cultural difference was with the Japanese who described the fear photograph as surprise. Ekman also went to New Guinea to study the South Fore culture and the Dani people of West Irian who had been isolated from the rest of the world. He recorded the same results, the exception being that, like the Japanese, these cultures could not distinguish fear from surprise. He filmed these stone-age people enacting these same expressions and then showed them to Americans who correctly identified them all, proving that the meanings of smiling and facial expressions are universal. This system allowed researchers to record, separate and catalogue infant facial expressions and they found that both Japanese and American infants displayed exactly the same emotional expressions. So far in this resource the focus has been on body language that is generally common to most parts of the world. The biggest cultural differences exist mainly in relation to territorial space, eye contact, touch frequency and insult gestures. The regions that have the greatest number of different local signals are Arab countries, parts of Asia and Japan. Understanding cultural differences is too big a subject to be covered in a short space, consequently the emphasis here is on the basic things that you are likely to see abroad. British, Australian, New Zealander, German and American colleagues will usually shake hands on meeting, and again on departure. Most European cultures will shake hands with each other several times a day, and some French have been noted to shake hands for up to 30 minutes a day. Indian, Asian and Arabic cultures may continue to hold your hand when the handshake has ended. This is hilarious to observe at international conferences where a range of different handshake pumping takes place between surprised delegates. To the Americans, the Germans, with their single pump, seem distant. To the Germans however, the Americans pump hands as if they are blowing up an airbed. When it comes to greeting with a cheek kiss, the Scandinavians are happy with a single kiss, the French mostly prefer a double, while the Dutch, Belgians and Arabs go for a triple kiss. The Australians, New Zealanders and Americans are continually confused about greeting kisses and bump noses as they fumble their way through a single peck. The British either avoid kissing by standing back or will surprise you with a European double kiss. But Norgay leaped forward and hugged and kissed him - the proper congratulations of Tibetans. When One Culture Encounters Another When Italians talk they keep their hands held high as a way of holding the floor in a conversation. What seems like affectionate arm touching during an Italian conversation is nothing more than a way of stopping the listener from raising his hands and taking the floor. To interrupt an Italian you must grab his hands in mid air and hold them down. As a comparison the Germans and British look as if they are physically paralyzed when they talk. They are daunted when trying to converse with Italians and French and rarely get an opportunity to speak. French use their forearms and hands when

they talk, Italians use their entire arms and body, while the British and Germans stand at attention. When it comes to doing international business, sharp dressing, excellent references and a good proposal can all become instantly unstuck by the smallest, most innocent gesture sinking the whole deal. Research in 50 countries shows North Americans to be the least culturally aware people with the British coming in a close second. Even George W Bush had to apply for a passport after becoming President of the United States so he could travel overseas. The British, however, do travel extensively but prefer everyone else to use British body signals, speak English and serve fish and chips. Most foreign cultures do not expect you to learn their language but are extremely impressed by the traveller who has taken the time to learn and use local body language customs. This tells them that you respect their culture.

The English Stiff-Upper-Lip This gesture relates to pursing the lips to control the face so that facial expressions are reduced and as little emotion as possible is shown. This way the English can give the impression of being in complete emotional control. He had a small mouth and when he stiffened his upper lip for a portrait it looked even smaller. This habit led to a small mouth being a superiority signal among the English of the sixteenth century. **The Lips-Pursed** is an expression still used today by English people when they feel they are being intimidated by inferior people and this gesture is often accompanied by extended eye blinks. King Henry VIII popularized this gesture as a high-status signal because of his small mouth; Americans and the English still use it **The Japanese One** area where handshakes, kissing and bear hugs have not become established is Japan, where such bodily contact is considered impolite. Japanese people bow on first meeting, the person with the highest status bowing the least and the one with the least status bowing the most. On first meeting, business cards are exchanged, each person assesses the others status and appropriate bowing follows. In Japan, make sure your shoes are spotlessly clean and in good condition. Every time a Japanese bows, he inspects them. The Japanese way of listening to someone involves a repertoire of smiley nods and polite noises, which have no direct equivalent in other languages. The idea is to encourage you to keep on talking but this is often misinterpreted by Westerners and Europeans as agreement. This dramatic cultural difference is the direct result of the spread of tuberculosis in past centuries. In Europe, tuberculosis was the AIDS of the era - a disease from which there was little hope of survival so governments instructed people to blow their nose to avoid further spreading the disease. This is why Westerners react so strongly to spitting - a spitting person could spread tuberculosis around, so people were as alarmed by that prospect as they would be if you could spread AIDS by spitting. Modern nose-blowing is the result of a post epidemic of tuberculosis. If tuberculosis had been a problem in Eastern countries, the cultural reaction would be the same as with Westerners. As a result the Japanese are appalled when someone produces a handkerchief, blows their nose into it and puts it back in their pocket purse or up their sleeve! Japanese are unimpressed at the English custom of men wearing a handkerchief in their jacket top pocket. This is the equivalent of proudly dangling a roll of toilet paper from the pocket, ready for action. Asians believe, correctly, that it is a healthier option to spit but it is a habit that is repulsive to Westerners and Europeans. **The Ring** This gesture was popularized in the USA during the early nineteenth century by the newspapers that were starting a craze or using initials to shorten common phrases. In the s, before he became President, Richard Nixon visited Latin America on a goodwill tour to try to patch up strained relations with the locals. Never hitch-hike in Greece. **The thumb** is referred to in this expression because of its physical power. It was considered the ultimate degradation for a skilled archer to be captured and, rather than be executed, have his two shooting fingers removed. This signal now also means the number two in some parts of Europe, and if the insulted European was a bartender, his response could be to give an Englishman, American or Australian two mugs of beer. **To Touch or Not to Touch?** Whether or not someone will be offended by being touched during conversation depends on their culture. Intimate embracing by British, Australian and New Zealand sportsmen is copied from South American and Continental sportsmen who embrace and kiss each other after a goal is scored and continue this intimate behavior in the dressing rooms. But try it on in the pub and see what happens. Dr Ken Cooper also studied touch frequencies in a number of countries and recorded the following results for touches per hour - Puerto Rico , Paris , Florida 2, London 0. From research and personal experience, here is a list of places where it is acceptable to touch or, to avoid touching:

Chapter 6 : Body Language - Cultural Variations In Gestures

Re: The importance (and difficulty) of gestures Post by bronwyn1Â» 13 Mar , I totally rely on gesture crutches (and in my revisions, I'm trying to remove them, but at the same time, still keeping the emotional context of the situation).

Function[edit] For safety and efficiency, divers may need to communicate with others diving with them, or with their surface support team. The interface between air and water is an effective barrier to direct sound transmission, [9] and the natural water surface is also a barrier to visual communication across the interface due to internal reflection, particularly when not perfectly smooth. The equipment used by divers and the pressurised environment are also hindrances to sound-based communication, and the encumbrance of diving equipment, relatively low light levels, and low visibility of many diving environments also hinders visual communication. Communication is most critical in an emergency, where high stress levels make effective communication more difficult, and the circumstances of the emergency may make the communication physically more difficult. Voice communication is natural and effective where it is practicable, and most people rely on it for fast and accurate communication in most circumstances. A simple, logical and widely standardised system of signals is more effective at meeting these requirements. Several such systems have been developed using different equipment and suited for different circumstances. These include sound-based systems, visual systems and tactile systems. In the early 20th century electrical telephone systems were developed which improved the quality of voice communication. These used wires incorporated into the lifeline or air line, and used either headsets worn inside the helmet or speakers mounted inside the helmet. They were first developed for the U. Navy in the late s. An early system for recreational scuba, the Wet Phone, was launched by Sound Wave Systems in , but failed. By the mids miniaturized electronics made it possible to use single-sideband modulation , which greatly improved intelligibility in good conditions. As of , hard wired cable voice communications are still the primary method, supported in major commercial applications by one-way closed circuit video but line pull signals are also used as an emergency backup, and through-water voice systems may be used as emergency backup for closed diving bells. Local communication between divers includes hand signals and text written on slates. Through-water voice communications do not have the same restriction on diver mobility, which is often the reason for choosing scuba for professional diving, but are more complex, more expensive, and less reliable than the hard-wired systems. There are some recreational applications for through-water voice communications for scuba, but this method is usually used for professional applications such as military and scientific diving, and almost all recreational diving relies on hand signals, light signals and writing slates for diver-to-diver communications, with the very few communications between diver and surface restricted to pre-arranged emergency signals. The loose speaker has been added to increase output volume. There is a built in speaker behind the perforations on the panel. Inside a Kirby Morgan 37 helmet showing the microphone in the oro-nasal mask, and one of the speakers at the top of the photo. Both hard-wired cable and through-water electronic voice communications systems may be used with surface supplied diving. Wired systems are more popular as there is a physical connection to the diver for gas supply in any case, and adding a cable does not make the system any different to handle. Wired communications systems are still more reliable and simpler to maintain than through-water systems, and do not require the diver to carry a power source. The communications equipment is relatively straightforward and may be of the two-wire or four-wire type. Most through-water systems have a push to talk system, so that high power is only used to transmit the signal when the diver has something to say. For commercial diving applications this is a disadvantage, in that the supervisor cannot monitor the condition of the divers by hearing them breathe. Acoustic systems provide one-way communications from the surface to divers. An audio signal emitted by a submerged transducer travels through the water to the divers, who can hear the sound directly, without signal receiving equipment. Amplitude modulated AM and single sideband SSB systems provide two-way communications between divers and between the surface and divers. Both the AM and SSB systems require electronic transmitting and receiving equipment worn by the divers, and an immersed transducer connected to the surface unit. SSB systems perform better around obstacles, and AM systems give a stronger

and often clearer signal for the same power, but are restricted to line-of-sight use. The signal can bounce off the bottom and surface and other obstructions, which can extend the range around obstructions, but will also degrade the signal due to interference effects caused by varying path lengths of different routes. When a receiving transducer picks up the signal, the ultrasonic signal is converted to an amplitude modulated electrical signal, amplified and converted to sound by the earphone. It transmits only when the button is pressed, and saves power by not transmitting when the diver has nothing to say, but requires the diver to use a hand to transmit. Users take turns to speak and listen. This is normal communications protocol, and encourages clear communication, but does not allow audio monitoring of the diver between communications. If there is sufficient sound level generated at the microphone, the unit will transmit. This would run the battery down more rapidly when the background noise level is sufficient to activate transmission, but it allows hands-free communications. This is hands free, but all audible noise will be heard by others on the same channel and within range. Open circuit breathing apparatus generally produces considerable exhalation bubble noise. They operate between a battery powered transducer on the bell and a surface unit using a similar acoustic signal to those used for wireless diver communications. The parties take turns to speak, use clear, short sentences, and indicate when they have finished, and whether a response is expected. Like radio, this is done to ensure that the message has a fair chance of being understood, and the speaker is not interrupted. When more than one recipient is possible, the caller will also identify the desired recipient by a call up message, and will also usually identify themselves. These parameters induce changes in the vocal tract formants, which affect the timbre, and a slight change of pitch. Several studies indicate that the loss in intelligibility is mainly due to the change in the formants. Another effect of higher density is the relative increase in intensity of voiced sounds relative to unvoiced sounds. The contrast between closed and open voiced sounds and the contrast between voiced consonants and adjacent vowels decrease with increased pressure. They improve intelligibility of transmitted speech to surface personnel. This may allow the surface personnel to direct the diver more effectively to facilitate the completion of the task. Voice communication is always provided when diver video is used. Video may also be used to monitor the occupants of a closed diving bell. Hand signals are the primary method of underwater communication for recreational scuba divers, and are also in general use by professional divers, usually as a secondary method. Hands indicate rising and falling chest. Fist with one hand, thumb extended and pointing in the direction indicated. Go under, over or around: With palm down, hand motion used to indicate intended route to go under, over or around an obstacle. A fist is made with one hand, thumb extended upward, and hand is moved upward to emphasize direction of travel. A fist is made with one hand, thumb extended downward, and hand is moved downward to emphasize direction of travel. An open hand with palm down and fingers apart is rocked back and forth on the axis of the forearm. A circle is made with thumb and forefinger, extending the remaining fingers if possible. Forming a large circle with both hands above the head: Used at the surface as the OK hand sign can be difficult to see from a distance. Touching or tapping the top of the head with elbow extended sideways: Used at a distance when the hand sign may be difficult to see. Alternative surface "OK" signal. Hand raised vertically with fingers together and palm facing the receiver. A forefinger extended vertically and rotated in a circular motion. Get with your buddy: Fists made with both hands, forefingers extended, and hands placed together with forefingers parallel and in contact. Both hands clasped together. One hand pointed at the diver who will lead then positioned in front of the body, pointing forward, then other hand pointed to the diver who will follow and positioned behind the first, direction indicated with forefingers. Flat hand with palm down and fingers spread moved slowly side to side horizontally a few times. Flat hand with palm down moved slowly up and down a few times. Waving one or both arms in a wide arc. Used on the surface. Shrugging shoulders, arms bent, hands to each side, palms up. Hugging chest and crossed arms in front of chest, upper arms grabbed by opposite hands. Point with two fingers to the eyes. Forefinger extended from fist, touching the side of the head at the temple. Pointing at the ear with forefinger. There are regional variations and variations that relate to the type of diving. One of the items with the largest range of variations is how divers indicate the remaining gas pressure in their cylinders. The throat cut signal: Pointing at the ear: This can indicate the diver has gone into decompression obligation or that there is a solid obstruction overhead. When ascending it means "stop here". Moving hand across torso

in wave motion: One hand held flat, palm up, while index and middle finger of the other hand are placed on the palm. Index finger is brought down to thumb in repetitive motion. Size of movement indicates severity of leak. A request to another diver to cut a line or net. Often used in case of entanglement where the diver making the signal can not reach the point where the line should be cut. Signal is used to indicate that the diver intends to do a safety stop at that point. The index finger is crossed with the middle finger to indicate line. If the hand is moved in a figure 8 it means a line tangle. Pointed down and rotated means a line tie off. In combination with the cutting signal it means cut the line.

Mike's use of inappropriate hand gestures are ruining his social life. Poor grandma!

What Is Body Language? Put simply, body language is the unspoken element of communication that we use to reveal our true feelings and emotions. Our gestures, facial expressions and posture, for instance. When we are able to "read" these signs, we can use it to our advantage. We can also use it to adjust our own body language so that we appear more positive, engaging and approachable. How to Read Negative Body Language Being aware of negative body language in others can allow you to pick up on unspoken issues or bad feelings. Difficult Conversations and Defensiveness Difficult or tense conversations are an uncomfortable fact of life at work. Ideally, these situations would be resolved calmly. But, often they are complicated by feelings of nervousness, stress, defensiveness , or even anger. And, though we may try to hide them, these emotions often show through in our body language. For example, if someone is exhibiting one or more of the following behaviors, he will likely be disengaged, disinterested or unhappy see figure 1: Arms folded in front of the body. Minimal or tense facial expression. Body turned away from you. Eyes downcast, maintaining little contact. Being aware of these signs can help you to adjust what you say and how you say it, so you can make him feel more at ease and receptive to your viewpoint see figure 2. When you need to deliver a presentation, or to collaborate in a group, you want the people around you to be percent engaged. Sitting slumped, with heads downcast. Gazing at something else, or into space. Fidgeting, picking at clothes, or fiddling with pens and phones.

Chapter 8 : Parenting and Child Health - Health Topics - Language delay - young children

Though many critics have written on women's poetry and social justice, few have considered this kind of textual difficulty as a feminist gesture. More often than not, this kind of denseness is seen as a failureâ€”to be understood, to master the forms of discourse, to communicate effectively.

Your facial expressions, gestures, posture, tone of voice, and level of eye contact are powerful communication tools. By improving how you understand and use nonverbal communication, you can express what you really mean, connect better with others, and build stronger, more rewarding relationships. What is body language? Body language is the use of physical behavior, expressions, and mannerisms to communicate nonverbally, often done instinctively rather than consciously. All of your nonverbal behaviorsâ€”the gestures you make, the way you sit, how fast or how loud you talk, how close you stand, how much eye contact you makeâ€”send strong messages. In some instances, what comes out of your mouth and what you communicate through your body language may be two totally different things. When faced with such mixed signals, the listener has to choose whether to believe your verbal or nonverbal message. Why does nonverbal communication matter? Nonverbal communication can play five roles: It can substitute for a verbal message. For example, your facial expression often conveys a far more vivid message than words ever can. It may add to or complement your verbal message. As a boss, if you pat an employee on the back in addition to giving praise, it can increase the impact of your message. It may accent or underline a verbal message. Pounding the table, for example, can underline the importance of your message. Types of nonverbal communication The many different types of nonverbal communication or body language include: The human face is extremely expressive, able to convey countless emotions without saying a word. And unlike some forms of nonverbal communication, facial expressions are universal. The facial expressions for happiness, sadness, anger, surprise, fear, and disgust are the same across cultures. Body movement and posture. Consider how your perceptions of people are affected by the way they sit, walk, stand, or hold their head. The way you move and carry yourself communicates a wealth of information to the world. This type of nonverbal communication includes your posture, bearing, stance, and the subtle movements you make. Gestures are woven into the fabric of our daily lives. You may wave, point, beckon, or use your hands when arguing or speaking animatedly, often expressing yourself with gestures without thinking. However, the meaning of some gestures can be very different across cultures. Since the visual sense is dominant for most people, eye contact is an especially important type of nonverbal communication. The way you look at someone can communicate many things, including interest, affection, hostility, or attraction. We communicate a great deal through touch. Think about the very different messages given by a weak handshake, a warm bear hug, a patronizing pat on the head, or a controlling grip on the arm, for example. Have you ever felt uncomfortable during a conversation because the other person was standing too close and invading your space? We all have a need for physical space, although that need differs depending on the culture, the situation, and the closeness of the relationship. You can use physical space to communicate many different nonverbal messages, including signals of intimacy and affection, aggression or dominance. Can nonverbal communication be faked? There are many books and websites that offer advice on how to use body language to your advantage. For example, they may instruct you on how to sit a certain way, steeple your fingers, or shake hands just so in order to appear confident or assert dominance. And the harder you try, the more unnatural your signals are likely to come across. How nonverbal communication can go wrong What you communicate through your body language and nonverbal signals affects how others see you, how well they like and respect you, and whether or not they trust you. Unfortunately, many people send confusing or negative nonverbal signals without even knowing it. When this happens, both connection and trust in relationships are damaged, as the following examples highlight: Jack believes he gets along great with his colleagues at work, but if you were to ask any of them, they would say that Jack is "intimidating" and "very intense. And if he takes your hand, he lunges to get it and then squeezes so hard it hurts. Jack is a caring guy who secretly wishes he had more friends, but his nonverbal awkwardness keeps people at a distance and limits his ability to advance at work. Arlene is attractive and has no problem meeting eligible men, but she has

a difficult time maintaining a relationship for longer than a few months. Arlene is funny and interesting, but even though she constantly laughs and smiles, she radiates tension. Her shoulders and eyebrows are noticeably raised, her voice is shrill, and her body is stiff. Being around Arlene makes many people feel anxious and uncomfortable. Arlene has a lot going for her that is undercut by the discomfort she evokes in others. When Sharon had something to say, Ted was always ready with wild eyes and a rebuttal before she could finish her thought. This made Sharon feel ignored, and soon she started dating other men. Ted loses out at work for the same reason. His inability to listen to others makes him unpopular with many of the people he most admires. These smart, well-intentioned people struggle in their attempt to connect with others. The sad thing is that they are unaware of the nonverbal messages they communicate. How to improve nonverbal communication

Nonverbal communication is a rapidly flowing back-and-forth process that requires your full focus on the moment-to-moment experience. As well as being fully present, you can improve how you communicate nonverbally by learning to manage stress and developing your emotional awareness. Learn to manage stress in the moment

Stress compromises your ability to communicate. You being upset is very likely to make others upset, thus making a bad situation worse. Take a moment to calm down before you jump back into the conversation. The fastest and surest way to calm yourself and manage stress in the moment is to employ your senses—what you see, hear, smell, taste, and touch—or through a soothing movement. By viewing a photo of your child or pet, smelling a favorite scent, listening to a certain piece of music, or squeezing a stress ball, for example, you can quickly relax and focus yourself. Since everyone responds differently, you may need to experiment to find the sensory experience that works best for you. Develop your emotional awareness

In order to send accurate nonverbal cues, you need to be aware of your emotions and how they influence you. You also need to be able to recognize the emotions of others and the true feelings behind the cues they are sending. This is where emotional awareness comes in. Being emotionally aware enables you to:

- Create trust in relationships by sending nonverbal signals that match up with your words.
- Respond in ways that show others that you understand and care.
- Pay attention to inconsistencies. Nonverbal communication should reinforce what is being said. Is the person saying one thing, and their body language something else? Look at nonverbal communication signals as a group. Consider all of the nonverbal signals you are receiving, from eye contact to tone of voice and body language. Taken together, are their nonverbal cues consistent—or inconsistent—with what their words are saying?

Evaluating nonverbal signals

- Eye contact — Is the person making eye contact? If so, is it overly intense or just right?
- Facial expression — What is their face showing? Is it masklike and unexpressive, or emotionally present and filled with interest?
- Posture and gesture — Is their body relaxed or stiff and immobile? Are their shoulders tense and raised, or relaxed?
- Touch — Is there any physical contact? Is it appropriate to the situation? Does it make you feel uncomfortable?
- Intensity — Does the person seem flat, cool, and disinterested, or over-the-top and melodramatic?
- Timing and place — Is there an easy flow of information back and forth? Do nonverbal responses come too quickly or too slowly?
- Sounds — Do you hear sounds that indicate interest, caring or concern from the person?

Chapter 9 : Textual Difficulty as a Feminist Gesture: On Books by Julia Story, Laurie Sheck, & Sarah Vap

Estimating the Difficulty of Touchless Hand Gestures Abstract: As part of a Natural User Interface we can use human body gestures, although they must be evaluated to get better results. We can evaluate them using a quantitative model.

Posted in Critical Essays No comments In his writings on the experience of cultural otherness, Georges Bataille once observed that the marginalized body exists at the periphery of a community, as it cannot be safely contained within or held outside it. In such a way, marginalized groups function as a veiled threat to the establishment, a population that cannot be housed within its discourse, and thus kept and controlled. More frequently, though, difference is invoked by those in power as a justification for oppression, a reason for exclusion and the ongoing marginalization of voices and perspectives. For many feminist practitioners, the experience of otherness is an inexorable condition of inhabiting language. Each sentence, its clean subject-verb-object constructions, enact a particular kind of logic, a causation rooted firmly in a predominantly male, and predominantly Western, philosophical tradition. Perhaps for this reason, found forms, invented forms, hybrid texts and unclassifiable works are seeing a renaissance in the hands of women and non-binary writers. In recent years, a vibrant artistic landscape, populated with multifarious hybrid writing by women and non-binary authors, has taken a turn for the dense, the difficult, the forbidding and the inaccessible. We are offered clean syntactic constructions that resist the implicit logic of grammar. Disorder begins to inhabit the orderly linguistic structures we once thought we knew. More often than not, this kind of denseness is seen as a failure—to be understood, to master the forms of discourse, to communicate effectively. Of course, you are likely thinking several things: There is no point in creating a text that is difficult, if not impossible, to understand. If women and non-binary writers inhabit a marginal space in the literary community, as evidenced by year after year of the VIDA Count, this aesthetic arguably contributes to the continued relegation of feminist texts to the outermost boundaries of the literary world. The difficult text constitutes a provocative reversal of power, a show of agency and resistance. The feminist practitioner is no longer the outsider, othered within a linguistic terrain that is hostile to her, but instead, she chooses who is granted access into the imaginative world that she constructs, one dense, impenetrable, labyrinthine paragraph at a time. Every gesture, every move we make in language responds to, reacts against, propagates, or internalizes existing structures of control, influence, and authority. The expectation that a text be accessible to readers who situate themselves within a specific artistic school of thought, is yet another manifestation of power and linguistic violence. In her hybrid text, *The End of the Sentimental Journey*, Sarah Vap calls our attention to the striking similarities in how textual bodies and physical bodies are constructed in language. As the work unfolds, she situates textual difficulty and easiness on a spectrum, challenging us as her audience to find the sweet spot. Not all texts are intended for every reader, but instead, might be aimed at underground, non-mainstream, or more specialized audiences. With that in mind, a text that denies entry, that frustrates a sense of readerly entitlement, is perhaps the most disruptive of all. The difficult text resists the reading act as a wielding of mastery, and it challenges those who approach interpretation as a show of mastery and dominance. Though syntax, through the dexterous movement between registers and discourses, and through form, many feminist practitioners are saying, quite simply: This text is not, was never, intended for you. In the work of Julia Story, the page becomes a visual field, as the writer highlights the containment of her own voice within a legible form, within the sentence, and within language. Her collection, *Post Moxie*, takes the form of neatly shaped prose boxes, which contain within them labyrinths of intricately, and impressively, crafted language. Yet inside of each prose box, each cleanly shaped linguistic container, we encounter a provocative fragmentation of meaning as most readers have heretofore envisioned it. Grammar is made to house a disintegration of the most familiar ontological categories, ranging from sound to color to the animal world. In such a way, possibility accumulates within the text, each elision, each rupture in the rules of syntax creating a proliferation of richly envisioned meaning. Story shows us, subtly and skillfully, how grammar, its rules and its logic, limits what is possible within the imagination. Yet this critique is housed within the familiar confines of the sentence. For Story, the work of the poet is to expand what is possible within the boundaries of language, to

carve a space for an alternative definition of reason, one that is nonlinear, and multifarious in its possibilities. What is withheld from the reader, both within the narrative and when considering the logic that governs the book, becomes a source of power and agency for the feminist practitioner. In quite a literal way, the task of speaking and being heard were difficult. Just as the monster exists in the space between ontological categories, the voice of the novel sprawls outside of received, legible, and modest forms of discourse, become something unrecognizable. The text performs monstrosity through the vastness of the terrain that it claims, its repertoire of innumerable forms and textures of language. For Sheck, it is this monstrous impulse that can dismantle all that is problematic with language, and its radical confusion, making way for something new. Its meaning sprawls outside of, and beyond, the familiar structures of grammar. Of course, such a text is unlike anything we have seen before, its alterity writ large in the very texture of its language. If we begin to conceptualize difficulty as difference, as a performance of and reaction against being pushed up to the margins, what does that open up within our reading of innovative texts by women and non-binary authors? After all, the politics of textual difficulty are inextricable from their aesthetics. Even more importantly, a text that challenges us in this way threatens revolution starting at the very foundations of society: